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VARIETY

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11,000 PIX ON TV—$725-MIL.

Beatles, Other Major British Diskers Lap Up Beat's Merchandising Gravy

London, Feb. 4.

There's more to pop singers today than just warbling the big beat on disks. In Britain, a click popster represents a merchandising goldmine for his handlers with royalties that can run into many thousands of dollars per performer and millions, collectively.

Though the merchandising sideline has been a fact of pop music life for a number of years, until now it has always been a reasonably minor aspect in agent/manager/performer economics confined to stills, necklaces, etc.

But today merchandising has become such big business around teen performers that earnings from that field are mounting to the point that one or two performers can claim to be running a fair size industry outside their songwriting, disk royalties and performing fees.

Projecting the merchandising

(Continued on page 63)

'WHITE LIKE ME,' OPS CRY 'DISCRIMINATION'

Philadelphia, Feb. 4.

Despite protests from the AFL-CIO Council about "discrimination in reverse," the Philadelphia Commission on Human Relations threw out the complaint of three white projectionists who were discharged from a theatre in a Negro neighborhood. The complaint was brought by Hyman Rothman, Paul Hurvitz and Dominick Bertino, who worked at the Leader for

(Continued on page 21)

PAR'S POST-'48S YET TO COME

By MURRAY HOROWITZ

Theatrical features, once relegated to the no-paying vaults after their exhibition ride, have grossed some $725,000,000 on tv.

The turnabout from the no-paying vaults to the tv medium, as a repository of non-current pix, was a factor in the revolution of the motion picture biz, still going on.

On television, features form a staple of programming from coast to coast, the only concern with the pix staple being that of short supply. The sole remaining post-

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N.Y. World's Fair Opening 'Cold'; Exhibitions to Set Their Own Parties

By ABEL GREEN

For the reason that it would require 150 man hours to truly see the upcoming New York World's Fair in depth, it has been decided that it will open cold to the press. There will be no overall press preview by the Fair itself but there will be a series of press premieres by exhibitors in the two or three weeks preceding the April 22 opening day.

How the NBC-TV $1,000,000 90-minute spectacular in color (U.S. Steel bankrolling) will capture the highlights to give the video looker a concept of the overall exposition is conjectural at the moment, but the Robert Moses echelon accents that the average family would require 30 days of five hours looking —plus timeout for eating, etc.—to really "cover" the entire fair.

It's for this reason that the

(Continued on page 18)

BELGIAN NUN'S BIOPIC SET BY BECK & GOETZ

Hollywood, Feb. 4.

It was inevitable.

A biopic is being blueprinted on Sister Luc-Gabrielle, Belgian nun who for last 11 weeks has had the top-selling album in America, "The Singing Nun." Ed Sullivan journeyed to Belgium to put the nun on vidtape for his CBS broadcast.

John Beck and Hayes Goetz have secured the film rights, after Beck hopped to Belgium and secured

(Continued on page 13)

Hole in Roof Of O'Seas Tax Shelter

Washington, Feb. 4.

The Senate voted Monday (3) to tighten the tax on the income of Americans abroad. By a vote of 47-41, an amendment offered by Sen. Albert Gore (D-Tenn.) was tacked onto the House-passed tax bill now undergoing Senate scrutiny.

Under Gore's changes, only the first $6,000 of foreign income earned by Americans living permanently abroad would be exempt from U.S. taxes. The exemption figure currently is $35,000. This change may have influence on talent which "resides" in Europe.

In the case of Americans living abroad temporarily, only the first $4,000 would be exempt, as opposed to the first $20,000 under existing law.

Gore estimated his amendment would mean another $25,000,000 in U.S. coffers.

Comedie Francaise For Asia In 1965, Not U.S.A.; Paris Foregoing Formosa

Paris, Feb. 4.

How closely daily politics and cultural exchange are a hand-in-hand affair is graphically illustrated by fact that recently, at the same time that Gen. Charles De Gaulle was revealing his China policy, the Comedie Francaise was quietly told that a prospective tour to the United States (in Feb., 1965) will have to be postponed a year or so because it is "prefer-

(Continued on page 60)

FLASH!
Stanley Kubrick's
"DR. STRANGELOVE"
BREAKS EVERY
OPENING-WEEK RECORD
IN HISTORY OF
VICTORIA THEATRE
NEW YORK
BARONET THEATRE
NEW YORK
COLUMBIA THEATRE
LONDON
...from COLUMBIA PICTURES

Red-Free Vietnam Okay Pix Market

Latest military coup in South Vietnam is not expected to adversely affect the improved outlook re import of American films in that troubled country. According to a Motion Picture Export Assn. exec, following the first coup in late November, which saw the removal of the Diem regime, the new ruling junta indicated a willingness to expedite negotiations which the MPEA had been conducting for over a year to get 125 import permits.

Just a week before the second coup, MPEA headquarters in New York has received word from Saigon that favorable action on the MPEA licenses was expected momentarily. Since the new regime is regarded as completely friendly towards the Yanks, successful con-

(Continued on page 62)

Screen Dimension In Flux Again, Curvature Now the Big Factor

New screen dimensions, which looked to have become more or less stabilized with the acceptance of various 65 and 70m processes developed in the late 1950s, seem now to be changing again. The new look: the big, deeply curved screen as presently utilized by the single-strip Cinerama process and the soon-to-be-exploited Dimension-150 and Wonderama processes.

The single factor which these three processes have in common (though to varying degrees) is depth-of-curvature of the screen, designed, as was the original three-

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Co-Prod. Between Britain, Continent By Sept., But Only With France

London, Feb. 4.

Coproduction between Britain and the Continent may become a reality by September, but whatever the governments may decide, the unions have decreed that this should be restricted to a deal with France. Italy, Germany and Spain are out of the race.

Even the unions' limited policy in regard to an Anglo-French treaty is subject to the British government accepting certain amendments which were agreed when a delegation of the Federation of Film Unions met their opposite numbers from France at a Paris meeting last week. The major decision taken during those talks was that the British side would only allow Anglo-French coproductions to get under way if there was a proportionate increase in the British Film Quota.

The FFU delegation took the view that as it had been unsuccessful in the recent campaign for the Quota to be hiked from 30% to 50%, it would be unreasonable to expect it to agree that such productions should be permitted within the present scale.

The union negotiators emphasized that British films were standing in line waiting for playdates and that the only fair method would be to provide an additional Quota to take care of such coventures. Amendments proposed by British and French unions are now being submitted to the two governments concered, but the other points raised are understood to be only of minor importance.

The FFU decision to limit coproduction treaties to France, and to exclude the other European countries, is based on the fact that only the French technicians have working conditions and wage rates which compare favorably with those enjoyed by the British. Research has shown a wide divergence in scales between British and the Italian technicians, while it is believed that the German rates are lower still.

British Youth Orgs To Probe Beat Dangers

Liverpool, Feb. 4.

Youth club leaders have chosen this northwest England city, home of The Mersey Sound and "Beatlemania," for a weekend confab to probe the possible dangers of beat groups. Meeting will be held June 13-14.

Leaders have shown alarm about the emergence of a musical "group" in some clubs. They list some of the dangers as heavy-installment purchase debts for expensive instruments, automobile accidents while travelling about the U.K. in 12-seater vehicles to fulfill dates and exploitation by commercial interests.

Cigars, Pipes?

Minneapolis, Feb. 4.

At some Twin Cities' area nightclubs the vending glamor girls now have cigars and, even in some instances pipes. They're peddling the latter for the first time, along, of course, with their cigarets which continue to remain in stock.

The added items stem from the publicity attendant on the Government's adverse report on cigaret smoking.

'Bonanza' Target Of Miss. Racists

Jackson, Miss., Feb. 4.

A call to all Mississippians to "boycott and help destroy" the "Bonanza" tv series as a protest against "Negro agitators and pressure groups" was issued here last week by Jackson Mayor Allen Thompson.

Lorne Green, Michael Landon and Dan Blocker, stars of the Sunday night western on NBC-TV, recently cancelled out a scheduled appearance at the Mississippi Commerce & Industry Exposition because of segregated seating in the Coliseum.

Thompson had previously asked residents of Jackson to quit viewing the show, but told the city department heads Thursday (30) that favorable response had prompted him to expand his efforts to include the entire state of Mississippi.

ITALO STAGE COMEDY SPOOFS C. COLUMBUS

Rome, Feb. 4.

There is now (a rarity) a successful Italian stage comedy here "Isabella, Tre Caravelle e un Cacciaballe" (Isabella, Three Ships and a Hoaxer) with Dario Fo and his wife Franca Rame at the helm, (as Columbus and Queen Isabella respectively). Written and directed by Fo the play takes a tongue-in-cheek approach.

Story is told by a 16th century Spanish actor about to be hanged who is given a last minute reprieve to tell the story of the great man, discoverer of America — Christopher Columbus. He tells of Columbus' difficulties in persuading Queen Isabella to finance his voyage, the arguments with the royal advisors about the width of the ocean and the troubles of his trips. Columbus is a fast-talking guy — an opportunist a wonderful navigator and a full-time plotter.

ROBERT SYLVESTER

Columnist N. Y. Daily News, says: "We listen to PAUL ANKA'S RCA Victor records after our kid stops kissing them. She adores PAUL ANKA and I think he's pretty good, too. He's a great favorite with everybody everywhere."

Tex. Court Denies License Renewal To Ruby's Club

Dallas, Feb. 4.

County Judge Lew Sterrett last week refused to renew a beer and wine license for the Carousel Club, strippery operated by Jack Ruby, who is scheduled for trial Feb. 10 on the charge of murdering Lee Harvey Oswald, accused assassin of the late President John F. Kennedy.

The club underwent a name change last month and is now the Big D Copa Club. The Dallas Police Department protested the license renewal. Current license expires March 8.

Judge Sterrett told Ralph Paul and S. D. Ruby, who own interests in the club, that they must make an original application for the beer and wine license and that a hearing would be held on the new application. At that time the Dallas Police Department and the Texas Liquor Control Board could register formal protests.

A new application was filed under the name of SR Corp., listing Paul as president; S.D. Ruby, v.p., and Leo Torti, secretary-treasurer. Jack Ruby, they said, did not own an interest in the club, but only operated it. The new beer and

(Continued on page 62)

AUTRY'S ACUMEN

Dates Back to Show-Biz Says Cowboy-Turned-Hotelier

By GLORIA GREER

Palm Springs, Feb. 4.

Gene Autry rang up the curtain on his newest hostelry, the 110-room Melody Ranch with Gene Austin and the Whipoorwills headlining. Other celebs showed to give the opener a boost.

The cowboy-turned-hotelier credits his show biz start with paving the way for his business acumen. "When I started in show business, I used to check the box-office every night, carry my own scenery, and put up my own public address system. Learning to assume that responsibility proved worthwhile later in the business world."

Autry presently has five hotels in his stable. He purchased the Palm Springs Ocotillo Lodge last June and has an interest in the Continental in Los Angeles, the Mark Hopkins in San Francisco, and the Sahara Inn in Chicago. He purchased the Holiday Inn three weeks ago from former owner Milton Hicks and converted it into the Melody Ranch.

He says he receives four or five pitches per day from hotel owners who want to sell or lease.

"Many come from Reno and Las Vegas," he said. "But because of our connection with the Los Angeles Angels and the Los Angeles Rams, we couldn't afford to be connected where there is a gambling casino. It isn't that I don't like Las Vegas, Reno or Lake

(Continued on page 21)

Finns Write Finis to Privately-Run TV As Govt. Buys Control of Tesvisio

Helsinki, Finland, Feb. 4.

The majority of the stock in Tesvisio has been sold to the government-owned Yleisradio for a reported $2,000,000. Consequently Finland no longer has a privately owned, independent television network. Tamvisio, a tv station in the industrial city of Tampere, is the only remnant of privately owned, tv in Finland. Until recently Tamvisio relayed a fair number of Tesvisio's programs.

The government-owned Yleisradio has plans of using the facilities of Tesvisio as a basis for a second channel. Tesvision will continue to accept commercials. Finland is the only one of the Scandinavian countries that allows commercial tv.

Finns are able to watch more television than the Swedes, the Danes or the Norwegians. The Finnish government network transmits somewhat more than 30 hours weekly. It also rents out the network to Mainos-TV, a commercial company which lacks transmission facilities of its own and is allowed to transmit about 15 hours weekly. Until a few weeks ago Tesvisio ran between 25 and 30 hours of programs weekly.

Shortly before Christmas Tesvisio announced that it was forced to cut down to seven or eight hours weekly and release two-thirds of its staff. The firm said that the cuts had been necessitated by "the treatment Tesvisio has been receiving from the authorities during the past few years and the insecure atmosphere in which operations have been carried on." The board of Tesvisio was referring to its

(Continued on page 34)

Beneath His Robes

Washington, Feb. 4.

U.S. Supreme Court Justice Arthur Goldberg will receive the "Heart of Gold" Award from Variety Club Tent 11 at its Feb. 10 luncheon.

Speaker at the feed will be Drew Pearson, last year's possessor of a "Heart of Gold."

Swedish Censors Banned 10 in '63

Stockholm, Jan. 28.

Swedish producers gave the State Censorship Board a busy year in 1963, with a total of 10 Swedish-produced films banned because the censors considered it was "more pornography than art." None of the bans stirred much interest, however, probably because the films were shorts. In March, the censors banned nine shorts from Nordsjo Film. Last September another short feature, from another producer, was banned.

Then last month came the ban of the feature pic, "491." Now the newspapers, observing what is being done, are treating the whole matter on the theme "to be or not to be in a democratic country" as far as censorships of any kind is concerned. Aside from the 10 shorts, the Swedish censors stopped 10 feature films last year. Four of them later were allowed on distrib after certain cuts. A fifth one was given the greenlight by the government after protests from the distributor. In September, the censors stopped two feature films, the Danish "Mellem venner" (Among Friends), but okayed after some cuts,—and the

(Continued on page 62)

OLYMPICS' MUSICALES: THE AUSTRIAN ACCENT

Innsbruck, Feb. 4.

During the period of the Olympic Winter Games, musical life in this Austrian town is being highlighted by various concert events. Included is the Vienna Philharmonic Orchestra under Karl Boehm, solo recitals by singers Elisabeth Schwarzkopf, Irmgard Seefried and Christa Ludwig and violinist Wolfgang Schneiderhahn.

There will be a Haydn Orchestra from Bolzano and choral music will be presented by the Vienna Choir Boys and other choirs. There will be organ music from the Renaissance period in Innsbruck's Silver Chapel and there will be several popular concerts given by folk music groups from the Tyrol region.

FBI Chief Raps Idea Of Televising Trials

Washington, Feb. 4.

FBI Director J. Edgar Hoover publicly joined the ranks of opponents of televised trials.

"To my mind," Hoover said, "commercial jingles, station breaks and panning television cameras are incongruous with the dignity and solemnity of courtroom procedures." Calling the administration of justice "one of the more basic constitutional guarantees," Hoover said, "it must be allowed to proceed without obstruction from any source."

Hoover was writing in the FBI Law Enforcement Bulletin and in his missive heartily proclaimed freedom of the press and the right to know. "Even so," he added, "freedom of the press in its broadest and most liberal interpretation is not an unlimited and unrestrained right."

Hoover concluded that responsible journalists "have always recognized their obligations to other free institutions."

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ABEL GREEN, Editor

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IF 'LOST FILMS' COMEBACK—

Early 1964 Festival Calendar

Herewith listing as of early February on the 1964 film festivals which have already been definitely skedded:

PLACE	TYPE	DATES
Florence	ethnic and social films	Jan. 20-26
Bordighere, Italy	competitive, comic films	Feb .2-9
Oberhausen, Ger.	short subjects	Feb. 3-8
Cartagena, Colombia	non-competitive	Feb. 28-March 5
Buenos Aires	competitive	April 1-11
Valladolid, Spain	religious, human value films	April 12-19
Cannes	competitive	April 29-May 13
Melbourne	non-competitive	May 29-June 15
Berlin	competitive	June 26-July 9
Karlovy-Vary, Czechoslovakia	competitive	July 4-19
Montreal	non-competitive	Aug. 7-14

Bob Wise Will Curb Schmaltz

'Sound of Music' Needs a Spare Visualization—Omit Yodel—Trapp Kids a Camera-Eye Problem

Producer-director Robert Wise has departed from New York for Hollywood on the last lap of a marathon testing program, at the end of which he will have looked at between 400 and 500 kid-aspirants for roles as the Trapp children in 20th-Fox's upcoming "The Sound of Music." Director, who interviewed and tested kids in London and New York, will wind up those chores in Hollywood this week, then prepare to start rehearsals for the film in 10 days, with cameras skedded to roll on Austrian locations about April 20.

Wise says he is not unaware of the dangers involved in a "schmaltzy" approach to the hit Rodgers and Hammerstein property, for which reason he plans to play it as straight, presenting its music and sentiment as "unadorned as possible." As an example of what he means, he reported that there will be few cute little Tyrolean outfits worn by any of the characters—somehow liederhosen and dirndls would be redundant. He said that he had scouted two different Austrian cathedrals as possible shooting sites, and finally decided on one that is leanly Gothic, without all the busy ornamentation of the other. His reasoning: "Music" should be visually clean and spare, as counterpoint to the romance of the music and sentiment of the story.

The pic, which will star Julie Andrews and Christopher Plummer, will cost in the neighborhood of $6,000,000, with photography in Todd-AO and DeLuxe color. Director hopes to wind work on it by July or August, in order to start photography three months later on his big-budget film version of "The Sand Pebbles." He already has production assistants getting things started on "Pebbles" now, so that he will be able to shift from the first pic to the second with little real delay.

"Pebbles" will require some shooting in the Far East—though the exact locations have not yet been chosen, with most of the principal photography being done at the studio and, perhaps, on California's Sacramento River.

IT FLOATS ON PROMO GAS

U's 'Magic Carpet' Takes To The Family Centers

Universal is mapping a $200,000 campaign for "Brass Bottle," which will involve a touring troupe of "harem" dancing girls, a magician and various other related ballyhoo artists. They will visit supermarkets, theatre lobbies and other places to drum up interest ahead of the picture's openings.

Part of the bally is a $40,000 "magic carpet" created by an Illinois inventor and built at Universal City. The contraption is air-powered and moves along the ground at about 40 m.p.h. about a foot above the surface. These and other facets of the push have been six months in the planning.

Other aspects of the campaign include the usual in flyers, posters and gimmicks. There's a limerick contest with appliances for prizes and a grand prize of a trip for two to the World's Fair. There will also be local "harem girl" beauty contests and other promotions.

No Canadian Capers

Ottawa, Feb. 4.

The problems of sexual frustration in the Canadian male university student body is the general preoccupation of an 87-minute feature made cooperatively by 60 U. of British Columbia students (males natch) for $5,000. The film has been shown at its home campus, and banned, been booked at McMaster U. in Hamilton, Ontario, and cancelled.

Protests from people who hadn't seen the film, and a typical absence of eyewitness information characterize the situation. Meanwhile, the student producer has travelled east hoping to induce the U. of Ottawa, run by Roman Catholics, to be more liberal than the Protestant institutions.

Film's title is "Bitter Ash."

DeLaurentiis' New Plant Near Ready

Rome, Feb. 4.

Dino DeLaurentiis' full-cycle, $30,000,000 studio complex is rapidly moving towards operational status here. Company personnel is already moved in. First of the eight sound stages is nearing completion.

Situated some 13 miles south of the Eternal City on the Via Pontina, complex will boast the tallest sound stage in the world (some 60 usable feet), soundproofed, and complete with labs, postal facilities, projection rooms, film vaults, three restaurants, hairdressing departments, dresssing room suites, etc.

Administration building contains 200 air-conditioned office suites, topped by two penthouse apartments for use by Dino DeLaurentiis and/or visiting VIPs and stars who may want to live on the out-of-town premises while shooting here.

To be started shortly is a small community center to house those of 3,000-odd employees who may want to live at studio, plus a small luxury motel for visiting writers, stars, and directors.

First productions new studio will house are "The Bible" and "The Secret," latter starring Princess Soraya. Both roll this spring.

290 Under Oscar's Eye

Hollywood, Feb. 4.

Total of 290 features are eligible for consideration in upcoming Academy Oscar vote. This is 27 under last year's total of 317. Only features in English or with English subtitles shown commercially in Los Angeles for first time in 1963 come before the local members.

Separate consideration is given features competing for foreign language film award. These need not have been shown in U.S. nor are English subtitles required.

MAY PROVE FANS ARE FALLIBLE

By VINCENT CANBY

Sometimes the public is—if not wrong—well, then, slow on the uptake.

That's the proposition behind a couple of unique experiments being carried on by two indie distribs who refuse to take a public no for an answer.

Case one involves the unusual ploy put into action last week by Janus Films and Rugoff Theatres when they allowed the public in free at Manhattan's Cinema Two for the opening day of Italo director Ermanno Olmi's new pic (which is actually only his second production), "The Fiances."

Case two revolves around Reade-Sterling's Continental division's new attempt to persuade the public that Tony Richardson's "The Loneliness of The Long Distance Runner" does not deserve to be filed away under the heading of "lost films."

"Loneliness," which at the 1962 Mar Del Plata fest won awards for Richardson and star Tom Courtenay, originally opened in New York during the 1962 newspaper strike to only fair biz. The unpublished reviews were fine but pic eventually earned something less than $200,000 (compared to approximately $700,000 taken in by Richardson's "Taste of Honey") and played less than 300 dates in the entire U.S.

Now Continental, spurred obviously by the success of Richardson's "Tom Jones" (a United Artists release) and the new excitement and prestige which apparently attach to the director's name, is out to re-win a public for "Loneliness." Latter is perking along nicely in the third week of its "second premiere engagement" at R-S' 34th Street East Theatre and opens today (Wed.) at the Astor Theatre, Brooklyn artie.

'The Fiances'

Meanwhile, Janus' free preem day for "The Fiances" resulted in five capacity performances, with paying customers coming along in healthy numbers for the rest of the week. At the same time, Olmi's first pic, "The Sound of Trumpets" (Il Posto), also Janus, which opened here in October to great reviews and next to no biz (it inched through a slim, three-week preem stand), opened last Wednesday (29) to great biz at the Art Theatre in Greenwich Village—its first date since that premiere engagement last fall.

Both experiments are being watched keenly by other indie distribs and importers, who know only too well that quality, backed by fine press support, doesn't always spell success in this most precarious branch of film distribution.

While the names of only a handful of American directors may mean anything at the boxoffice, it has become apparent in recent

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Distribs, Exhibs Eye New 'Image' To Wow Public, Wall St., Et al.; Bear Down on Trademark Designs

Film distributors, and to a lesser extent theatre circuits, taking cue from Madison Ave. are putting a shine on their "images."

At Paramount, such an image campaign has been going on for the past few months, aimed at both the trade and Wall Street. This has involved a special screening for the financial community of an upcoming picture, preceded by the showing of a special product trailer showing clips and stills of present and upcoming pix. Then last week prez Barney Balaban and exec v.p. George Weltner called the press to discuss the company's activities.

The Par campaign is designed to overcome the company's reputation of recent years as a go-slow operation and to demonstrate a new aggression.

At United Artists a problem of a different kind has existed for the image makers. It has long been the company's policy to build up the individuals with whom it has deals, while itself taking a public back seat to these producers, directors and stars. There has never been any question as to UA's aggressive deal-making spirit but there has grown up a false impression in some circles that UA was subordinate to its own creatures. Actually, the company guarantees millions each year in production coin.

Not wishing to rock the policy boat too much, UA has all the same been pushing harder lately. For one thing, the company has increased the size of its logo in trade ads. For another it has done things like leaping in on a pic like "Tom Jones" and changing the identification from Lopert to UA-Lopert as soon as the smash success of the pic was obvious. Also, there has been increased publicity pressure of late and the company has set a schedule of recently-completed production deals to build an almost weekly flow of important announcements.

This drive at UA will continue

(Continued on page 18)

Local 52's 40th Anni

International Alliance of Theatrical Stage Employees studio mechanics Local 52 will hold a 40th Anniversary Celebration this Saturday (8) at the N.Y. Hilton Hotel. The event is already booked SRO, with 1,600 people expected to attend.

Event is planned as an industry and civic affair with a hefty turnout of film personalities and execs expected. Also likely to show is N.Y. City Mayor Robert F. Wagner. Reason for the mayor's attendance is his interest in realtor Allan Haymes' projected Film City, a multi-story, multi-stage studio skedded to rise on Gotham's west side in 1965.

Ducats went for $35 a couple, meaning that the SRO ticket situation accounts for a gross of $28,000. Profits from the event go to benefit the Local 52 Benevolent Fund, which helps needy film workers.

Twin Theatres Keep Spreading

Louisville, Feb. 4.

Another dual theatre project is in the works here, after initial success of the United Artists-Penthouse "piggy-back" operation on town's main stem such twins are a national phenomenon. Two theatres under the same roof are being planned at the Mall, town's modernistic shopping center all under roof, on the outskirts of Louisville. Community Research and Development, Inc., operators of the Mall, may pattern the local project after the twin cinema it has in operation in it's Charlotte, N. C. mall. Firm is also building twin cinemas in San Antonio, Texas and Glen Burnie, Md.

Baltimore firm is also mulling over the idea of a repertoire theatre in the local mall, along lines of the one now operating in an Orange, N. J. shopping center. No target date has been set for the twin theatre project yet; and the legit idea may be several years away from fruition, but the firm has 38 acres of choice land available for expansion in the Louisville operation and the success of the Mall could be an encouraging factor in the plan for the twin theatre, which would draw patronage from a wide area for shopping and entertainment under one roof, and more tan ample parking area.

Skeptic Asks: Why More N.Y. Stages?

New York.

Editor, VARIETY:

I read with great interest about the proposed construction of Film City on Eleventh Avenue, between 44th and 45th Street by real estate developer Allan Haymes. A 20-story building containing 57 studios, theatres, offices, restaurants, swimming pools and all the other fancy trimmings a brilliant promoter can dream up. The cost of this super-duper enterprise is estimated to be approximately 20 million dollars. The purpose to provide New York City with facilities for the expanding motion picture industry. Facilities that are especially designed and built for this purpose.

We **have at present**, especially designed and built for this purpose the following major studios: Filmways (3 stages), Fox Movietone (2 stages), Production Center (2 stages), Meyerberg Studio (3 stages), Biograph (2 stages), Edison Studio (2 stages). In addition somewhat smaller stages are available at MPO (9 stages), E.U.E. (3 stages), Klaeger (1 stage), Lance Productions (1 stage), Filmes (1 stage), TV Graphics (1 stage) and many others large and small.

Most of these facilities cannot find a steady flow of occupancy because of the unsteady volume of production.

Pray tell me—adding 57 more studios to the existing facilities will do **what** to the motion picture industry in New York?

And how about the economics of such an investment?

Why not provide instead 20 million dollars as working capital for production purposes to some of our producers so as to enable the existing studios to operate on full capacity.

This would make sense.

James McConnell.

A Violent Jingling Of Coins Drives Wm. Castle On as Shock-Meister

Hollywood, Feb. 4.

Shock-meister William Castle's first for Universal will be "The Night Walker" from a script by Robert Bloch boasts Castle: it will include "a form of human destruction never before seen on the screen."

Plainly, the recurrent outcry from some quarters against screen violence has not dissuaded showman Castle from his natural bent. This for two reasons. One, he feels charge is "ridiculous"; two he's making too much money.

Expanding on latter point, Castle reports that he and his erstwhile "partner" Columbia can anticipate a heady $4,000,000, domestic, $7,000,000 world-wide gross on "Strait-Jacket" which cost, he discloses "less than a million." Star Joan Crawford, is in on a "Baby Jane-type percentage deal, he adds (she got 15% of the gross on the Bob Aldrich picture).

Says Castle, "Our company is one of the wealthiest in Hollywood."

'MAGNIFICENT CONCUBINE'

Hong Kong Film As Chinese Community's Benefit

Honolulu, Feb. 4.

Isle premiere of "The Magnificent Concubine" ("Yang Kwai-Fei") was a benefit for the Chinese community's annual Narcissus Festival. The Shaw production, starring Li-Li Hua, Hong Kong actress, opened its regular run Friday (31) at the Princess theatre.

Print shown here has English subtitles.

Talent Agency Ahoy: GAC Absorbs IMA, Along With Brenner, Harris

Hollywood, Feb. 4.

In a sweeping amalgamation in the talent agency field, IMA Talent Ltd., formerly International Management Associates, has been merged into General Artists Corp. This was disclosed today (Tues.) by Herbert T. Brenner, president of IMA, in a joint statement with Lawrence R. Barnett, chairman of GAC, and Martin Baum, president of the latter's motion picture division.

IMA represents more than 100 artists in various entertainment areas.

Brenner and Richard Harris, also of IMA, join GAC as v.p.'s of the motion picture division. IMA officer Howard Rubin also aligns with GAC.

All principals involved were MCA execs prior to the latter's bowout from the agency field.

Allen E. Susman of Beilenson, Meyer, Rosenfeld & Susman represented IMA and the Brenner group in the transaction. Samuel Cohn of Marshall, Bratter, Allison & Tucker repped GAC.

20TH HANDLING BOUT FILMS FOR THEATRES

Twentieth-Fox has acquired worldwide theatrical distribution rights to the films of the upcoming heavyweight bout between champ Sonny Liston and Cassius Clay. Fight takes places at Convention Hall in Miami Feb. 25.

Manny Spiro will produce the films, as he did those of the last champ bout. That was released theatrically by Allied Artists.

Up-Rank Dorais at Techni

Sydney P. Dorais is comptroller of Technicolor Inc., and its subsidiaries, and Harold M. Hand upped to post of assistant comptroller, per exec veepee Edward E. Ettinger. Irving Gollab has been set as comptroller of company's Motion Picture Division.

500 at Drive-In Rally

Dallas, Feb. 4.

Attendance of over 500 is expected at the 12th annual convention of the Texas Drive-in Theatre Owners Assn. Feb. 11-13 at the Statler Hotel here, according to Al Reynolds, president of the ozoner trade organization.

Principal speakers are expected to include John Rowley, president of Theatre Owners of America; Samuel Z. Arkoff, exec v.p. of American International, who's to be keynoter; Harry Burger, Stanley Warner zone manager; Stuart Aarons, TOA counsel, and Edward S. Redstone, president of the National Assn. of Concessionaires.

UA Stock Divvy, A First Instance

United Artists board of directors yesterday (Tues.) declared a 2½% semi-annual common stock divvy on its common and class B issues, the first time in its history that UA has offered stock payment instead of cash. Policy was decided upon last summer when it was declared that such would be the case for one or possibly two years, thereby enabling the company to put its cash directly into production instead of dividing with shareholders.

Divvy is payable in common stock on April 28 to holders of record March 13. Payment will entitle each holder to one share for every 40 held. Shareholders of record will be given the opportunity to also apply their fractional share interest toward the purchase of a full share, in accordance with official notice to be mailed in due course.

U's 3d for Hall in '64

"The Chalk Garden," a Ross Hunter production for Universal, will have its world preem at Radio City Music Hall late in May. Booking gives Universal three pix in the Hall in first six months of 1964, the other two being "Charade," which recently exited the house, and "Captain Newman, M.D.," which follows the current pic, Metro's "The Prize."

"Garden" is skedded for June general release. It is based on the stage play by Enid Bagnold and toplines Deborah Kerr, Hayley Mills and papa John Mills. John Michel Hayes scripted and Ronald Neame directed.

TelePrompter Divests; Three Electronic Units To Yield $1,500,000

Long in the works, a deal through which TelePrompter Corp. will sell three of its electronics divisions to Defiance Industries, has been completed with the anticipation that TelePro will get over $1,500,000 for the subsids. Sale will enable the closed-circuit tv outfit to concentrate on its community antenna systems operations and other related interests.

Properties sold are the Weathers, Conley Cartridge and Audio-Visual divisions, all located at Cherry Hill, N.J., and engaged in the manufacture of hi-fi components, magnetic tape cartridges and audio-visual equipment and systems. Deal was originally agreed to by TelePrompter and Defiance last August and was skedded for completion immediately after TelePro stockholder approval last Nov. 8.

Commenting on the delay, TelePrompter prez Irving B. Kahn said that Defiance "was not prepared to close at that time. As a result of the delay on its part, what we consider to be substantial improvements have been made in the contract. Principally, negotiable notes totalling approximately $650,000 have been substituted for a long-term payout Cherry Hill operations' net receipts as part of the sale price."

Kahn also said that TelePro has approved a one-year leave of absence for H. J. Schlafly Jr., a director and former v.p. of the company, to serve as operating head of the Cherry Hill operations, which will be known as TelePro Industries. Schlafly's long-term pact with TelePrompter and status as a stockholder and director are unaffected, he noted.

N.Y. to L.A.

Michael Brown
Robert S. Ferguson
Philip Gerard
Paul M. Heller
Robert Q. Lewis
Ralph Martin
Edward Miller
Jane Morgan
Seymour Reed
Larry Stith
Jerry Weintraub

U.S. to Europe

Bob Astor
Warren Cowan
Robert L. Joseph
Joseph E. Levine
Eva Maze
Seymour Poe
Lewis J. Rachmil
Helen Strauss
Amos Vogel

Europe to U. S.

Louis Benjamin
Arthur Cohn
Bryan Forbes
Carol Fox
Michael Green
Rita Hayworth
Nunnally Johnson
Contessa G. Lanzari
Carlo Menotti
Gian Luigi Polidoro
Ian Ralfini
Andy Volet

L.A. to N.Y.

Hermione Baddeley
George Englund
Ken Englund
Richard M. Gottlieb
Patti Page
Otto Preminger
Meg Phillips Saber
Mickey Scopp
Ed Slattery
Thomas D. Tannenbaum
Dale Wasserman
Fred Zinnemann

National Boxoffice Survey

Trade Holding Well; 'Prize' New Champ, 'Jones' 2d, 'World' 3d, 'Cardinal' 4th, 'Charade' 5th

With some recently launched pictures showing added strength, trade in major key cities is holding strongly in current stanza. The weather has favored cinema trade. With two holidays in February, exhibs are looking forward to continued bright biz.

"The Prize" (MGM) (5th wk), which has been gradually climbing, is finishing on top this round. Several other films are close to it in actual money total but not in individual key showings or average take per playdate.

"Tom Jones" (UA) (10th wk) is finishing No. 2, with a trade spurt in several keys where on extended-run. It is in only seven keys covered by VARIETY. **"It's a Mad World"** (UA) (11th wk) is winding in third spot, only a step behind.

"The Cardinal" (Col) (6th wk) is capturing fourth position while **"Charade"** (U) (6th wk), which had been champ for five consecutive weeks, is finishing fifth though equalled by only one pic in actual coin total.

"Love With Proper Stranger" (Par) (2d wk) is taking sixth place, first week out with enough playdates to figure in ratings. It likely will be heard from additionally when it is launched in other keys. **"How West Was Won"** (MGM) (58th wk) is winding up seventh. **"Strait-Jacket"** (Col) (4th wk) will be eighth as against sixth place a week ago.

"Cleopatra" (20th) (32d wk) is finishing ninth, being rated quite spotty. **"Move Over, Darling"** (20th) (6th wk) is taking 10th position **"Soldier in Rain"** (AA) (3d wk) will be 11th while **"Who's Been Sleeping in My Bed"** (Par) (5th wk) rounds out the Top 12.

"Man in Middle" (20th) (2d wk), comparatively new; "Any Number Can Win" (MGM) and "Lord of Flies" (Cont) are the runnerup films in that order.

"Dead Ringer" (WB) shapes as one of the more promising new films just getting around. It is rated good in K.C. and Denver, fine in Pitt and stout in L.A. "Merlin Jones" (BV), also new, is hep in Toronto but mild in Philly. "Children of Damned" (MGM), another newie, looms okay in Cleveland, big in Buffalo and fair in L.A.

"To Bed or Not to Bed" (Cont) another new entrant, shapes stout in Boston and socko in K.C. "Irma La Douce" (UA) looks grand in Seattle and still hotsy on marathon run in Portland.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases.

(Complete Boxoffice Reports on pages 8-9-10.)

Documentary Films' Florence Fest

Michael Rockefeller's Death Recall as Top Prize—'The Most' Traces Credo & Habits of Hefner Bunch

By TRUDY GOTH

Florence, Feb. 4.

An International Festival of Ethnographic and Sociological Documentary films was recently held in Florence for the fifth consecutive time. There were prizes awarded by a jury of which four were foreigners and three Italians.

This year the Festival showed a great improvement — if not altogether in the qualities of product shown—in organization and public relations. Some 16 foreign and 28 Italian journalists were invited (Associated Press, Time-Life and N. Y. Times were represented). Other guests were Robert Gardner, director of the Film Study Center at Harvard, plus Gordon Hitchens, David Pennybacker and Richard Leacock. There were 33 nations, among them Nigeria, Vietnam and Pakistan. Yank participation was defined even before the opening of the Festival as the most interesting partly because of documentaries which showed aspects touching the racial problem, (notably Hitchen's "Dixie Paradise," also "The March on Washington" and "We'll Never Turn Back"). Vital too was Gardner's "Dead Birds," connected with the death of Michael Rockefeller in New Guinea waters. This picture, as expected, won the first prize ($1200), while the second prize ($500) went to Richard Leacock for his "Peter and Johnny." French director Bertrand Blier took third prize for "Hitler . . . connais pas" (Hitler . . . don't know him) an inquiry of French youth today.

Six days of two-hour long documentaries is a lot to sit through. Small wonder that some days proved plain boring. In all there were 138 films in competition. Interesting though not prize-winning were Gordon Sheppard's (Canada) "The Most" showing a cocktail party in Hugh Hefner's home. The credo of the Hefner male kiddies: "work hard to have much fun, eat well, have no inhibitions of any kind, drive the fastest cars, acquire a smattering of culture, conquer as many women as possible and take life as it comes."

"Kuarup" a film about Brazil, by the German director Heinz Forthman and "The forgotten" by Vittorio della Seta, about the southern regions in Calabria and "City of boats" by the Soviet Vladimir Amlinskij, and the Yankee "Jane" of Richard Leacock also were favorably noticed.

Lovely Plug, But—

Monday (3) night's seg of David Wolper's Hollywood and The Stars (NBC-TV), devoted entirely to Otto Preminger's "The Cardinal." was more newsworthy as bad television though undoubtedly promotion all the way and there's large school of thought which holds that any promotion is good promotion. The dull half hour of cliches (the making of "The Cardinal" was "stimulating, exciting work," Prem confided) inevitably reflected upon the subject film.

Format itself was not bad, with the principals taking turns at the "voice-over" to describe their part in the production of the film. Trouble was that nobody—including the usually perceptive Preminger and the almost always articulate John Huston—said anything very revealing. The accompanying film shots, clips from the pic and particularly the behind-the-scenes footage, were an enlarged conventional trailer. Which, of course, may seem peachy-keen to Columbia and Prem, but it won't enhance the heretofore good rep of this air series. *Anby.*

Woman Completes 'Finnegan's Wake'

James Joyce's classically complex Irish novel, "Finnegan's Wake," is headed for the screen as a feature film now being made by producer-director May Ellen Bute, known in avant-garde film circles both in the U.S. and abroad for her abstract film shorts.

The privately financed film, which is expected to cost in the neighborhood of $250,000, is completed with the exception of two exterior sequences which are to be lensed in Dublin this spring. Completed picture is to run just short of two hours. A regular commercial release is anticipated, though no distrib talks have yet been held.

Cast of the pic is headed by a group of Irish and Irish-American actors. The script is based on Mary Manning's "Passages from Finnegan's Wake," which has been done Off-Broadway in New York and a number of cities in Europe.

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SOME EYES ARE UPON TEXAS

Los Angeles and Chicago Markets Under United Artists Home Office

United Artists is doing some shuffling in its sales department. Veep James R. Velde has created a new sales division and has shifted two cities under the direct control of the homeoffice. The placing of the cities, Chicago and Los Angeles, under direct New York control is seen as paving the way for the establishment by UA of "showcase" policies in both areas.

New sales division created is the central division of which D. J. Edele will be manager. At the same time, Carl Olson will be new western division manager replacing Al Fitter who last week was named to the new post of assistant general sales manager. The new central division will include New Haven, Pittsburgh, Indianapolis, St. Louis, Kansas City, Omaha and Des Moines.

In addition to all of this, John Turner has been named new N.Y. Metropolitan manager, replacing Edele. He has been with UA since 1949 and Edele since 1952. Olson has been Velde's assistant for the past two years, first coming to the UA sales department in 1954.

Notion that Chicago and Los Angeles may be next to get the full "showcase" treatment from the company has a few points to back it up. For one thing, tradesters have expressed interest in the performance of 20th-Fox's "Move Over, Darling" in Chicago during a recent "showcase" experiment there. The picture did very well in that experiment.

Also, UA has for some time been in effect "showcasing" in Los Angeles, although it hasn't been using that handle. Both cases leave the door wide open for permanent and identifiable "showcase" policies in those cities at least. The move of control to the Gotham homeoffice puts a foot in that door.

'YESTERDAY, TODAY' OUT FRONT IN ITALY

Rome, Feb. 4.

The $1,600,000 total for 38 days on the Italo market currently being claimed for "Yesterday, Today, and Tomorrow" by Carlo Ponti and pic's local distributor, Interfilm, again puts the Vittorio DeSica pic in the Italo trade headlines. Figure is claimed as an all-time record for period covered. Pic opens soon in the U.S. under the Joseph E. Levine aegis.

Remainder of Italo market continues to be dominated by a small group of relatively recent releases, notably "Charade" (U), "Four for Texas" (Warners), "55 Days at Peking" (Bronston), as well as such previous starters as "Cleopatra" (20th), "How the West Was Won" (C'rama-Metro), "The Leopard" (Titanus), and "Irma La Douce" (Dear-UA).

Universal continues to lead distribs, with Metro second and Dear-UA third. Yank films also dominate as before, coming in at some 48.4% of the local mart for the season, as against only 41% for Italos and coproductions combined.

DAVID GOLDING'S POST

Succeeds Late Jack Diamond In Universal Publicity Echelon

Hollywood, Feb. 4.

David Golding, succeeding late Jack Diamond, who died Jan. 15, takes over as "executive in charge of Universal City studios' press dept. for motion pictures," in newly-titled post of publicity chief.

Diamond had held traditional spot of studio publicity director.

Under new setup created by David A. Lipton, Universal Pictures veepee, Herb Steinberg, who is "executive in charge of special projects," and Robert H. Rains, "executive in charge of the television press dept.," will report directly to Lipton.

COL'S MILLION-$ WEEKS OUTSIDE U. S. MARKET

Columbia International last week registered over $1,000,000 in film rentals, marking the third week in a row that the global area, which comprises all outside the United States and Canada, has exceeded this monetary mark.

Mo Rothman, exec v.p. of the Col international subsidiary, authors the rentals accomplishment and says it's never happened before in history of the company.

Allied Artists May Unload Studio

Sale of the Allied Artists Hollywood studio may become fact in the near future. The property has been on the block for a while now and Mark Armistead, a vidtape company, has made a deal to rent the facilities, expressing some interest in eventual purchase.

Allied itself hasn't been using the studio lately because it is no longer ideal for feature making. It does have good facilities for tv production, however, and it has been used for that purpose by outsiders recently.

AA is definitely trying to get rid of the studio, since all its production must be done elsewhere. George Burrows, exec veepee of AA, emphasized in Hollywood that at this stage the Armistead deal is strictly a rental one, but added, "Armistead has indicated for some time he is interested in the property." He said no option to buy is involved in the deal, but that AA has indicated to Armistead if he decides to buy, rent paid under the present deal will be taken off the purchase price.

AA lot has been on the market for some time, with the asking price around $900,000. Armistead company moves onto the AA property this month. AA prexy Steve Broidy some time ago disclosed the property was for sale, and said while some negotiations were in progress none was near finalization.

Allied wants to build product by further dealings with outside producers, directors et al. Some house product will also continue. But prez Steve Broidy favors the "UA approach" of wheeling and dealing for product and personnel.

Double-Pay Overture To Make Managements Fight Unemployment?

Hollywood, Feb. 4.

Herb Aller, business agent of the Cameramen's Union, now in New York on newsreel contract negotiations, may proceed later to Washington for confabs there with the U.S. Dept. of Labor. He awaits instructions from his board in Hollywood.

Unions here have noted with interest President L. B. Johnson's advocacy of double-pay on overtime, this is to discourage management from the practice of favoring pet workers, resulting in an elite corp of labor while unemployment spreads in the nation.

Membership of the Hollywood local has always been in favor of spreading the work out, feeling it would not only give more jobs, but would result in extended production and give more stability as well as employment in the industry, Aller stated here before heading east.

Enloe Eyes State Senate

Raleigh, N.C., Feb. 4.

W. G. Enloe, theatre executive and mayor of Raleigh for six years, declares he will run for the state senate.

Enloe is city manager for N. C. Theatres Inc.

THIS IS WINTER OF DISCONTENT

By ROBERT J. LANDRY

New York City and environs constitute 18 to 20% of the total U. S. domestic film market. That hardcore fact has been the implicit, if not the explicit, reason-why behind all the extended reportage in these columns anent the infinite varieties of "Showcase" or the multiple-theatre firstrun scheme. "Showcase" is a strategy of the key U. S. market and of the acute desire of distributors to maximize the yield from this all-vital area.

By the inescapable logic of the recent re-thinking as to the No. 1 film market, there had to be some questioning of other markets, and the cost of servicing them. Notably it is now being asked, how worthwhile is Texas compared to the trials and tribulations that area imposes upon film distributors? Nobody keeps track of travel, but travel to Texas would seem to be very active among executives, toutmasters and talent. There are some N. Y. showmen who definitely doubt the value of Texas. Of that, more anon.

Meanwhile herewith a reasonably-educated guess on how the selling centres with outlying situations breakdown in percentage of the U. S. rentals potential:

SELLING CENTRE	% OF U.S. RENTALS
New York City	18.
Los Angeles	10.
San Francisco	6.
Philadelphia	5.35
Chicago	5.20
Boston	5.10
Dallas	4.40
Washington	4.15
Detroit	3.10
Atlanta	3.00
Jacksonville	3.00
Minneapolis-St. Paul	2.35
Kansas City	2.10
Seattle	2.10
Cleveland	2.00
Charlotte	2.00
St. Louis	1.95
New Orleans	1.95
Des Moines	1.95
Cincinnati	1.90
Denver	1.75
Buffalo	1.75
Pittsburgh	1.75
Memphis	1.30
New Haven	1.30
Albany	1.10
Miami	?
Milwaukee	?
San Antonio	?
Houston	?

A significant point is that the N. Y. distributors find many markets unpredictable. Hinterland taste tends to be more cornball so that, say, "The Man From Wyoming" or "Three Stooges" might pull 10% of its national gross from the Texan empire while so-called quality blockbusters might end up with a take of barely 2% of national rental monies from the same area.

Dallas and Houston are the top-grossing cities of Texas. Neither reveals boxoffice data. Typically it is often necessary for a distributor to accept up to 20 small towns as day-date firstruns in order to get Dallas or Houston, or both, Complaints are heard in Manhattan about this tying up of prints for negligible rentals.

The bigness of Texas is also a shipping and exploitation problem. It's 800 miles one point-to-point, 875 miles another way. The three-way racial tensions in Texas worry New York showmen. Ditto the spread between the well-to-do and ordinary folk. Some N. Y. opinion rates Texas as better broadcasting than film country because of the large population of low-income Negroes and Mexicans.

A re-think of the significance of Texas is, of course, very much in fashion, and Texas itself confesses to a similar preoccupation on the home ground. There is some evidence of a slump in amusements generally, including sale of phonograph disks, since the emotional shock of the assassination of the President and the sensational on-television murder of the supposed assassin.

Interest in Texas as "contrast"

(Continued on page 13)

Max Youngstein Offices at UA; Sundry Film Properties in Mind; Also on Verge of Producing a Play

Max Youngstein, who has now actively set up offices at United Artists as an indie producer, has several projects in the works, including his first venture as a Broadway producer. Although he has a deal with UA whereby they get what amounts to first refusal on his projects and also has a pic to make for Metro, in the back of his mind is another try at what his (and Jerry Pickman's) Entertainment Corp. of America was supposed to be, a production-financing operation.

But ECA conked out and Youngstein says that any move back in that direction is a few years away at best. Right now he's most concerned with the development of several properties, the first of which may be ready for production this summer. This may either be "The Money Trap," which is his Metro committment or "Sigrid and the Sergeant," which is for UA.

The producer said last week that "Money" was offered to UA first but that it didn't like it and he then took it to Metro where he had a one-pic deal. Besides "Sigrid," he's got Robert Rourak's "Well At Rasdaga," for which a screenplay is now being written, and several others, totaling six in all, some of which will definitely go via UA, although there is no obligatory arrangement between the two.

Youngstein wouldn't reveal what his legit project was because the ink isn't fully dry on the contracts. He did say that it will be a comedy, written by a well-known novelist as his first legit attempt. UA so far has no participation in this nor have any screen rights been

(Continued on page 21)

NONE CHEAPER THAN $2.50 FOR 'FAIR LADY'

Warners' filmization of "My Fair Lady" is set to open Oct. 21, at New York's 1,520-seat Criterion Theatre and the cheapest seat in the house, and this only for the Wednesday matinees, will be $2.50. The scale goes up to $5.50.

Other Wednesday matinee tickets are at $3 and $4 per.

Matinees on Saturday and Sunday are pegged at $3, $3.80 and $4.80. (Film is to play 10-a-week except on holidays when an extra matinee will be offered.)

Midweek evenings are to be tariffed at $3, $4.50 and $5.50. Friday, Saturday and Sunday evenings along with midweek holiday evenings, range from $3.80 to $4.80 to $5.50.

'Sunday's' $100,000 One-Market Prom

Metro in association with Seven Arts has allocated $100,000 for the New York campaign for "Sunday in New York," according to MGM exploitation head Emery Austin. Campaign ties in with the showcase opening of "Sunday" in 19 houses in the New York-New Jersey area next Tuesday (19).

This kind of splurge would be unusual for the traditional type of opening in Gotham, where an allocation of perhaps $35,000 might be considered normal.

But with showcase things are more and more different. The film advertiser is spending money for national advertising which is designed to accrue to the benefit of the New York showcase as well as around the country. In the case of "Sunday," insertions are going in Look, McCall's and Saturday Evening Post. In other words, national advertising is being meshed with local advertising for the showcase route.

Theatre Screen Other Dear Charmer for Any TV Director—Leader

Anton M. (Tony) Leader, veteran television director who has just taken his first crack at a theatrical feature, this being "Children of the Damned" for Metro, is of the opinion that anyone in tv wouldn't hesitate to drop this medium for a theatrical film. Even a low budget picture has more to offer, he says.

In New York last week en route back to his adopted London, Leader offers the thought that the filmmaker has more time to do a "respectable" job and his "efforts are more respectfully regarded."

He stated that the credits for a good feature redound longer whereas the tv show seems to die off rapidly. Leader said he feels no resentment toward video, indeed will be active in this field again shortly. He's to direct a tour of Rome with Sophia Loren, likely for NBC, and also hopes to do a series. He's had credits in past on Ford, "Medic," "Sea Hunt," DuPont, "Rawhide" and other shows.

Leader figured, he related, he had an art picture in "Children of the Damned" and become a little ill when he saw the campaign mapped by MGM. It's getting lurid billing as an exploitation special. He later came to realize that this approach can bring more customers than would have been attracted by an artistic picture.

Leader went abroad more or less for a onceover and two years ago decided to settle in London with his wife and two children, Zachary, 17, and Zoe, 14.

RANK 'MOLL FLANDERS' IN WAKE OF 'TOM JONES'

Hollywood, Feb. 4.

J. Arthur Rank org in England has purchased story, "Moll Flanders," and screen play by Roland Kibbee, for a reported $125,000 plus participation in profits from Dr. Robert Alan Franklin, Hollywood plastic surgeon, and his partner in property, British producer B. Burry-Bush. Rank has closed deal with Paramount whereby Par will provide $1,000,000 in financing to Rank's $1,400,000, with Par to have Western Hemisphere distribution rights.

Former owners had held property for 10 years, and it's understood interest in vehicle was revived by the smash of the English film, "Tom Jones." Franklin, when he acquired property, signed Kibbee to write screenplay, and originally it was to have been one of first CinemaScope films at 20th-Fox but deal fell through.

Marcel Hellman is slated to be exec producer with Burry-Bush to produce. It was Hellman who initiated negotiations for property.

NEW FILM SET-UP

Trans-World Skeds Two — Has Brazzi-Fleming Feature

Trans-World Productions has been formed as a division of Trans - World Associates, latter specializing in artist management, to deal in motion picture production, as well as other media.

New unit, headed by Martin B. Cohen, has two films on its schedule, namely "The Speculators," from the novel by John Gerstine, and "A Cloud of Your Own," from a script by Mende Brown.

Outfit also has rights to release "Instant Love," starring Rossano Brazzi and Rhonda Fleming. This picture was produced in Brazil by Cohen, who in past also was active in legit and television production.

Seven Days in May

Novel about military plot to overthrow the American Government makes absorbing cinema, with Burt Lancaster, Kirk Douglas, Fredric March and Ava Gardner among the names. Major production. Global boxoffice.

Paramount release of joint production by Seven Arts, Kirk Douglas's Joe Productions and John Frankenheimer's Company, with Edward Lewis as individual producer. Stars Burt Lancaster, Kirk Douglas, Fredric March, Ava Gardner; features Edmond O'Brien, Martin Balsam, George Macready. Directed by John Frankenheimer. Screenplay, Rod Serling, from novel of same title by Fletcher Knebel and Charles W. Bailey II; camera, Ellworth Fredricks; editor, Ferris Webster; music, Jerry Goldsmith. At Paramount homeoffice Jan. 23, '64. Running time, 120 MINS.

Gen. James M. Scott	Burt Lancaster
Col. Martin Casey	Kirk Douglas
Pres. Jordan Lyman	Fredric March
Eleanor Holbrook	Ava Gardner
Sen. Raymond Clark	Edmond O'Brien
Paul Girard	Martin Balsam
Christopher Todd	George Macready
Sen. Prentice	Whit Bissell
Harold McPherson	Hugh Marlowe
Arthur Corwin	Bart Burns
Col. Murdock	Richard Anderson
Lt. Hough	Jack Mullaney
Col. "Mutt" Henderson	Andrew Duggan
Col. Broderick	John Larkin
White House Physician	Malcolm Atterbury
Esther Townsend	Helen Kleeb
Admiral Barnswell	John Houseman
Bar Girl	Colette Jackson

A combination of competents has drawn from the novel of the same title a strikingly dramatic, realistic and provocatively topical film in "Seven Days in May." Fletcher Knebel-Charles W. Bailey II's book detailed a military plot to overthrow the Government of the United States "in the not-too-distant future." It is fascinating in its reflections of present-day political attitudes and its exploration of what could conceivably happen momentarily.

The Capitol Hill and Pentagon and White House maneuverings, as taken from the popular book and deftly transcribed in screen form by Rod Serling, appear more genuinely for-real today than anybody's version of a twilight zone. It is done with such absence of false melodrama—that there's not a suggestion of far-fetchedness in the basic premise.

What "Seven Days in May" undertakes is the proposition that extremists could reach the point where they'd try to uproot the present form of government. Perhaps self-deluded as God's appointees, that would wrest control and thus become the nation's "deliverers."

Such a man, in the fiction at hand, is Gen. James M. Scott, played with authority by Burt Lancaster. He's a member of the Joint Chiefs of Staff, burning with patriotic fervor and seeking to "save" the country from the perils of a just-signed nuclear pact with Russia. He enlists the support of fellow chiefs, their codified correspondence being in the form of betting of a Preakness horse race. Their plan of seizure is to be consummated in seven days in May.

Edward Lewis's production is neither over-elaborate in mounting and trappings nor in running time. It's compact ad a trim two hours. An abundance of exciting story is gotten across.

Preachiness is avoided except for the reflective comment by the President near the finis, when Scott and his cohorts are ingeniously proved to be the conspirators and are put to rest. The President, portrayed by Fredric March as an idealistic rather than forceful man, states: "The enemy is an age, a nuclear age. Out of this comes a sickness. And every now and then we look for a man in red, white and blue. For some of us it was a Senator McCarthy. For others a General Walker. And now a General Scott."

The performances are excellent down the line, under the taut and penetrating directorial guidance of John Frankenheimer. Both Serling and Frankenheimer have outstanding credits in television, as writer and director, respectively, and their experience somewhat shows through with this theatrical production. It achieves some of its wallop at times via the quiet underplay (it has its explosive moments, too) that has been witnesed in the top-quality drama that tv has sporadically yielded.

Kirk Douglas is masterfully cool and matter of fact as Gen. Scott's aide, utterly devoted until he comes to be suspicious. He goes to the President with information that has got to be checked out in those fateful seven days.

(Incidentally, the final of the seven days is a Sunday and this is to mesh with the Preakness race; but, to be captious, or at least observant, there's no such thing as a horserace on Sunday in the States.)

Edmond O'Brien is standout as a southern senator with an addiction to bourbon and an unfailing loyalty to the President. He is among the trusted few assigned to investigate the evidence of the dastardly plot.

Ava Gardner is not so much the ingenue any more, but works out well enough as the Washington matron who has had an affair with Lancaster and is amenable to a go with Douglas. Martin Balsam is truly vivid as a Presidential aide, as is George Macready as Secretary of the Interior, both at the side of the President in tracking down the origin of the conspiracy.

In lesser but nonetheless significant parts, all handled meaningfully, are Whit Bissell, Hugh Marlowe, Bart Burns, Richard Anderson, Jack Mullaney, Andrew Duggan and others. Duggan particularly is on view only a short time but comes through with remarkable effect.

The conclusion is logically written out; there's no letdown as the President works out his subtle resolution of the vast problem at hand.

Ellsworth Frederick's photography is pertinently graphic and editor Ferris Webster has scored sharply with the editing. Music by Jerry Goldsmith is so unobtrusive as to be barely heard, and yet it's a definite complement to the action.

This is a truly moving picture play, with dramatic power that is certain to be felt in foreign lands. There's obviously a keen awareness of the U.S. Presidency by peoples abroad, this awareness having been enhanced by the assassination of President John F. Kennedy, and should add to the global interest in "Seven Days in May."

Paramount has a worldwide hit.

Gene.

Mort, Ou Est Ta Victoire?

(Death, Where Is Your Victory)
(FRENCH—TOTALSCOPE)

Paris, Jan. 28.

Gaumont release of Filmel production. Stars Pascale Audret, Laurent Terzieff, Michel Auclair; features, Olivier Despax, Elisabeth Ercy, Jacques Monod. Directed by Herve Bromberger. Screenplay, Daniel-Rops, Frederic Grendel. Bromberger from novel by Daniel-Rops; camera, Pierre Petit; editor, Pierre Ginette. At Colisee, Paris. Running time, 135 MINS.

Laure	Pascale Audret
Thierry	Laurent Terzieff
Jean	Michel Auclair
Rene	Olivier Desvax
Alix	Elisabeth Ercy
Doctor	Jacques Monod

Sudsy pic, obviously aimed at the distaff trade, rates as a grand soap opera. The heroine does not age in 20 years, but goes through a melodramatic calvary that is lacking in depth or characterization. Based on a runaway bestseller, it could emerge an okay home item but it seems a slim export possibility.

The troubles she has before she becomes a nun entitle her to a private wailing wall. An orphan, she is accused of lesbian tactics with the daughter of a family bringing her up because the son turns over letters to his father that have passed between the two girls. The story pussyfoots on this, and it might have been girlish elan, but not giving in to the boy brings this revenge.

Then she goes to work in a parochial school where an old priest tries to help her find herself. A man with an invalid wife falls for her. She sacrifices her virginity to a shady doctor. And so it goes, till she decides to become a nun, not seemingly from faith, but because of her harrowing life.

Attempted modern direction, via overlapping sound, half the screen fading in on another image and sharp ellipses in time and place, does not help give this forced drama any weight or true emotional feeling.

Pascale Audret deserves plaudits for her attempt to breathe life into this synthetic creature but she can not overcome the pompous tale. Others walk through their roles and just serve to fill out Miss Audret's mortal troubles. Pic has already received a Catholic Film Office Prize. Pic is technically ordinary.

Mosk.

Lt. Col. Farley E. Peebles, formerly with the Interstate Circuit stand in San Marcos, Tex., has been assigned to the Directorate of Maintenance at the San Antonio Air Material Area, Kelly Air Force Base.

One Man's Way

Rev. Norman Vincent Peale biopic, capably dramatized for most part but bogged down in spots by story's inherent wordiness. Limited appeal, needs special-angle selling.

Hollywood, Jan. 24.

United Artists release of Frank Ross production. Stars Don Murray; features William Windom, Virginia Christine, Carol Ohmart; introduces Diana Hyland. Directed by Denis Sanders. Screenplay, Eleanore Griffin, John W. Bloch, based on Arthur Gordon's book, "Minister To Millions"; camera, Ernest Laszlo; editor, Philip W. Anderson; music, Richard Markowitz; assistant director, Herbert Greene. Reviewed at 20th, Jan. 24, '64. Running time, 100 MINS.

Norman Peale	Don Murray
Ruth Peale	Diana Hyland
Rev. Clifford Peale	William Windom
Anna Peale	Virginia Christine
Evelyn	Carol Ohmart
Mary	Veronie Cartwright
Dr. Gordon	Liam Sullivan
Mrs. Gordon	June Dayton
Bishop Hardwick	Ian Wolfe
Lafe	Charles Lampkin
Instructor	Arthur Peterson, Jr.
Mrs. Thompson	Hope Sommers
Miss Collingswood	Virginia Sale
Leonard Peale (as a child)	Rory O'Brien
Robert Peale (as a child)	David Bailey
Norman Peale (as a child)	Mickey Sholdar
Feldman	Paul Marin
Jack Wilson	Hank Stanton
Organist	Bryon Byrne
Gas Station Attendant	Eddie Ryder
Harry (Reporter)	Edward Peck
Elder Marcus	John Harmon
Elder Thompson	Joseph Hamilton
Prof. Aiken	Tom Palmer
Alma	Sandra Gale Bettin
Margaret Peale	Wendy Ferdin
Elizabeth Peale	Sharyl Locke
John Peale	Butch Patrick
Robert Peale (grown)	Gerald Gordon
Leonard Peale (grown)	Tom Skerritt
Mr. Melton	Vernon Rich
Tom Rayburn	Bing Russell
Recentionist	Ann Morgan Guilbert
Mr. Boardman	Edward Prentiss
Rod Allenberry	Arthur Marshall
Mae Michaels	Geraldine Wall
John Hellman	Jon Lormer
Woman	Jean Carson

The story of the Fifth Avenue metaphysical clergyman, Norman Vincent Peale, is told with considerable dramatic efficiency in "One Man's Way." Unfortunately, the milestones of Peale's life, being principally of a "spiritual" and therefore physically uneventful nature, are of the type not easily convertible into motion picture image drama. This challenge has been met with a good deal of dramatic resourcefulness by the creative team of the Frank Ross production, but there are stretches where artistic ingenuity appears to bog down and give way either to apparent "contrivance" for the sake of visual impact or else to the inevitable in a religiously-oriented film—the long, wordy preachment from the pulpit.

The United Artists release is fortunate to have some highly engaging players in its leading roles, notably Don Murray as Peale and a newcomer, Diana Hyland, as the girl who becomes his wife. But "One Man's Way" is a film decidedly limited in range of audience appeal, and it will take more than a few attractive personalities or the power of positive thinking, with which Peale is identified in real life, to make it a boxoffice success.

The screenplay by Eleanore Griffin and John W. Bloch, based on Arthur Gordon's book, "Minister To Millions," traces Peale's life from a childhood incident through his triumph in the relatively recent disapproval within the Protestant fold over his self and religion-promoting methods. Along the way, screenplay pauses to examine some of the more eventful phases of his life such as his awakening to his destiny, his three years at the seminary, his first sermon, his wholesome courtship and his happy marriage.

Murray delivers a firm, earnest and intense delineation of the celebrated and enormously glib minister, coming through with special force and conviction where his histrionic talent is needed the most—in those lengthy and verbose pulpit passages. Miss Hyland, a fresh and interesting new personality, makes an auspicious screen bow, playing her part radiantly and vivaciously. Effective in key characterizations are William Windom as Peale's minister father and Virginia Christine as his devoted mother. Balance of support is generally efficient.

Director Denis Sanders has extracted the maximum degree of dramatic voltage out of the script, but in searching for moments of levity or whimsy he has, in several instances, settled for devices that emerge a trifle too "cute" and shopworn. On the whole, though, he's done a commendable job, as have cameraman Ernest Lazzlo, editor Philip W. Anderson, art director Edward Jewell and composer Richard Markowitz. *Tube.*

Young and Willing

"Young and Willing," tradeshown by Universal in N.Y. last week, was reviewed in the VARIETY issue of Oct. 24, 1962, under the title, "The Wild and the Willing. *Rich,* reviewing in London, felt that the pic might be a little late in the "Angry Young Man" series, but that "it is a wellmade and exciting picture."

Reviewer pointed out that the film's theme is about youth trying to find its place in society. "The screenplay is lucid and the background of a provisional university authentic," he wrote. Further quote: "Spiced with humor and sex, it should prove solid b.o. Throughout there is a complete air of realism . . . a sturdy addition to current crop of British 'down to earth' pix."

A Global Affair

Infant abandoned in UN building creates international snarl. Lacklustre romanticomedy and lean b.o. candidate.

Hollywood, Jan. 22.

Metro release of Hall Bartlett production. Stars Bob Hope; features Lilo Pulver, Michele Mercier, Elga Andersen, Yvonne DeCarlo, Robert Sterling, Miiko Taka, John McGiver, Nehemiah Persoff, Mickey Shaughnessy, Jacques Bergerac. Directed by Jack Arnold. Screenplay, Arthur Marx, Bob Fisher, Charles Lederer, from story by Eugene Vale; camera, Joseph Ruttenberg; editor, Bud Molin; music, Dominic Frontiere; assistant directors, Tom Shaw, Lee Lukather. Reviewed at Stanley Warner BevHills Theatre, Jan. 22, '64. Running time: 84 MINS.

Frank Larrimore	Bob Hope
Sonya	Lilo Pulver
Randy	Robert Sterling
Lisette	Michele Mercier
Duval	Jacques Bergerac
Dolores	Yvonne DeCarlo
Yvette	Elga Andersen
Fumiko	Miiko Taka
Segura	Nehemiah Persoff
Panja	Tanya Lemant
Snifter	John McGiver
Jean	Georgia Hayes
Gavin	Edmund Ryan

Even Bob Hope is unable to enliven this drab romantic comedy about an abandoned waif who becomes the center of a United Nations controversy. Boxoffice prospects are anything but encouraging for the Seven Arts-Hall Bartlett production and Metro release.

According to the screenplay by Arthur Marx, Bob Fisher and Charles Lederer from a story by Eugene Vale, the forsaken infant, after being discovered in the internationally owned territory of the UN building, is placed in the temporary custory of a department head (Hope) and quickly becomes the object of a politically-motivated international competition to officially adopt it. After being wooed by beauteous representatives of various nations, Hope decides to adopt the child himself, and proclaims it "the world's first truly international citizen" before the General Assembly. As the film concludes on this note of pretentious preachment, one almost expects to see, superimposed on the screen, an announcement that the picture is a public affairs presentation of MGM.

Public service, maybe, but as entertainment it fails. The script is flat and childish and littered with superficial gag dialog at the expense of reality. The outcome is never in doubt and the characters are stereotypical. Jack Arnold's direction is lethargic and fails to clarify many of the points the screenplay is apparently trying to make.

Hope has little with which to work, and doesn't get much comedy mileage out of this vehicle. Lilo Pulver and Michele Mercier make good impressions, former as a Russian agent, latter as the Belgian doll who ultimately lands Hope. Elga Andersen and Yvonne DeCarlo etch key distaff roles with oomph, and Robert Sterling, John McGiver and Mickey Shaughnessy chip in comic support that isn't very comical. Nehemiah Persoff and Jacques Bergerac are among those wasted. Denise & Danielle Monroe share the role of the baby and just about steel the show—about par for the course for infant thespians.

A level of competence is attained by such craftsmen as lensman Joseph Ruttenberg, editor Bud Molin, art directors George W. Davis and Preston Ames and composer Dominic Frontiere. "So Wide The World," a marketable ballad by Frontiere and Dorcas Cochran, is sung tenderly behind the main titles by Vic Dana. *Tube.*

Glenn Ford into "One for the Money," joint production with Walter Wood which latter will produce, release unset.

A Yank In Viet-Nam

Timely exploitation meller filmed in troubled land. Promising.

Hollywood, Jan. 24.

Allied Artists release of Wray Davis production. Stars Marshall Thompson, Enrique Magalona, Mario Barri, Kieu Chinh. Directed by Thompson. Screenplay, Jane Wardell, Jack Lewis, from latter's story; camera, Emmanuel I. Rojas; editors, Basil Wrangell, Orven Schanzer; music, Richard LaSalle; assistant director, Nguyen Van Duc. Reviewed at the studio, Jan. 24, '64. Running time, 80 MINS.

Maj. Benson	Marshall Thompson
Andre	Enrique Magalona
Houng	Mario Barri
Kieu Chinh	Herself
Col. Haggerty	Urban Drew
Kastens	Donald Seely
Chau	Hoang Vinh Loc
Quon	My Tin
Father Francois	Rene Laporte
Col. Thai	Doan Chau Mau
Kim	Pham Phuoc Chi
Dr. The	Nam Chau
Madame The	Kieu Nanh
Viet Cong Leader	Le Van
Cung	Nam Luong

Allied Artists has a marketable piece of merchandise in "A Yank in Viet-Nam," an action melodrama filmed entirely on location in that strife-torn nation. Although undistinguished as screen literature and devoid of revealing insight into the nature of that conflict, the Wray Davis production, thanks to its newsy title and timely, topical subject matter, should fulfill profitably the commercial destiny for which it has been consciously designed—the top half of an exploitation doubleheader.

The Jane Wardell-Jack Lewis scenario from the latter's original yarn describes the perils encountered in South Viet-Nam by a Yank Marine major (Marshall Thompson) after his helicopter is shot down by Viet Cong forces. The balance of the picture is concerned with the efforts of Thompson and a guerrilla band of Viet-Namese to rescue a doctor who has been captured by the enemy, during which mission Thompson falls madly in love with the doc's daughter (Kieu Chinh).

Thompson does a workmanlike job in a dual capacity as actor-director, although several scenes could have been sped up a bit. Miss Chinh, who makes her screen bow, is a pretty and appealing heroine. Enrique Magalona has strength as the mute guerrilla leader and Mario Barri warmth as one of the fighters. Balance of support is adequate, and the level of production performance is satisfactory for a budget picture.

Tube.

The Leather Boys

(BRITISH)

Salty mean-street melodrama, delivered with vigor that helps to disguise a flabby story-line. Delayed release may affect its b.o. chances because it's a tardy ripple in the realistic wave.

London, Jan. 28.

British Lion-Garrick release, through BLC, of a Raymond Stross production. Stars Rita Tushingham; features Dudley Sutton, Gladys Henson, Colin Campbell. Directed by Sidney J. Furie. Screenplay, Gilliam Freeman, based on novel by Eliot George; music, Bill McGuffie; camera, Gerry Gibbs; editor, Reginald Beck. Reviewed at the Empire, London, Running time, 108 MINS.

Dot	Rita Tushingham
Reggie	Colin Campbell
Pete	Dudley Sutton
Gran	Gladys Henson
Reggie's Mother	Avice Landon
Reggie's Father	Lockwood West
Dot's Mother	Betty Marsden
Uncle Arthur	Martin Mathews
Boy Friend	Johnny Briggs
Les	James Chase
Mr. Lunnis	Geoffrey Dunn
Mrs. Stanley	Dandy Nicholls
Woman Receptionist	Elizabeth Begley
Brenda	Valerie V[illegible]n
June	Jill Mai Meredith
Man-in-Jeans	Brian Phelan
Merchant Seaman	Oliver Mac Greevy
School Teacher	Sylvia Kaye
School Girl (1)	Sandra Caron
School Girl (2)	Tracy Rogers
Bus Conductress	Carmel McSharry
Publican's Wife	Joyce Hemson

This film has become a talking-point, sight unseen, in the current hassle about independent producers claiming a raw deal from the two major circuits. Completed nine months ago, it has now been slotted into a March date on the A.B.C. circuit and gets a West End preem. In this instance, the lapse of time has probably damaged its commercial possibilities, for familiarity has bred some indifference to mention of "queers" and "bleeders" while the sight of dirty dishes has lost much of its novel charm, if it ever had any.

Unluckily, too, the film hasn't the potency of situation or depth of insight shown by its predecessors. Main theme is the doomed marriage of a couple of immature kids. Reggie (Colin Campbell), who spends a riotous leisure as a

(Continued on page 16)

NUDE SCENES IN MAJOR FILMS

Chi Relents on Undraped 'Promises'

Chicago, Feb. 4.

Chicago Motion Picture Board of Review has reversed an earlier decision, upon a second appeal by producer Tommy Noonan, to allow exhibition of "Promises, Promises" in the greater Chicago area. Version including six nude scenes of Jayne Mansfield will be shown.

Chicago sub-distributor George Regan had been holding playdates for the pic, awaiting the board's decision. Situation there was particularly hot in view of Playboy Magazine publisher Hugh Hefner's arrest stemming from a nude layout of Miss Mansfield from the film.

Noonan yesterday said Chicago green light also opens up St. Louis and Milwaukee markets. Kansas and Cleveland earlier had passed film. Noonan now faces censors in New York.

Marie McDonald and Noonan costar in "Promises."

Five Testing Tollsters Map Strategy; British Showmen to Share Programs

London, Feb. 4.

First official meeting of the five feevee operators since they were granted a franchise to participate in the U.K.'s first tollvision trial is scheduled for tomorrow (Wed.) in London.

Purpose of the meeting is principally to set a date and an agenda for a further meeting which should see the companies getting down to the real work of mapping out the structure of the trial. But it is anticipated by paysee insiders that one or two other matters will be brought up at this inaugural meet.

For instance, it is generally agreed among the five—Caledonian-TV, Choiceview, Pay-TV, Telemeter Programs and Tolvision—that they should form an association (similar to the Independent Television Companies' Assn.) representative of all toll tv companies. It is anticipated, too, that a chairman for this body will be elected at tomorrow's huddle.

Also expected on the inaugural agenda is a preliminary discussion re the "networking" of programs. The various tollsters have always acknowledged that they would share programs and private, intercompany meetings have been taking place for some time.

Ad hoc talks have been going on encompassing such subjects as coproduction, use of American product, buying of full paysee "network" rights, etc. which may be explored further at tomorrow's sesh.

Post Office To Rule Toll Test

London, Feb. 4.

Rumors that the five-company tollvision experiment in the U.K. was to come under the Independent Television Authority, body which oversees the commercial tv network, have been quashed by the Post Office department which is at present responsible for the trial.

An official spokesman says that during the three year period of the experiment, the Post Office would maintain control. If the experiment is a success, he adds, it may be that a separate authority will be set up to administer the paysee companies. But at this juncture there are no plans on the matter at all.

'THE CARDINAL' BOFF IN HOME ARCHDIOCESE

Boston, Feb. 4.

Columbia's "The Cardinal," which was endorsed by Richard Cardinal Cushing of Boston in its world preem here, is heading for a local mark. Now in its seventh week at the Saxon on roadshow, the Otto Preminger film is outgrossing any other city where it is playing. In six weeks, "Cardinal" has averaged better than $23,000 per week.

J. Lee Thompson will direct "John Goldfarb, Please Come Home!" Steve Parker production for 20th-Fox release starring Shirley MacLaine.

Made Feature for 30G's

San Antonio, Feb. 4.

Russ Harvey, star, producer and director of "No Man's Land" currently showing at the Texas Theatre, revealed that the film which was made here two years ago cost only $30,000 to make. Pat Boyette, local tv newscaster was assistant director.

Some critics here believe that in some technical aspects the film is equal to widely praised "low budget" films costing many times this amount.

Harvey's company, now building a studio here has also completed another film, "Dungeon of Horror," at Boyette's studio and will release it soon.

Gotham Critics Manic-Depressive Re 'Strangelove'

Stanley Kubrick's production of "Dr. Strangelove — Or How I Learned to Stop Worrying and Love the Bomb" opened last Thursday (30) at New York's Victoria and Baronet Theatres and received a rare set of yes and a little bit no reviews among the local pundits. The reviewers found it both fun and nightmare, but for the most part wrote so provocatively about the picture as probably to sell tickets.

Bosley Crowther in the Times said: "My reaction to it is quite divided, because there is so much to it that it is grand, so much that is brilliant and amusing, and much that is grave and dangerous."

Wanda Hale in The News, giving the picture three and a half stars, concluded that "Even though I didn't like the warped humor provoked by men of our country who are responsible for keeping the peace, I can't take Kubrick's brilliant work in other commitments away from him."

Rose Pelswick in the Journal-American has the "nightmarish" term (or at least the head over her piece does) but is otherwise unexpressive.

Archer Winsten in the Post winds up by saying "it is impossible to describe how much meaningful entertainment has been packed into this one, rather short picture.

Judith Crist in the Herald Tribune and Alton Cook in the World-Telegram & Sun are rave.

Columbia sources relate that "Dr. Strangelove" set opening day records, with a gross of $8,065 at the Victoria and $3,728 at the Baronet, latter being triple the previous opening day's record.

'Mad World's' Israel Help

Detroit, Feb. 4.

Michigan preem of United Artists, "It's A Mad, Mad, Mad, Mad World," at the Music Hall, will be a benefit sponsored by the American Jewish Congress on Feb. 11.

Proceeds will go to the Louise Waterman Wise Youth Hostel in Jerusalem.

PSYCHOLOGY OF FAST-BUCK BUFF

By ROBERT REES

Minneapolis, Feb. 4.

Current outpouring of low budget, B-Grade nudies has been limited mainly to shoestringers and fast buck indies who have been operating for years and have constantly exploited sexsational angles. There appears, however, to be a growing inclination on the part of some major Hollywood producers to hypo better grade product with an occasional bare skin scene, witness "Cleopatra" (20th) and the upcoming "Carpet Baggers" (Par). It may be that these producers are following the example of successful foreign moviemakers who have never hesitated at photographing actresses in the buff.

Nude scenes in grade A pix have been isolated and to date have aroused little indignation from the actresses involved, exhibitors or the public. But it's felt that criticism could mount swiftly if the tendency to use nude scenes snowballs.

For a professional viewpoint on the reasons underlying the intro of nude scenes and possibilities of this becoming a trend, this VARIETY local rep talked recently to Dr. William Schofield, professor of psychology at the U. of Minnesota.

Basically Dr. Schofield agrees with Screen Actors Guild president Dana Andrews that the profit motive is the simple key. Enough showmen apparently are convinced that bare flesh pays off, or at least has a special audience of some size.

"Having run out of the Biblical epic type of film for the present at least, having surfeited the public with the violence theme, lacking smart, sophisticated comedy and ingenious murder mysteries, what's left for the American producer? One thing remaining, apparently, is to show more skin than has ever been shown before on a movie screen."

Others Set Fashion?

Schofield predicts that the bare skin trend is likely to continue. He discounts the theory expressed by some critics that nudity in American films is leading to deterioration of moral standards. "There's no evidence of increasing nudism in America," the psychologist points out. "Film nudity might be described as a manifestation of coming fashion in Hollywood filmmaking, but it doesn't indicate a loosening of moral bonds or increased libertinism.

"Of course, the Hollywood trend, if that's what it is, is something of a departure from the accepted norm. In our clothes-conscious society, relative disrobing is acceptable. But we usually pay more attention to fashions which cover rather than those which uncover.

"Film nudity might be one reflection of a slow deterioration of American morals generally. But as such, it's only a symptom of a declining culture. It certainly isn't the principal contributing factor."

Schofield see a possible link between the Hollywood development and recent easing of literary censorship throughout the U. S. "Much of this is pure conjecture, but it would seem that U. S. moviemakers are responding in part to what has happened in the field of literature. I'm referring to the successful lifting in recent times of the bars on what had been considered pornographic literature such as "Tropic of Cancer" and 'Fanny Hill.' It may be that our filmmakers are testing the limits of their own code and their own censorship."

Emphasizing his opinion that nudity in films is not a moral issue and that it does not bear deep psychological import, the psychologist feels that one of the reasons American producers are injecting nudity in their films is to meet the competish of French, Italian and other foreign producers who have reaped a harvest at the b.o. in this country.

"Whether this attempt to cap-

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Par Gives Own Future Estimates; Energy Centers on Feature Films Though Telemeter Hastens Slowly

In a move calculated to impress both film trade and Wall Street observers, Paramount President Barney Balaban and exec veep George Weltner summoned the press last Friday (31) to discuss the company's plans for the next couple of years. Out of the lengthy conference came the fact that Par is presently engaged in the most ambitious and potential-laden period in its history, with upwards of 33 features already skedded into 1966, all to be financed by the company.

Just how much coin is involved in the hefty schedule wasn't revealed, Weltner commenting on this point that it doesn't prove anything to discuss figures. He also refused to compare the output to previous years, saying that numbers really aren't important because the major concern is "to make what has to be made." All the same, the bulk looms sizeable in both categories.

Balaban opened the session saying that, henceforth, "production and distribution will be our main business," alluding to Par's dropping of several of its diversifications in recent months. He said that the company had been in a slump "but we have made a turn," and called the upcoming product "the best we've had, including 1955."

He said that Par's goal is "pictures which rate in the A bracket" and that "we look forward to at least two years of smash business." The prez said that Par has been getting all kinds of product offers lately but that the company will not "dilute" its sked with B pix, commenting "there may be room for them in this business but not for us."

Balaban added that "we mean to keep the pipelines of distribution open." He noted that "the company is in a very good position financially" and said that he feels it has possibly the lowest debt structure in the industry. He estimated that Par stock will hit a new high in 1964 but also said that no extra divvies or such were planned. He

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A-Type Blood S.O.S.

Cleveland, Feb. 4.

Variety Club's Cleveland chapter is searching for 25 pints of rare A-Negative blood to save the life of the wife of one of its members.

Blood is needed for Mrs. Danny Rosenthal, wife of branch manager of 20th Century-Fox Pictures here. She will under-go open-heart surgery at Mt. Sinai Hospital in Cleveland during the week of Feb. 24.

Blood donors were asked to call the local Variety Club headquarters or Max Mink, managing director of Palace Theater, and leave their names and telephone numbers.

A 53-Week Drive, Carrots in Cash, For UA Staffers

United Artists is paying tribute to its exec v.p. Arnold Picker with the longest sales drive in its history, a 53-week billing, collections and playdate program running through Jan. 2, 1965. The sales drive gambit is an annual event at UA but this is one of the largest scale such pushes ever undertaken by the company.

In line with the new scope of the push, it will have a revised format this year. Discussing the campaign, sales v.p. James R. Velde said that there will be cash prizes in all categories on a quarterly basis as well as the annual cash prizes usually awarded at the end of a given push. A large-scale exploitation program is also being mapped to back it up, Velde added.

Included in the campaign are the holdover successes "It's a Mad, Mad, Mad, Mad World" and "Tom Jones." Also featured will be "Ceremony," "One Man's Way," "The Pink Panther," "Flight From Ashiya," "From Russia With Love," "The Best Man," "633 Squadron," "For Those Who Think Young," "The Seventh Dawn," "World of Henry Orient," "Dubious Patriots," "Woman of Straw," "Invitation to a Gunfighter," "Topkapi" and "Shot in the Dark."

This is a hefty array of product and one of the more extensive groupings UA has come up with in a while. Velde added that the company has great expectations for the year-long campaign.

FOUR KRIM SONS TO DEBUT FANCY OZONER

Detroit, Feb. 4.

Krim Boys, whose late father long was a top exhib here, are back in the film biz big after an absence of six years. Their $700,000 entertainment centre in suburban Sterling Township is being readied for a June opening.

The Krims, Sol, Mac, Harry and Leonard, are building a 1,400-car drive-in equipped for year-round operation, an indoor auditorium with a snack-smoking lounge, a cafeteria, children's playground and a dining room. Provision is being made for later construction of a second drive-in back-to-back. In addition, a 50-acre shopping centre is scheduled to be built adjacent to the Krims' entertainment center.

Robert B. Lindemeyer, onetime director, script writer, and editor with the Iowa State U. film production unit, has been appointed director of technical services for Metro-Kalvar Inc.

Down Goes Scale On 'Cleopatra'

Minneapolis, Feb. 4.

With grosses on downward trend, United Paramount's local loop Century started this week to run big newspaper ads announcing "new low prices" for "Cleopatra" (20th) now in the 32nd stanza of its exclusive area engagement.

Previous minimum admissions had been $2.10 and $2.65 for matinees and nights, respectively, with all seats reserved. Price reductions mean that all 538 balcony seats now are unresearved and sell for $1.50, which is 60c less, at matinees and $2.10 for the evening showing.

Up to now the lower and upper balcony had been scaled at $3.50 and $2.65, respectively, so that the saving in this instance will run as high as $1.40. All lower floor seats continue to be reserved and remain at their original $2.65 and $3.50 prices.

For the first six months of the picture's Century engagement there were daily matinees, but now they're only on Wednesdays, Saturdays, Sundays and holidays and the original three Sunday showings have been cut to two.

In order to land "Cleopatra," the circuit gave 20th-Fox a $350,000 check in advance, representing a guarantee of the split grosses. During the run's earlier part weekly grosses ranged as high as $25,000 and more and Charlie Winchell, the chain's local president, said he was very well satisfied with the takes and considered the engagement a success in every way. The current pull is around $5,000 a week.

Chi Biz Up; 'Stranger' Great 21G, 'Jacket' Smart 22G, 'Price' Fat 24G

Chicago, Feb. 4.

Though new pix are mostly in arty houses this session, a bevy of sock holdovers have firstrun wickets whirling. Top newcomer is "Any Number Can Win," which is bowing to big $16,000 at the Esquire. Monroe pair of "Greenwich Village Story" and "Striptease Murder Case" shapes okay.

"Love With Proper Stranger" shapes sockeroo in second United Artists stanza. "Strait-Jacket" is frisky for same Roosevelt session. Reissued "Fantasia" is chalking up a sturdy second Loop lap. "The Prize" is snaring a big third Oriental session.

"Charade" continues slick in its sixth Chicago round. "Cardinal" is brilliant for the same Woods week. "Tom Jones" is posting another rousing stanza in its Todd seventh. "Lord of the Flies" still is nice in 19th Cinema week.

On hardticket, "It's a Mad World" is posting a great ninth McVickers frame while the 31st canto of "Cleopatra" shapes solid at State-Lake.

Estimates for This Week

Carnegie (Brotman) (495; $1.25-$1.80)—"8½" (Embassy) (reissue). Sock $7,000. Last week, "3 Fables of Love" (Indie) (3d wk), $4,000.

Chicago (B&K) (3,900; 90-$1.80)—"Charade" (U) (6th wk). Excellent $22,000. Last week, $24,000.

Cinema (Stern) (500; $1.50)—"Lord of Flies" (Cont) (19th wk). Fine $3,500. Last week, $3,700.

Esquire (H&E Balaban) (1,236; $1.25-$1.80)—"Any Number Can Win" (MGM). Big $16,000. Last week, "All The Way Home" (Par) (2d wk), $6,500.

Loop (Brotman) (606; 90-$1.80)—"Fantasia" (BV) (reissue) (2d wk). Loud $10,000. Last week, $12,000.

McVickers (Beacon) (1,100; $2.20-$3.80)—"It's A Mad World" (UA) (9th wk). Great $22,000. Last week, $23,000.

Monroe (Jovan) (1,000; 65-90)—"Greenwich Village Story" (Indie) and "Striptease Murder Case" (Indie). Passable $5,000. Last week, "All Night Long" (Indie) and "When Girls Take Over" (Indie), $4,800.

Oriental (Indie) (3,400; 90-$1.80)—"The Prize" (MGM) (3d wk). Dandy $24,000. Last week, $27,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Strait-Jacket" (Col) (2d wk). Socko $22,000. Last week, $28,000.

State-Lake (B&K) (2,400; $1.50-$4)—"Cleopatra" (20th) (31st wk). Solid $20,000 or less. Last week, $21,000.

Surf (H&E Balaban) 684; $1.50-$1.80)—"Purlie Victorious" (Indie) (3d wk). Fine $6,500. Last week, $8,500.

Todd (Todd) (1,089; 90-$1.80)—"Tom Jones" (UA) (7th wk). Siz-

(Continued on page 10)

'CLEO' WINDS RUN IN PROV. AT TRIM $7,000

Providence, Feb. 4.

Week is fairly moderate hereabouts with first week of bus strike hurting downtown trade considerably. Last round of "Cleopatra" has spurted biz for 27th week and has it leading list here. Majestic is fairly nice in third of "Move Over, Darling." RKO Albee's sixth of "Charade" is happy. State's "Any Number Can Win" looks sad.

Estimates for This Week

Albee (RKO) (2,200; $1-$1.50)—"Charade" (U) (6th wk). Good $6,500 same as in fifth.

Elmwood (Snider) (2,200; $2.50-$3)—"Cleopatra" (20th) (27th wk). Advertised as last week and pushing to nifty $7,000. The 26th round was $6,500.

Majestic (SW) (2,200; 90-$1.25)—"Move Over, Darling" (20th) (3d wk). Nice $5,000. Second was $6 000.

State (Loew) (3,200; 90-$1.25)—"Any Number Can Win" (MGM). Sad $4,000. Last week, "The Ceremony" (UA), $3,500.

Strand (National Realty) (2,200; 90-$1.25)—"All Way Home" (Par). Mild $5,000. Last week, "Strait-Jacket" (Col) (2d wk), $3,500 in five days.

Key City Grosses

Estimated Total Gross

Last Year $2,994,200
(Based on 23 cities and 296 theatres).

This Week $2,492,300
(Based on 21 cities and 261 theatres, chiefly first runs including N. Y.)

'Ringer' Lusty 8G, K.C.; 'Charade' 23G

Kansas City, Feb. 4.

Only two newcomers here this round. "Dead Ringer" shapes good at downtown Paramount on opener and "Promises, Promises" looms nice at the normally arty Rockhill.

"Charade" whizzes in high gear at the Plaza after a near-record first week and the Granada has added the film for a first round there. "It's a Mad World" shapes big in 7th week at Empire. Weather running in monotonous unwintry warmth, with scattered showers no hazard to boxoffice prospects.

Estimates for This Week

Brookside (Fox Midwest Nat. Gen. Corp.) (800; $1.50)—"Cardinal" (Col) (6th wk). Surprising $4,500, and holds. Last week, $4,700.

Capri (Durwood) (1,260; $1.85-$3)—"Cleopatra" (20th) (12th wk). Good $10,000. Last week, ditto.

Empire (Durwood) (866; $1.50-$2.50)—"It's a Mad World" (UA) (7th wk). Big $12,000. Last week, $14,000, with two extra matinees.

Kimo (Dickinson) (504; $1.50)—"Love on Pillow" (Col) (3d wk). Mild $1,500. Last week, same.

Paramount (Blank-UP) (1,900; $1.25-$1.50)—"Dead Ringer" (WB). Should hit good $8,000 or near. Last week, "All Way Home" (Par), $5,500.

Plaza and Granada (FMW) (1,630; 1,219; $1.25-$1.50)—"Charade" (U) (2d wk). Smash $23,000, or better. Last week, at Plaza alone, hit $24,000 with Saturday and Sunday house records set.

Rockhill (Art Theatre Guild) (821; $1.50)—"Promises, Promises" (Indie). Should top $4,000; may hit house record with four extra weekend performances scheduled and student ducats not honored for this booking. Last week, "The Trial" (Indie) (4th wk) and "Black Orpheus" Indie (3d wk), $2,100.

Uptown (FMW) (2,043; $1.25-$1.50)—"Soldier in Rain" (AA) and "Play It Cool" (AA) (2d wk). Moderate $5,000 or near. Last week, with Granada, $8,500.

'Victors' Smash $25,000, Frisco; 'Jones' 32G, 7th

San Francisco, Feb. 4.

"It's a Mad World" and "Tom Jones" continue the longrun power story here. "The Victors" looks wow on opener at St. Francis. "Any Number Can Win" is doing nicely on first in three small spots. "The Prize" looms fine in second round for two locations while "Soldier in Rain" shapes okay for two in two sites.

Estimates for This Week

Alexandria (United Calif.) (1,444; $5) — "Cleopatra" (32d wk). Big $14,000 or close. Last week, $15,000.

Clay (Ros) (360; $1.49) — "Any Number Can Win" (MGM). Solid $3,700.

El Rancho Drive-In (Affil.) (925 cars; $1.25 person)—"The Prize" (MGM) (2d wk) Trim $4,500. Last week, $5,000.

Embassy (Dibble-McLean) (1,400; $1.75) — "Prize" (MGM) (2d wk). Great $12,000 or near. Last week, $17,500.

Geneva Drive-In (Syufy) (910 cars; $1.25 person) — "Soldier in Rain" (AA) (2d wk). Sturdy $6,000. Last week, $7,500.

Golden Gate (RKO) (2,850; $1.25-$1.50) — "Charade" (U) (6th wk). Hep $10,000 or close. Last week, $13,000.

Larkin (Ros) (384; $1.49) — "Nurse on Wheels" (Janus) (m.o.). Trim $2,400.

Metro (United Calif.) (1,000; $1.75-$2)—"8½" (Emb) (12th wk). Big $3,500. Last week, $4,000.

Mission Drive-In (Syufy) (950 cars; $1.25 person)—"Any Number Can Win" (MGM). Okay $4,000 or over. Last week, "Ceremony" (UA) $1,500.

Orpheum (Cinedome) (1,439; $2.50-$3.50)—"It's a Mad World" (UA) (7th wk). Smash $32,000. Last week, $32,800.

Paramount (Par) (2,646; $1.50-$1.75)—"Who's Been Sleeping In My Bed" (Par). Modest $13,000. Last week, "Strait-Jacket" (Col) (2d wk), $10,000.

Presidio (Art Gld) (750; $1.25-$1.50) — "Carry On, Regardless" (Governor). Fair $2,600.

St. Francis (Par) (1,400; $2) — "The Victors" (Col). Wow $25,000 or near. Last week, "Cardinal" (Col) (6th wk), $10,500.

Stage Door (A-R) (444; $1.75-$2) —"Any Number Can Win" (MGM). Sturdy $4,000. Last week, subrun.

United Artists (No. Cst) (1,148; $2-$2.40)—"Tom Jones" (UA) (7th wk). Wow $23,000 or near. Last week, $22,000.

Vogue (S.F. Thea.) (365; $2) — "Knife in the Water" (Kana) (5th wk). Oke $3,000. Last week, $4,000.

Warfield (FWC) (2,656; $1.25-$1.50)—"Soldier in Rain" (AA) (2d wk). Fairly good $8,000 or over. Last week, $15,000.

Pitt Big; 'Ringer' Nice $13,000; 'Charade' Boffo 11G, 6th; 'World' 13½G

Pittsburgh, Feb. 4.

With school out for two days, Pitt deluxers are getting most of the juve trade and enjoying an exciting round. "Dead Ringer" opened big at the Stanley and shapes nice for first week. Other newcomer, "No, My Darling Daughter" looms neat at arty Squirrel Hill. "It's a Mad World," in seventh session at Warner, is running way ahead of last week.

The Cary Grant starrer, "Charade," shows no sign of letup and rates boffo in sixth at Gateway. "Kings of Sun" is only fairish in second at Fulton. "Lilies of Field" is maintaining its torrid pace in 13th surprising week at the Forum. "Move Over, Darling" is wham in third at Penn. "Knife in Water" shapes sharp in second at the Shadyside.

Estimates for This Week

Forum (Assoc.) (380; $1.75)—"Lilies of Field" (UA) (13th wk). Amazing $4,500, running way ahead of last week's $4,000.

Fulton (Assoc.) (1,900; $1-$1.75) —"Kings of Sun" (UA) (2d wk). Fairish $5,000. Last week, $8,000.

Gateway (Assoc.) (1,900; $1-$1.75)—"Charade" (U) (6th wk). Cary Grant starrer showing little letup with boff $11,000 to match last weeek's $11,200.

Penn (UATC) (3,472; $1-$1.50)—"Move Over, Darling" (20th) (3d wk). Brilliant $14,000. Last week, $15,500.

Shadyside (MOTC) (623; $1.75)—"Knife in Water" (Kana) (2d wk). Lofty $3,800. Last week, $4,400.

Squirrel Hill (SW) (800; $1.75)—"No, My Darling Daughter" (Zenith). Neat $3,500. Last week, "Billy Liar" (Cont) (3d wk), $2,200.

Stanley (SW) (3,700; $1-$1.75)—"Dead Ringer" (WB). Nice $13,000 or over. Last week, "Incredible Journey" (BV) (2d wk), $10,000.

Warner (SW) (1,260; $1.50-$3)—"It's a Mad World" (UA) (7th wk). Torrid $13,500 to top last week's $12,000.

'Cardinal' Lofty $12,000, Col.; 'West' Solid 8½G

Columbus, O., Feb. 4.

"The Cardinal," only new booking in firstruns this week, is headed for big returns at the Ohio. Palace held "Charade" for a sixth stanza, one of longest runs at the W. Broad St. firstrun in months. "How West Was Won," in final two weeks, is holding up solid at Grand.

Estimates for This Week

Grand (RKO) (860; $1.50-$2.75) —"How West Was Won" (MGM) (42d wk). Solid $8,500. Last week, $8,700.

Ohio (Loew) (3,079; 50-$1.50) — "Cardinal" (Col). Big $12,000. Last week, "Who's Been Sleeping My Bed" (Par) (8 days), $11,000.

Palace (RKO) (2,845; 50-$1.50)—"Charade" (U) (6th wk). Good $7,000 or close. Last week, $8,000.

'Stranger' Sturdy 18G, Det.; 'Jacket' Tight 17G; 'West' Wow 41G, 49th

Broadway Grosses

Estimated Total Gross

This Week $648,000
(Based on 33 theatres)

Last Year $521,000
(Based on 32 theatres)

'West' Smash 10G, Mpls.; 'Rain' 12G

Minneapolis, Feb. 4.

For a change there are more than six newcomers to boost biz. The final stanzas are announced for several long stayers still around. At the same time both long staying hardticket pix "How West Was Won" and "Cleopatra," in their 48th and 32nd stanzas, respectively, continue to hold on.

No less than three downtown films — "Charade," "Move Over, Darling" and "The Prize" — are racking up their sixth weeks. "Man in Middle" looks thin on first at Academy. "Soldier in Rain" also looms boffola at State on opener. "Any Number Can Win" looks okay. "Billy Liar" looms fine, also on opener.

Estimates for This Week

Academy (Mann) (1,050; $1.25-$1.50)—"Man in Middle" (20th). Very lean $3,500. Last week, "Ceremony" (UA), $3,000.

Avalon (Frank) (900; $1)—"Playgirls International" (West) and "Carry On, Constable" (Indie) (subrun). Solid $1,400. Last week, "Naughty Shutter" (Indie) and "Trial and Error" (MGM) (subrun), $1,000.

Campus (Mann) (500; $1) — "Devil's Wanton" (Embassy) and "Night Is My Future" (Indie) (subruns). Mild $1,000.

Century (Par) (1,300; $1.50-$3.50) —"Cleopatra" (20th) (32d wk). Moderate $4,500. Last week, $5,000.

Cooper (CF) (905; $1.25-$2.50)—"How West Was Won" (MGM) (48th wk). Sensational $11,000. Last week, $11,200.

El Lago (Carisch) (800; $1)—"Christine Keeler Goes Cool" (Indie), "Beauty and Body" (Indie) and "Bikini Baby" (Indie). Strong $1,500. Last week, "Riff-Raff Girls" (Cont) and "Pickup in Rome" (Cont), $1,000.

Gopher (Berger) (1,000; $1.25-$1.50) — "Move Over, Darling" (20th) (6th wk). Dandy $5,500. Last week, $6,000.

Lyric (Par) (1,000; $1.25-$1.50)—"Strait-Jacket" (Col) (m.o.) (3d wk). Sweet $6,000 for third week down-

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'Cardinal' Lofty $9,000, L'ville; 'World' 10G, 7th

Louisville, Feb. 4.

"The Cardinal," town's only newcomer, looks lofty at the Penthouse on opener. "The Prize" in third week at United Artists is rated hotsy. "It's a Mad World," at the Rialto for seventh session, will equal last week's mark for a big total. "Charade" at the Kentucky is pacing previous week in sixth round. "Move Over, Darling" at the Ohio in fifth looks strong.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25) —"Charade" (U) (6th wk). Nice $5,500 edging over fifth week's $5,000.

Mary Ann (People's) (1,100; 75-$1.25)—"Gypsy" (WB) and "Spencer's Mountain" (WB) (reissues). Fair $5,000. Last week, "Wuthering Heights" (Cont) and "Our Very Own" (Cont) (reissues), $4,500.

Ohio (Settos) (900; 75-$1.25) — "Move Over, Darling" (20th) (5th wk). Strong $5,000. Fourth week, $4,500.

Penthouse (Fourth Avenue) (900; 75-$1.25)—"Cardinal" (Col). Tall $9,000. Last week, "Fantasia" (BV) (reissue) (2d wk), $6,000.

Rialto (Fourth Avenue) (1,100; $1.50-$2.50)—"It's a Mad World" (UA) (7th wk). Big $10,000 after sixth week's $9,000.

United Artists (Fourth Avenue) (1,700; 75-$1.25) — "The Prize" (MGM) (3d wk). Hot $9,000. Second week, $10,000.

Detroit, Feb. 4.

Only one newcomer, but the holdovers are strong-to-steady for overall favorable grossing conditions. The newcomer, "Shame of Patty Smith" is fair at the Fox. "Love With the Proper Stranger" continues great in second round at the Michigan. "Strait-jacket" stays tight in second at the Palms.

"Cardinal" is wow in seventh at Madison. "How West Was Won" is having a sensational 49th week in final days at Music Hall. "Charade" is great in fifth round at the Mercury.

Estimates for This Week

Fox (Downtown Fox Corp.) (5,041; $1.25-$1.49)—"Shame of Patty Smith" (Indie) and "Jungle Street Girls" (Indie). Fair $12,000 or near. Last week, "Children of Dawned" (MGM) and "Gladiators" (MGM) (3d wk), $10,500.

Michigan (United Detroit) (4,926; $1.25-$1.49)—"Love With Proper Stranger" (Par) (2d wk). Big $18,000 or close. Last week, $19,000.

Palms (UD) (2,995; $1.25-$1.49) —"Strait-Jacket" (Col) (2d wk). Great $17,000. Last week, $21,000.

Madison (UD) (1,408; $1.25-$1.49) —"The Cardinal" (Col) (7th wk). Still lusty at $15,000. Last week, $18,000.

Grand Circus (UD) (1,400; $1.25-$1.49)—"Sword in Stone" (BV) and Disneyland After Dark" (BV) (6th wk). Fine $9,000. Last week, $10,000.

Adams (Community) (1,450; $1.23-$1.50)—"Who's Been Sleeping in My Bed" (Par) (2d wk). Oke $7,500. $7,500. Last week, $8,400.

United Artists (UA) (1,667; $1.50-$3.50)—"Cleopatra" (20th) (32nd wk). Steady at $8,000. Last week, $8,400.

Music Hall (Beacon Enterprises) (1,213; $1.25-$2.80)—How West Was Won" (MGM) (49th wk). Hotsy $41,000 in final eight days. Last week, $28,000.

Mercury (Suburban Detroit) (1,468; $1-$1.80)—"Charade" (U) (5th wk). Great $13,000. Last week, $12,800.

Trans Lux Krim (Trans-Lux) (980; $1.49-$1.65)—"Man in Middle" (20th) (2d wk). Big $10,000. Last week, $14,500.

'STRANGER' BIG 14G, DENVER; 'RINGER' 11G

Denver, Feb. 4.

Trade is holding up stoutly here with three newcomers adding interest to current slate of strong fare. "Love With Proper Stranger" is pacing field with a smash session at Centre. "How West Was Won" is sockeroo in 48th stanza at Cooper. "Whose Sleeping in My Bed" looms nice on opener at the Denver. "Dead Ringer," also new, looks good in first at Paramount.

Estimates for This Week

Aladdin (Fox) (900; $1.45) — "Charade" (U) (6th wk). Smart $8,000 or over. Last week, $9,000.

Centre (Fox) (1,270; $1.25-$1.45) —"Love With Proper Stranger" (Par). Big $14,000 or close. Last week, "Move Over Darling" (20th) (5th wk), $10,000.

Cooper (Cooper) (814; $1.65-$2.50)—"How West Was Won" (MGM) (48th wk). Socko $12,500. Last week, $11,500.

Denham (Indie) (800; $1.45-$3)—"Cleopatra" (20th) (32d wk). Trim $4,700. Last week, $4,500.

Denver (Fox) (2,432; $1.25) — "Thunder Island" (20th) and "Whose Been Sleeping in My Bed" (Par). Nice $13,000 or close. Last week, "Comedy of Terrors" (AI) and "Night Tide" (AI), $13,500.

Esquire (Fox) (600; $1.25) — "Fourth Sex" (Indie) (3d wk). Neat $2,200. Last week, $2,800.

Paramount (Wolfberg) (2,100; 90-$1.25)—"Dead Ringer" (WB). Good $11,000. Last week, "Pyro" (AI) and "Dr. Crippen" (WB) $9,200.

RKO International 70 (RKO) (1,380; $1.25-$1.80) — "Cardinal" (Col) (6th wk). Smooth $7,000 or over. Last week, $7,500.

Towne (Indie) (600; $1.25-$1.45) "The Prize" (MGM) (6th wk). Nice $3,500. Last week, $4,500.

Vogue (Art Theatre Guild) (450; $1.25)—"Lord of Flies" (Cont) (6th wk). Loud $2,000. Last week, $2,800.

L.A. Nice; 'Ringer' Robust $21,000, 'Damned' Fair 10G; 'Jones' Mighty 31G, 'World' Boff 28G, 'Charade' 21G

Los Angeles, Feb. 4.

Firstruns continue to shape nicely this week with four opening bills to help. Total in some 121 situations, where trio of openers and one holdover, are daydating in multiple spreads should hit hefty $705,000, including $268,600 expected from 28 hardtops which comprise usual barometer.

"Dead Ringer" shapes stout $21,000 in three regular hardtops, with slick $165,000 looked for in 28 houses. "Children of Damned" looks fair $10,000 for two hardtops and possible $123,600 in 30 spots, including these two.

"Man in Middle" is soft $15,000 or near for three regular hardtops, with $112,000 in 21 houses. "Nurse on Wheels," fourth newie, is tidy at Music Hall.

Of regular holdovers, "Tom Jones" is racking up a wow $31,000 or close from 10th at Orpheum, sixth at Vogue, Picfair. "Charade," in sixth at the Chinese, should hit lusty $21,000 or over. "Capt. Newman," in same week, is stout $12,500 at Hollywood.

"It's a Mad World" leads hardtickets with a boff $28,000 in 13th session at the Cinerama.

Estimates for This Week

Hillstreet, Hollywood, Loyola (Metropolitan - FWC) (2,752; 856; 1,298; $1-$1.49)—"Man in Middle" (20th) and "Surf Party" (20th). Soft $15,000 or close. Last week, Hillstreet, "Comedy of Terrors" (AI), "Madmen of Mandora" (Crown), $5,100. Hollywood, Loyola with Los Angeles, Wiltern, "Who's Been Sleeping My Bed" (Par), "New Kind of Love" (Par) (m.o.), $26,700.

Los Angeles, Four Star (Metropolitan-UATC) (2,049; 868; $1-$1.49) — "Children of Damned" (MGM) and "Gladiators 7" (MGM). Fair $10,000 or over. Last week, Four Star with Warren's, Pix, Baldwin, "Yum Yum Tree" (Col), "French Style' (Col) (2d wk), $18,200.

Warren's, Pix, Wiltern (Metropolitan-Prin-SW) (1,757; 756; 2,344; $1-$1.49) — "Dead Ringer" (WB) and "Mary, Mary" (WB) (m.o.). Stout $21,000.

Music Hall (Ros) (720; $2-$2.40) —"Nurse on Wheels" (Jan). Tidy $5,000. Last week, "Devil and 10 Commandments" (Indie) (3d wk), $3,100.

Crest (State) (750; $1-$1.49)—"L-Shaped Room" (Col) (reissue). Good $3,000. Last week, "Move Over, Darling" (20th) (m.o.), "Come Blow Horn" (Par) (reissue), $2,000.

El Rey (FWC) (856; $1-$1.49)—"Hud" (Par) (reissue). Nice $3,500 or over. Last week, "Brigadoon" (Bor), "American in Paris" (Bor) (reissues), $3,700.

Iris (FWC) (825; $1-$1.49)—"Great Escape" (UA) (reissue) (2d wk). Fine $4,000. Last week, $4,200.

Baldwin (State) (1,800; $1-$1.49) —"Yum Yum Tree" (Col) (3d wk) and "Who's Been Sleeping in My Bed" (Par) (m.o.). Busy $5,500.

Fine Arts (FWC) (631; $2-$2.40) —"Billy Liar" (Ster) (3d wk). Slender $3,000. Last week, $2,600.

Fox Wilshire (FWC) (1,990; $2-$2.40)—"The Victors" (Col) (6th wk). Hefty $9,000. Last week, $10,700.

Chinese (FWC) (1,408; $2-$2.40) —"Charade" (U) (6th wk). Lusty $21,500. Last week, $21,000.

Beverly (State) (1,150; $2-$2.40) —"America, America" (WB) (6th wk). Handy $7,500. Last week, $10,000.

Hollywood Paramount (State) 1,468; $1.55-$2.40)—"Captain Newman, M.D." (U) (6th wk). Sturdy $12,500. Last week, $14,500.

Warner Beverly (SW) (1,316; $2-$2.40)—"The Prize" (MGM) (6th wk). Stout $12,000. Last week, $12,200.

Village (FWC) (1,535; $1.49-$2.40)—"Love With Proper Stranger" (Par) (6th wk). Sockeroo $10,000. Last week, $11,000.

Egyptian (UATC) (1,392; $1.25-$3.50)—"The Cardinal" (Col) (7th wk). Up to solid $18,500. Last week, $17,300.

Orpheum, Vogue, Picfair (Metropolitan-FWC-State) (2,213; 810; 759; $1-$2.40)—"Tom Jones" (UA) (10th wk, Orpheum; 6th wk, Vogue, Picfair). Wow $31,000 or near. Last week, $34,600.

Cinerama (Pac) (915; $1.49-$3.50) —"Mad World (UA) (13th wk). Socko $28,000 or over. Last week, $26,800.

Pantages (RKO) (1,512; $2.50-$5.50)—"Cleopatra" (20th) (33d wk). Stout $23,000 or close. Last week, $24,800.

Warner Hollywood (SW) (1,291; $1.25-$2.80) — "How West Was Won" (MGM) (50th wk). Smash $21,000. Last week, $19,200.

'World' Smasheroo 17G, Cleve Ace; 'Damned' 13G; 'Charade' Fast $12,000

Cleveland, Feb. 4.

Topping the city currently is "It's a Mad World," which shapes great in seventh round at Palace to jump ahead of last week's total. "Children of Damned," one of few newcomers, looms only okay at State.

"Cardinal" looks brisk in fourth at the Allen. "Charade" is rated smart for third round at the Hipp. "Any Number Can Win" looms average on moveover to the Ohio.

Estimates for This Week

Allen (Stanley-Warner) (2,866; $1.25-$1.50) — "Cardinal" (Col) (4th wk). Brisk $11,000. Last week, $11,500.

Colony Art (Stanley-Warner) (1,354; $1.50) — "No, My Darling Daughter" (Indie). Weak $2,500. Last week, "All Way Home" (Par) (5th wk), $3,000.

Continental Art (Art Theatre Guild) (925; $1.50) — "Mondo Cane" (Time) (6th wk). Good $2,300. Last week, $2,600.

Heights Art (Art Theatre Guild) (925; $1.50)—"Love on a Pillow" (Royal) (2d wk). Routine $2,400. Last week, $2,800.

Hippodrome (Hipp Bldg. Co.) (3,500; $1.25-$1.50) — "Charade" (U) (3d wk) Smart $12,000. Last week, $15,000.

Ohio (Loew) (1,020; $1.25-$1.65) —"Any Number Can Win" (MGM) (m.o.). Average $7,500. Last week, "Prize" (MGM) (m.o.), $7,000.

Palace (F&A Theatres) (1,263; $1.50-$3)—"It's a Mad World" (UA) (7th wk). Tops with great $17,000. Last week, $15,500.

State (Loew) (3,450; $1.50) — "Children of Damned" (MGM). Okay $13,000. Last week, "Any Number Can Win" (MGM), $9,500.

Westwood Art (Art Theatre Guild) (955; $1.50)—"Love on a Pillow" (Royal) (2d wk). Okay $2,700. Last week, $2,900.

'MIDDLE' STRONG 17G, ST. LOO; 'PRIZE' 8G, 5

St. Louis, Feb. 4.

Only one major newcomer here this session but biz still continues very strong. "Man in Middle" is rated very good for opener at the St. Louis. "How West Was Won" is very good in 43d week at Martin Cinerama. "Charade" is trim in sixth at Esquire while "Strait-Jacket" looks brisk in third at Ambassador.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25) — "Strait-Jacket" (Col) (3d wk). Fancy $8,000. Last week, $11,000.

Apollo Art (Grace) (700; 90-$1.25)—"Two Women" (Indie) and "Sky Above, Mud Below" (Indie) (2d wk). Okay $1,300. Last week, $1,500.

Esquire (Jablonow-Komm) (1,800; 90-$1.25)—"Charade" (U) (6th wk). Good $7,000. Last week, $8,000.

Fox (Arthur) (5,000; 90-$1.25)—"Move Over, Darling" (20th) (4th wk). Neat $11,000. Last week, $15,000.

Loew's Mid-City (Loew) (1,160; 60-90) — "Sword in Stone" (BV) (6th wk). Oke $6,000. Last week, $7,000.

State (Loew) (3,600; 60-90) — "Prize" (MGM) (5th wk). Fine $8,000. Last week, $9,000.

Martin Cinerama (Martin) (913; $1.25-$2.50) — "How West Was Won" (MGM) (43d wk). Good $7,500 or near. Last week, $7,000.

Pageant (Arthur) (1,000; 90-$1.25)—"Cardinal" (Col) (5th wk). Good $2,000. Last week, $2,500.

Paris Art (Chernoff) (800; $1.50) —"Breathless" (Indie). Average $1,200. Last week, "Mitsou" (Indie) and "Bedroom Vendetta" (Indie), $1,200.

St. Louis (Arthur) (3,800; 75-90) —"Man in Middle" (20th). Very good $17,000. Last week, "Comedy of Terrors" (AI) (2d wk), $9,000.

Shady Oak (Arthur) (760; 90-$1.25)—"Suitor" (Indie) (2d wk). Neat $2,500. Last week, $3,000.

'Doctor' Mighty 55G in Toronto

Toronto, Feb. 4.

Famous Players has lined up 12 houses for "Merlin Jones" which looks solid. The Taylor chain has nine hardtops currently day-dating "Children of Damned," and also strong. However, standout are the four Rank houses running "Doctor Strangelove." Pic enjoyed a record-breaking non-holiday over weekend, and shapes mighty on opening session.

Apart from these newcomers, "Charade" is still doing wham while "Tom Jones" is enjoying capacity biz, both in sixth weeks. "It's a Mad World" and "The Prize" are excellent, both in seventh rounds. "The Cardinal" still remains staunch in seventh.

Estimates for This Week

Alhambra, Beach, Birchcliff, Capitol, College, Golden Mile, Palace, Parkdale, Runnymede, Vaughan, Westwood, Willow (FP) (994; 1,288; 865; 848; 1,499; 995; 1,485; 1,397; 1,377; 929; 994; 992; 35-$1)—"Merlin Jones" (BV). Excellent $30,000.

Carlton (Rank) (2,058; $2-$3)—"It's a Mad World" (UA) (7th wk). Wham $16,000. Last week, $18,000.

Century, Downtown, Glendale, Kingsway, Midtown, Odeon, Prince of Wales, Scarboro, State (Taylor) (1,342; 1,059; 995; 697; 1,182; 752; 1,197; 682; 696; 50-$1)—"Children of Damned" (MGM) and "Gladiators 7" (MGM). Socko $34,000. Last week, "Soldier in Rain" (AA) and "Gun Fight Comanche Creeek" (AA), $36,000.

Coronet, Danforth, Humber, Fairlawn (Rank) (779; 1,324; 1,165; 1,203; $1-$1.75)—"Doctor Strangelove" (Col). Mighty $55,000. Last week, "Move Over, Darling" (20th) (5th wk), $22,000.

Eglinton (FP) (1,066; $1-$1.50)—"Billy Liar" (Cont) (2d wk). Big $6,500. Last week, $7,500.

Hollywood (FP) (1,080; $1.25-$1.50)—"Take Her, She's Mine" (20th) (7th wk). So-so $5,000. Last week, $6,500.

Hyland (Rank) (1,357; $1.25-$1.50)—"Tom Jones" (UA) (6th wk). Capacity $28,000. Last week, ditto.

Imperial (FP) (3,216; $1-$1.75)—"Who's Been Sleeping in My Bed" (Par) (2d wk). Lusty $13,000. Last week, $17,000.

International (Taylor) (557; $1-$1.25)—"Lord of Flies" (IFD) (3d wk). Great $7,000. Last week, $8,000.

Loew's (Loew) (1,641; $1-$1.50) —"The Prize" (MGM) (5th wk). Hefty $9,000 or near. Last week, $10,500.

Tivoli (FP) (935; $1.50-$2.50)—"Cardinal" (Col) (7th wk). Fine $12,000. Last week, same.

Towne (Taylor) (693; $1-$1.50)—"Wuthering Heights" (IFD) (2d wk) (reissue). Lusty $7,000. Last week, $8,000.

University (FP) (1,344; $2-$3.50) —"Cleopatra" (20th) (32d wk). Steady $11,000 or close. Last week, $11,400.

Uptown (Loew) (2,245; $1.25-$1.75)—"Charade" (U) (6th wk). Boffo $12,000. Last week, $15,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

New Pix Perk B'way; 'Doctor' Giant $94,000, 'Charade' Crisp 22G on M.O., 'Prize' 145G; 'Jones' Wow $40,200, 17

Some new smash openers plus continued strength by many extended-runs is making for an improved showing this stanza at Broadway deluxers. Big news, of course, is the astounding $94,000 being racked up by "Doctor Strangelove" daydating at the Victoria and arty Baronet. Biz at the Vic looks the best in many years while the $34,000 total at the Baronet is easily an alltime high at this 431-seat house.

"Charade" is headed for big $22,000 or near at the Astor on moveover, an excellent showing in view of the fact that it is playing at the same time in 23 other houses on Premiere Showcase setup.

"The Prize" with stageshow is heading for a bangup $145,000 in second session at the Music Hall. It stays a third, and maybe a fourth week. "Wheeler Dealers," playing on moveover, looks nice $16,300 in second stanza, daydating the Forum and Trans-Lux 85th Street.

"Love With the Proper Stranger" continues great with $35,000 daydating the State and Murray Hill in sixth week. "The Cardinal" is heading for a boffo $31,000 or close in eighth session at the DeMille.

"The Victors" hit a big $15,000 in three days of the seventh at the Criterion and looks fast $9,000 in seventh full week at the Sutton. "Best of Cinerama" held with okay $14,500 or close in sixth week at the Cinerama.

"It's A Mad World" finished its 11th session at the Warner with a boff $38,000, which topped the 10th week. "The Doll" continued to amaze with $13,300 in third week at the Embassy.

"Tom Jones" astonished by pushing up to a wow $40,200 in 17th round at the Cinema One. "To Bed or Not To Bed" was wow $14,000 in sixth week at the Coronet.

"Charade" hit a boff $400,000 or close in first stanza playing 24 theatres on Premiere Showcase line-up in N. Y. Metropolitan area. This did not take in houses in New Jersey. Figure probably will reach an alltime high for this combo of theatres, especially gratifying for a moveover.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2)—"Charade" (U) (m.o.) (2d wk). Initial round ended yesterday (Tues.) was big $22,000 or near. Pic is playing in some 23 other theatres on Premiere Showcase.

Cinerama (Loew) (1,552; $1.50-$2.50)—"Best of Cinerama" (Cinerama) (7th wk). Sixth week ended yesterday (Tues.) was okay $14,500 after $14,000 for fifth.

Criterion (Moss) (1,520; $1.50-$2.50)—"The Victors" (Col) (7th wk). Three days this session was big $15,000 after $32,000 for sixth full week. Daydating with Sutton.

DeMille (Reade) (1,463; $1.50-$3.50)—"Cardinal" (Col) (8th wk). This stanza finishing today (Wed.) is heading for great $31,000 after $32,000 for seventh. Stays through March 27.

Embassy (Guild Enterprises) (500; $1.50-$2.50) — "The Doll" (Kana) (4th wk). Third stanza finished Sunday (2) was amazing $13,300 after $15,500 for second.

Forum (Norel) (813; $1.25-$1.80) —"Wheeler Dealers" (MGM) (m.o.) (3d wk). First holdover week ended yesterday (Tues.) was nice $12,000 after $14,000 opener. Daydating with Trans-Lux 85th Street.

Palace (RKO) (1,642; $1.25-$2)—"Dark Purpose" (U). Opens today (Wed.) on saturation booking of about 23 houses. Last week, dual reissues.

Paramount (AB-PT) (3,665; $1-$2)—"Four For Texas" (WB) (7th-final wk). Sixth session finished yesterday (Tues.) was mild $17,000 or near. "Dr. Crippen" (WB) opens Feb. 12.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "The Prize" (MGM) and stageshow (2d wk). This session winding up today (Wed.) looks like snappy $145,000 or near after $156,000 for initial week. Stays on, with "Capt. Newman" (U) due in next.

Rivoli (UAT) (1,545; $2.50-$5.50) — "Cleopatra" (20th) (35th wk). The 34th round finished yesterday (Tues.) was okay $19,000 or near after $19,800 for 33d wk.

State (Loew) (1,650; $1.50-$2.50) —"Love With Proper Stranger" (Par) (7th wk). Sixth session completed yesterday (Tues.) was smash $26,000 after $28,000, over hopes for fifth. Daydating with Murray Hill.

Victoria (City Inv.) (1,003; $1.25-$2) — "Doctor Strangelove" (Col) (2d wk). First round ended yesterday (Tues.) was mighty $60,000 or near. Daydating with Baronet. This is highest here in years and may reach a new alltime peak for house on current policy.

Warner (SW) (1,504; $2.50-$4.80) —"It's a Mad World" (UA) (12th wk). The 11th stanza finished Saturday (1) was wow $38,000 as compared with $35,000 for 10th week.

First-Run Arties

Baronet (Reade) (430; $1.25-$2.50) —"Doctor Strangelove" (Col) (2d wk). Initial round ended yesterday (Tues.) was mighty $34,000 or near. Daydating with Victoria. Opening week was alltime high for this house. Theatre forced to give midnight show on Saturday (1) to handle long lines. The $2.50 top over weekend also is helping.

Beekman (Rugoff Th.) (590; $1.50-$2)—"Point of Order" (Indie) (4th wk). Third week finished Monday (3) was great $15,500 after $15,800 for second.

Carnegie Hall Cinema (F&A) (330; $1.50-$2)—"Der Rosenkavalier" (Show) (7th wk). Sixth session completed yesterday (Tues.) was wow $9,000 as against $8,700 for fifth, both for 11 shows weekly.

Cinema One (Rugoff Th.) (700; $1.50-$2)—"Tom Jones" (UA) (18th wk). The 17th round finished Sunday (2) was sockeroo $41,500 ahead of the $37,956 of 16th week.

Cinema Two (Rugoff Th.) (300; $1.50-$2) — "Flances" (Janus) (2d wk). Initial stanza ended Monday (3) was good $4,900.

Coronet (Reade) (590; $1.50-$2) —"To Bed or Not To Bed" (Cont) (7th wk). Sixth week completed Saturday (1) was smash $14,000 after $14,500 for fifth.

Festival (Embassy) (546; $2-$2.50)—"Easy Life" (Embassy) (7th wk). Sixth session finished Saturday (1) was big $14,400 after $15,800 for fifth week.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2) — "Hallelujah the Hills" (Indie) (8th wk). Okay $3,800 for seventh week ended Sunday (2) after $4,000 for sixth.

Fine Arts (Davis) (468; $1.80-$2) — "And Suddenly It's Murder" (Royal) (2d wk). Five days of this week was big $10,000. Stays on, natch!

Guild (Guild) (450; $1-$1.75) — "Knife in Water" (Kana). Opens today (Wed.). Last week, "The Guest" (Janus) (2d wk-9 days),

(Continued on page 10)

'Damned' Socko $17,000, Buff.; 'Sun' Bright 12G

Buffalo, Feb. 4.

Some new screen fare is helping biz currently at firstruns. "Children of Damned" is rated big on opener at Paramount. "Kings of Sun" looms fine in first at the Buffalo. "Charade" shapes trim on moveover at the Teck. "Move Over, Darling" is stout in sixth round at the Center.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.49) —"Kings of Sun" (UA). Fine $12,000 or near. Last week, "Charade" (U) (5th wk), $8,500.

Center (AB-PT) (2,500; 90-$1.49) — "Move Over, Darling" (20th) (6th wk). Stout $8,000. Last week, $9,000.

Century (UATC) (2,700; 90-$1.49) — "Cardinal" (Col) (6th wk). Rugged $10,000 in six days. Last week, $11,000.

Paramount (AB-PT) (3,000; 90-$1.25) — "Children of Damned" (MGM). Big $17,000. Last week, "Strait-Jacket" (Col) (3d wk), $8,200.

Cinema (Martina) (450; 90-$1.49) —"Man in Middle" (20th) (2d wk). Fair $1,300. Last week, $2,200.

Amherst (Dipson) (1,000; 90-$1.49) — "Man in Middle" (20th) (2d wk). Fair $1,500. Last week, $2,500.

Granada (Schine) (1,000; 90-$1.25) — "Sword in Stone" (BV) (6th wk). Okay $1,500. Last week, $4,000.

Teck (Loew) (1,200; $1.49) — "Charade" (U) (m.o.). Fine $6,000.

'Jones' Paces D.C., Giant $32,000; 'Charade' Sock 13G; 'Soldier' 11G

Washington, Feb. 4.

Business is clicking this week, with "Tom Jones" leading the pack in a fantastic sixth frame at the Ontario. "Charade" figures wham in sixth round at the Town while "Cardinal" looks fine in seventh at Trans-Lux.

Initialing "Love on Pillow" figures smooth at Dupont. "Ladies Who Do" shapes busy at MacArthur. "Soldier in Rain" looks nifty in second session at Keith's. "Who's Been Sleeping in My Bed" looms okay in ditto at Ambassador-Metropolitan.

Estimates for This Week

Ambassador-Metropolitan (S-W) (1,480; 1,000; $1-$1.49) — "Who's Been Sleeping in My Bed" (Par) (2d wk). Okay $10,000 after initialing at $14,000.

Apex (KB) (940; $1.25-$1.40)— "Any Number Can Win" (MGM) (3d wk). Brisk $8,000. Last week, $10,500.

Dupont (Mann) (400; 90-$1.55)— "Love On Pillow" (Col). Smooth $4,500 or near. Last week, "Ladybug, Ladybug" (UA), $3,500.

Embassy (Loew) (567; $1.25-$2) —"Prize" (MGM) (6th wk). Boff $9,000. Last week, $8,600.

Keith's (RKO) (1,838; $1-$1.49) —"Soldier in Rain" (AA) (2d wk). Nifty $11,000 after $16,000 opener.

MacArthur (KB) (900; $1.25-$1.40)—"Ladies Who Do" (Cont). Busy $7,000. Last week, "Murder at Gallop" (MGM) (11th wk), $3,900.

Ontario (KB) (1,240; $1.75-$3)— "Tom Jones" (UA) (6th wk). Fantastic $32,000. Last week, $29,000.

Playhouse (TL) (459; $1.25-$1.80) —"Lord of Flies (Cont) (7th wk). Nice $5,000. Last week, $5,600.

Plaza (TL) (278; $1.25-$1.80)— "Orgy at Lil's Place" (Indie) (6th wk). Fair $4,200. Last week, $4,800.

Town (King) (800; $1.25-$1.80)— "Charade" (U) (6th wk). Wham $13,000 or close. Last week, $13,500.

Trans-Lux (TL) (899; $1.49-$2)— "Cardinal" (Col) (7th wk). Fine $7,500. Last week, $8,400.

Warner (SW) (1,250; $1.50-$2.75) "Cleopatra" (20th) (30th wk). Fair $8,000 or less. Last week, $9,000.

PUERTO RICAN SHOWMEN BEG END OF 20% TAX

San Juan., Feb. 4.

Theater operators here are pressing their fight for elimination of the film admission tax at the current legislative session. Roberto Esteves and Raul Barrera, exhibitors who have been spearheading the drive to abolish the 20% tax, stated at a meeting of theater operators that only immediate action by the Legislature can prevent more houses closing down in 1964.

"We are encouraged, however, by the fact that leading legislators such as Reps. Benjamin Ortiz and Sigfredo Velez have indicated recognition that our industry urgently needs relief in its losing fight against rising costs and competition from television," they noted.

Esteves and Barrera noted that a bill aimed at elminating the admission tax is being introduced in the Commonwealth Legislature. They further revealed that exhibitors have received support in their fight to eliminate the tax from merchants whose business establishments are located near theaters.

This backing was attributed to the fact that merchants have found that when a theater fails, stores and other businesses in the vicinity also are hurt due to the resulting drop in pedestrian traffic. Esteves and Barrera alleged that loss of admission tax revenues would be a relatively insignificant factor to the government, as the total collected each year amounts to less than $900,000.

Council-Laurelled Pix

Hollywood, Feb. 4.

Southern Calif. Motion Picture Council tapped two features for simultaneous four-star awards, Otto Preminger's "The Cardinal" and Elia Kazan's "America, America."

Three-star awards given for same period, Nov.-Dec. of last year, went to "Move Over, Darling" and "Ladybug."

'Stranger' Great $25,000, Philly; 'Victors' Wham 24G; 'Jacket' 13G, 3d

Philadelphia, Feb. 4.

Some new sturdy to big pictures will boost trade here this stanza. "Love with the Proper Stranger" looks great on opener at the Fox. "Merlin Jones" shapes to get only mild returns on first at the Randolph. "All the Way Home" looms neat for initialer daydating two houses. "The Victors" is heading for a wow take in first at the Goldman.

"The Prize" is holding nicely in sixth week at Arcadia. "Strait-Jacket" looks tight in third at Stanton. "Charade" looms big in sixth round at Trans-Lux. "It's a Mad World" looks smash in seventh session at the Boyd. Lowered prices plus two-a-day unreserved policy is helping "Cleopatra."

Estimates for This Week

Arcadia (S&S) (623; $1.20-$1.80) —"Prize" (MGM) (6th wk). Nice $9,000. Last week, $11,000.

Boyd (SW) (1,536; $2-$2.75)— "It's a Mad World" (UA) (7th wk). Big $17,000. Last week, $17,500.

Bryn Mawr (Goldman) (630; $1.49)—"All the Way Home" (Par). Neat $4,300. Last week, "Knife in Water" (Kana) (3d wk), $3,000.

Fox (Milgram) (2,400; 95-$1.80) —"Love with Proper Stranger" (Par). Great $25,000. Last week, "Move Over, Darling" (20th) (5th wk), $10,500.

Goldman (Goldman) (1,000; 95-$1.80) — "Victors" (Col). Wow $24,000. Last week, "Who's Been Sleeping My Bed" (Par) (2d wk), $6,000.

Lane (SW) (1,000; $1.49)—"Billy Liar" (Cont) (4th wk). Big $2,500. Last week, $3,500.

Midtown (Goldman) (1,200; 95-$2)—"Cardinal" (Col) (7th wk). Lofty $16,000. Last week, $17,500.

Randolph (Goldman) (2,200; 95-$1.80)—"Merlin Jones" (BV). Mild $8,000. Last week, "Sword in Stone" (BV) (6th wk), $6,500.

Stanley (SW) (1,450; $2-$2.50) "Cleopatra" (20th) (32d wk). Hotsy $14,000 or close. Last week, $15,000.

Stanton (SW) (1,483; 95-$1.80)— "Strait-Jacket" (Col) (3d wk). Boffo $13,000. Last week, $17,000.

Trans-Lux (T-L) (500; 95-$2)— "Charade" (U) (6th wk). Big $13,000. Last week, $14,000.

World (Rugoff) (499; 95-$1.80)— "All Way Home" (Par). Okay $2,800. Last week, "Knife in Water" (Kana) (3d wk), $3,000.

Yorktown (SW) (1,000; $1.49)— "Nurse on Wheels" (Indie) (2d wk). Fair $2,800. Last week, $3,200.

MINNEAPOLIS

(Continued from page 8)

town. Last week, "Cardinal" (Col) (6th wk), $5,000.

Mann (Mann) (1,000; $1.25-$1.50) —"Charade" (U) (6th wk). Corking $7,000. Last week, $8,000.

Orpheum (Mann) (2,800; $1-$1.25)—"War Is Hell" (AA) and "A Yank in Viet Nam" (AA) opened Sunday (2). Last week, touring legit stageshow.

Park (Mann) (1,000; $1.50) — "Any Number Can Win" (MGM). Fine $5,000. Last week, "Fantasia" (BV) (2d wk) (subrun), $2,500.

State (Par) (2,200; $1.25-$1.50)— "Soldier in Rain" (AA). Bangup $12,000. Last week, "Strait-Jacket" (Col) (2d wk), $9,000.

Suburban World (Mann) (800; $1.25)—"Billy Liar" (Contl). Virile $4,000. Last week, "My Name Is Ivan" (Indie), $1,800.

World (Mann) (400; $1.25-$1.50) —"Prize" (MGM) (6th wk). Lively $4,500. Last week, $5,000.

CHICAGO

(Continued from page 8)

zling $27,000. Last week, same.

Town (Teitel) (640; $1.25-$1.80) —"Time Out For Lovers" (Indie). Fair $2,200. Last week, "Seducers" (Indie) (reissue), $1,500.

United Artists (B&K) (1,700; 90-$1.80)—"Love With The Proper Stranger" (Par) (2d wk). Smash $21,000. Last week, $25,000.

Woods (Essaness) (1,200; 90-$1.80)—"Cardinal" (Col) (6th wk). Classy $22,000. Last week, $20,000.

World (Teitel) (608; 90-$1.80)— "Macbeth" (Indie) (3d wk). Smart $4,500. Last week, $5,200.

BROADWAY

(Continued from page 9)

slipped to slow $4,000. First seven-day week was $6,000.

Murray Hill (Rugoff Th.) (565; $1.50-$2) — "Love With Proper Stranger" (Par) (7th wk). Sixth week finished yesterday (Tues.) was big $9,000 after $11,000 for fifth.

Paris (Pathe Cinema) (568; $1.50-$2)—"America, America" (WB) (7th wk). Sixth round ended Thursday (30) was great $12,000 after $11,500 for fifth week.

Plaza (Lopert) (525; $1.50-$2)— "The Chaplin Revue" (Indie) (reissue) (2d wk). First session ended Sunday (2) was socko $16,100 for three Charles Chaplin featurettes and shorts. Had great matinee biz both Saturday and Sunday, indicating this is drawing youngsters.

Sutton (Rugoff Th.) (561; $1.50-$2)—"Victors" (Col) (7th wk). This week ending today (Wed.) is heading for great $9,000 after $8,800 for sixth. Daydating with Criterion.

Toho Cinema (Toho) (299; $1.50-$2)—"Prodigal Son" (Toho). First round finishing today (Wed.) looks like okay $6,000 or close. Holding.

Tower East (Loew) (588; $1.50-$2)—"Hud" (Par) (subrun) (4th-final wk). Third session completed yesterday (Tues.) was nice $6,000 or nice. "Sunday in New York" (MGM) is due in Feb. 11.

Trans-Lux East (T-L) (600; $1.25-$2)—"The Silence" (Janus). Opened Monday (5). Last week, "Act One" (WB) (5th wk-10 days), fair $7,400 after $6,000 for fourth regular week.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Seventh Juror" (T-L) (2d wk). Initial session completed Sunday (2) was good $7,000.

Trans-Lux 85th St. (T-L) (550; $1.25-$2) — "Wheeler Dealers" (MGM) (m.o.) (3d wk). Initial holdover round ended yesterday (Tues.) was nice $6,300 after $10,000 for opener. Daydating with Forum.

World (Perfecto) (390; 90-$1.50) —"Traveling Light" (Vic) and "Amorous Sex" (Mishkin) (15th wk). The 14th frame completed Monday (3) was good $5,300 after $5,900 for 13th week.

'World' Boffola $14,500, Cincy; 'Jacket' Big 10G, 'Soldier' Hep 7G in 2d

Cincinnati, Feb. 4.

"It's A Mad World" to spurt in seventh session at Capitol to increase lead on the Cincy film front. Holdovers at other firstruns are sans pain. "Charade" remains firm in sixth week at Albee. "Strait-Jacket" shapes big in third round at Keith's. "Soldier In Rain" looks sharp in second hitch at Palace. "Cleopatra" rates mild in 32d canto at Grand.

A weather warmup in first half increased downtown traffic more than at hilltop arters and swelled attendance for "Holiday On Ice" at Cincinnati Gardens Jan. 28-Feb. 2 to a substantial gain over last season.

Estimates for This Week

Albee (RKO) (3,100; $1.25-$1.50) —"Charade" (U) (6th wk). Sturdy $7,500 after $8,500 for fifth week.

Capitol (SW-Cinerama) (1,329; $1.25-$2.75) — "Mad World" (UA) (7th wk). Boff $14,500 cushioned by continuing weekend climb. Last week, $13,500.

Esquire (Cin-T-Co) (500; $1.25) —"Playgirl and War Minister" (Indie). Fairish $1,500. Last week, "All Way Home" (Par), same.

Grand (RKO) (1,396; $1.80-$3)— "Cleopatra" (20th) (32d wk). Mild $5,000. Last week, $5,500.

Grand (Kilgore) (272; $1.25)— "Brigadoon" (MGM) (reissue). So-so $1,400. Last week, "Monkey in Winter" (MGM), $1,100.

Hyde Park (Cin-T-Co) (700; $1.25) —"Playgirl and War Minister" (Indie). Light $1,400. Daydating with Esquire. Last week, "All Way Home" (Par), $1,200.

Keith's (Cin-T-Co) (1,500; $1.25-$1.50) — "Strait-Jacket" (Col) (3d wk). Big $10,000. Last week, $12,000.

Palace (RKO) (2,600; $1.25-$1.50) —"Soldier in Rain" (AA) (2d wk). Sharp $7,000 or close after $8,000 opener.

Twin Drive-In (Cin-T-Co) (West side only; 800 cars; $1)—"Yum Yum Tree" (Col) and "Diamond Head" (Col) (subruns). Fairish $3,500. Last week, "Pyro" (AI) and "Madman" (AI), $4,000.

Valley (Cin-T-Co) (1,275; $1.50) —"Fantasia" (BV) (reissue) (2d wk). Okay $6,000. Last week, $7,000.

Balto Stout; 'Soldier' Socko $11,000; 'Stranger' Hot 10G, 'Charade' Ditto

Baltimore, Feb. 4.

Downtown business is moving along, with three new films and some holdovers which are holding up. "Soldier in Rain" is sock in first at the New. "Devil and 10 Commandments" shapes okay in same at the Five West. "Love With a Proper Stranger" is smooth in second week at the Town.

"The Prize" is rated nice in sixth round at the Charles. "Charade" still is warm in sixth at Stanton. "Cardinal is holding sturdy in seventh round at the Mayfair. "McLintock" shapes stout in sixth at the Senator. "Move Over, Darling" looks nice in sixth at the Little." "The Suitor" is fine in first at Playhouse.

Estimates for This Week

Charles (Fruchtman) (500; 50-$1.50)—"The Prize" (MGM) (6th wk). Nice $8,000. Last week, $7,500.

Five West (Schwaber) (435; 90-$1.50) "Devil and Commandments" (Union). Oke $2,500. Last week, "Murder at Gallop" (MGM) (6th wk), $1,700.

Hippodrome (T-L) (2,200; $1.50-$2)—"Cleopatra" (20th) (32d wk). Down to fair $8,000 or less. Last week, $8,800.

Little (T-L) (300; 65-$1.60)— "Move Over, Darling" (20th) (6th wk). Nice $4,200. Last week, $4,500.

New (Fruchtman) (1,600; 50-$1.50)—"Soldier in Rain" (AA). Rousing $11,000 or close. Last "Strait-Jacket" (Col) (2d wk), $8,500.

Mayfair (Fruchtman) (700; 50-$1.50)—"The Cardinal" (Col) (7th wk). Sturdy $10,000. Last week, $10,400.

Playhouse (Schwaber) 365; 90-$1.50)—"The Suitor" (Indie). Nice $2,600. Last week, "Ladies Who Do" (Cont) (3d wk), $1,500.

Rex (Freedman) (500; $1.50)— "Bachelor Tom" (Indie). Oke $2,000. Last week, "Lovers' Island" (Indie) (2d wk), $1,600.

Senator) (Durkee) (960; 65-$1.65) —"McLintock" (UA) (6th wk). Stout $8,500. Last week, $9,000.

Stanton (Fruchtman) (2,800; 50-$1.50)—"Charade" (U) (6th wk). (2d wk). Hotsy $10,000. Last week, $10,000.

Town (T-L) (1,125; 50-$1.50)— "Love With Proper Stranger" (Par) (2d wk). Hotsy $10,000. Last week, $11,000.

'Jacket' Bangup $16,000, Hub; 'Cardinal' Fat 27G, 'Jones' 25G, 'World' 24G

Boston, Feb. 4.

Biz is offish in the Hub this stanza with murky weather and biz to match, but hardticketers are doing amazingly well. "Easy Life" started out strongly at the Exeter. "All Way Home" is fairly nice at Paramount. "Cleopatra" winds its moveover run at the Gary with nice takings. "Strait-Jacket" is holding socko in third round at Astor.

"Cardinal" is amazing at Saxon in eighth week. "It's a Mad World" is holding smash at the Boston in 12th session. Another record is set at State with "Orgy at Lil's Place" in sixth week marking first time house held film that length of time. "Charade" is still igniting at the Memorial with a big sixth round. "Tom Jones" shapes wow at Beacon Hill in seventh. "Knife in Water" looms neat at West End Cinema in its second stanza.

Estimates for This Week

Astor (B&Q) (1,117; 90-$1.50)— "Strait-Jacket" (Col) (3d wk). Socko $16,000. Last week, $18,000.

Beacon Hill (Sack) (900; $1-$1.80) — "Tom Jones" (UA) (7th wk). Mighty $25,000. Last week, $23,000.

Boston (Beacon Ent) (1,354; $1.20-$3.95) — "Mad World" (UA) (12th wk). The 11th round ended Monday (3) was smash $24,000. Last week, $22,000.

Capri (Sack) (850; 90-$1.50) — "Royal Ballet" (Indie) and "Bolshoi Ballet" (Indie). Good $9,000. Last week, "Ceremony" (UA), $5,000.

Center (E. M. Loew) (1,250; 90-$1.25)—"Conjugal Bed" (Embassy) and "Pair of Briefs" (Davis) (reruns). Fine $6,000. Last week, "Yank in Vietnam" (AA) and "Cry of Battle" (AA) $5,000.

Cinema, Kenmore Square (Indie) (320; $1.50-$1.90) — "To Bed or Not to Bed" (Cont) (6th wk). Stout $3,500. Last week, $3,800.

Exeter (Indie) (1,276; 90-$1.49) —"Easy Life" (Embassy). Opened Saturday (1) and helped by visit of producer Joseph E. Levine and rave reviews. Looks in for sizzling week.

Gary (Sack) (1,277; $2-$3.90)— "Cleopatra" (20th) (m.o.) (13th wk-final). Slick $8,000. "Victors" (Col) opens Friday (7).

Mayflower (ATC) (689; 90-$1.50) —"Four For Texas" (WB) and "Wives and Lovers" (Par) (reruns). Oke $5,000. Last week, "Wheeler Dealers" (MGM) and "Lloyd's World of Comedy" (Indie) (reruns), $4,000.

Memorial (RKO) (3,000; 90-$1.50) — "Charade" (U) (6th wk). Sock $20,000. Last week, $23,000.

Music Hall (Sack) (4,400; 90-$1.80) — "Soldier in Rain" (AA) (3d wk). Okay $9,000. Last week, $11,000.

Orpheum (Loew) (2,900; 90-$1.65)—"Man in Middle" (20th) (2d-final wk). Okay $8,500. Last week, $10,000.

Paramount (NET) (2,357; 90-$1.65) — "All Way Home" (Par) and "Crooks Anonymous" ((Indie). Slim $7,500. Last week, "Who's Minding Store" (Par) and "No Trees in Street" (Indie) (2d wk), $10,000.

Pilgrim (ATC) (1,909; 75-$1.25) —"Nature's Sweethearts" (Indie) and "Paris Pickup" (Indie): Oke $7,000. Lastt week, "Fourth Sex" (Davis) and "Lust to Kill" (Indie) (2d wk), $7,500.

Park Square (Indie) (300; $1.80) —"Irma La Douce" (UA) (rerun). Oke $2,400. Last week, "Lord of Flies" (Cont) (subrun) (2d wk), $2,500.

Saxon (Sack) (1,100; $2-$3.90)— "Cardinal" (Col) (8th wk). Still hotsy at $27,000, soldout shows and group bookings still unabated. Last week, same.

State (Trans-Lux) (730; $1-$1.50) —"Orgy at Lil's Place" (Mishkin) (6th wk). Record $7,500 and first time any film held for six weeks at this house. Last week, $8,000.

West End Cinema (E. M. Loew) (500; 75-$1.50)—"Knife in Water" (Kana) (2d wk). Neat $5,000. Last week, $6,000.

'Ringer' Moderate 6G, Port.; 'World' 14G, 7th

Portland, Ore., Feb. 4.

City is loaded with holdovers and longruns but they are not slowing the pace much. "Dead Ringer" is rated modest on initial round at Orpheum. "Charade" romps into sixth Broadway session, even topping last week's wow take. "It's a Mad World" is sockeroo in seventh week at Hollywood. "Irma La Douce" shapes torrid in third of moveover at Fine Arts, going ahead of last stanza.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Charade" (U) (6th wk). Whopping $9,000. Last week, $8,800.

Cinema 21 (Foster) (648; $1.50)— "Yum Yum Tree" (Col) (11th wk). Lusty $4,000. Last week, $3,700.

Fine Arts (Foster) (421; $1.50)— "Irma La Douce" (UA) (m.o.) and "Mary, Mary" (WB) (reissue) (3d wk). Hot $4,000. Last week, $3,000.

Fox (Evergreen) (1,600; $1.49-$1.75)—"Cardinal" (Col) (2d wk). Okay $7,000 or near. Last week, $6,400.

Hollywood (Evergreen) (1,890; $1.49-$2.75)—"It's a Mad World" (UA) (7th wk). Sock $14,000. Last week, $14,100.

Irvington (Smith) (650; $1.50)— "Move Over, Darling" (20th) (6th wk). Solid $4,500. Last week, $6,200.

Music Box (Hamrick) (640; $1-$1.50)—"Who's Been Sleeping in My Bed" (Par) and "Paris Pick-Up" (Par) (3d wk). Fast $3,800. Last week, $4,000.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Dead Ringer" (WB) and "Dr. Crippen" (WB). Modest $6,000 or less. Last week, "Strait-Jacket" (Col) and "Siege of Saxons" (Col) (2d wk), $5,400.

Paramount (Port-Par) (1,406; $2-$3.50) — "Cleopatra" (20th) (32d wk). Nifty $5,000 or close. Last week, $5,900.

SEE JAPAN 'FREE MARKET' SOON

January's Golden Dozen

(In 25-City Boxoffice Check)

1. **"Charade"** (U) (5th wk).
2. **"It's Mad World"** (UA) (10th wk).
3. **"Tom Jones"** (UA) (9th wk).
4. **"The Cardinal"** (Col) (5th wk).
5. **"Move Over, Darling"** (20th) (5th wk).
6. **"Sword in Stone"** (BV) (5th wk).
7. **"The Prize"** (MGM) (5th wk).
8. **"Cleopatra"** (20th) (31st wk).
9. **"Four For Texas"** (WB) (5th wk).
10. **"How West Was Won"** (MGM) (57th wk).
11. **"Strait-Jacket"** (Col) (3d wk).
12. **"Who's Been Sleeping in My Bed"** (Par) (3d wk).

Jolly January in 'Variety' Grosses; 'Charade,' 'Mad,' 'Jones' Pace Pack With 'Cardinal' and 'Move Over' Next

VARIETY's *regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing srength in the U. S.-Canada market this monthly reprise does not pretend to express total rentals.*

By MIKE WEAR

With the final days of a booming yearend holiday period included, and 10 new pictures figuring, January was a bright month for exhibitors in the key cities checked by VARIETY. In fact, the four leaders grossed better than $5,500,000 during the period covered by this monthly survey, greatest in many months. This amazing total was racked up despite blizzards and severe cold in many keys early in the month.

"Charade" (U) was champion for January by a wide margin in actual coin and individual showings. It was No. 1 every week during the month. Cary Grant starrer ran for seven weeks at the N. Y. Music Hall and came close to the alltime high for a Xmas picture at the Hall.

"It's a Mad World" (UA), also new in weekly tabulations, finished a strong second. Comedy opus had been playing in four big key cities for some weeks but only got into wider distribution late in December. "Tom Jones," also from United Artists, copped third place with some blockbuster engagements. It was playing in fewer keys than "World."

"The Cardinal" (Col) was fourth-place winner, and rose as high as third in one weekly survey. "Move Over, Darling" (20th) captured fifth position. "Sword in Stone" (BV) won sixth position, cashing in on the thousands of youngsters out of school for year-end holidays. "The Cardinal" shows a tenacious tendency, steady pace for the pull.

"The Prize" (MGM) wound up seventh and gave evidence of going higher. All seven top pix are newcomers to the lists. "Cleopatra" (20th) is taking eighth place. It was second in December.

"Four For Texas" (WB) a new entrant, is winding in ninth spot. It had been as high as sixth in weekly ratings once. "How West Was Won" (MGM), which was third in December, is taking 10th position, as it is winding up engagements in numerous major keys.

"Strait-Jacket" (Col) captured 11th place although ratings for only two weeks are figured in since just starting out late in January. It went as high as sixth in VARIETY weekly ratings, being considered a surprisingly strong grosser the first week out. "Who's Been Sleeping in My Bed" (Par) rounds out the Top 12 grossers.

"Kings of Sun" (UA), a newcomer; "Who's Minding Store" (Par), which started out late in December; and "Lord of Flies" (Cont), a runnerup in December, were the runnerup pictures in January, "Conjugal Bed" (Embassy) just missed getting into the runnerup category.

Not too many newcomers were launched late last month but several of them hint high potential. "Love with the Proper Stranger" (Par), out in distribution to any extent only the final January week, is rated smash in Chi, great in Detroit, boffo in N. Y. and fancy in L. A. This indicates a big grossing future. "Man in Middle" (20th), another newie, brisk in Boston, was great in Detroit and nice in Buffalo.

"Soldier in Rain" (AA), playing to any extent only in the final week last month, did well enough to finish seventh that week. In a majority of playdates, pic was potent to socko. "Comedy of Terrors" (AI) was somewhat spotty in first big distrib week. "Who's Been Sleeping in My Bed" hints that it will be heard from additionally this month.

"Knife in Water" (Kana) did excellent biz in many smaller spots late in the month. "Easy Life" (Emb) on its initial date in N.Y. continues big.

"To Bed or Not To Bed" (Cont) is rated great in N.Y. and Boston. "Billy Liar," also from Continental, is shaping solid in several keys.

Universal Starts Big 'Showcasing'

Universal's own "premiere showcase" debut, being watched with interest by several film companies who are either committed to or are considering "showcase" plans with major circuits of their own, got off to a big start last week with a hefty $377,433 in its first five days in 24 theatres including RKO, Skouras and other houses with "Charade."

This is also the first "showcase" run for RKO, longtime holdout in the days when United Artists and 20th Century-Fox were the lone "showcasers," working mostly with indies and smaller chains. Since the performance represents a first for all concerned as far as this type of presentation, no comparisons are available but the performance of "Charade," which just finished a near-record run at Radio City Music Hall, is considered substantial.

Ed Sullivan (Ex-20th) Joins George Stevens

Edward E. Sullivan, director of publicity for 20th-Fox for 15 years who left the company Jan. 1 to become prez of the indie pubrel firm Behrend Associates, has been signed as director of publicity and advertising for George Stevens' "The Greatest Story Ever Told."

Sullivan takes the job on loan from Behrend and will make his headquarters at Stevens' Culver City offices. He'll direct activities of both east and west coasts and later the European operation for the pic, which is skedded as a summer release by United Artists.

U.S. FILMS DOING BIG B.O. THERE

Expectations among major company foreign managers is that the Japanese government will lift all import license restrictions on U.S. features after the quarter which starts April 1. It's understood that for that quarter, the majors will each receive one-fourth of the number of import licenses to which they were entitled for the fiscal year ending March 31, 1964. After that, the Japanese market will be free.

For the now-ending fiscal year, the Japanese allowed a basic quota of 275 license for all American product. Of this total, the U.S. majors got 134, the rest going to indie Japanese distribs handling Yank product.

According to sources in New York, Yank features are continuing to account for a larger share in the overall Japanese film market, as receipts on native-made films dwindle. In the last year, United Artists reportedly was the number one Yank company in the Japanese market, in terms of film earnings, with 20th-Fox number two due largely to the phenomenal biz racked by Darryl F. Zanuck's "The Longest Day."

Canada's Supreme Court Hits Manitoba Sunday Ban Of Film Society Program

Winnipeg, Feb. 4.

The Supreme Court of Canada last week ruled that the Winnipeg Film Society did not violate the Lord's Day Act in January, 1962, by presenting films for its members on a Sunday.

The Court, in a unanimous judgement, granted an appeal by the society against the decision of the Manitoba Court of Appeal upholding a County Court ruling convicting the 974-member group of violating the Act and imposing a fine of $25. The conviction was quashed by the Supreme Court decision.

The organization, an incorporated, non-profit group, raises its funds through an annual membership fee of $6. Only part of the revenue was used to finance the Sunday film showings.

The Manitoba courts had held that the annual fee was merely a subtrefuge for an admission fee for the Sunday performances and thus constituted an infringement of the Act.

Top Court judgement, written by Mr. Justice Ritchie, said the question to be determined is whether the society unlawfully provided a performance elsewhere than in a church, at which a fee was charged directly or indirectly for admission. The judgment said there was nothing in the Act to prevent any society from providing any kind of performance on a Sunday "provided that it is not one at which any fee is charged directly or indirectly."

The court held that "this was not a case where money was paid at the performance under some device intended to give the payment the appearance of being charged for something other than admission; nor is it a case in which the admission charge was defrayed by the tender of money's worth in the form of a ticket purchased in advance."

Based on this reasoning, since the charging of a fee was an essential ingredient of the offense, the society's annual membership fee could not be regarded as such an admission fee.

Representatives here indicated that the favorable decision would not result in an immediate resumption of Sunday showings, as a theatre had already been leased for the current season. The executive does however intend to poll the members on the question of Sunday showings next season.

'Second Features' Probable Victim Of Spreading Showcase Patterns; Marginals Tough N. Y. Outlook

By EDDIE KALISH

"Showcase fever", caught from the original carrier, United Artists, has now infected the entire New York film market. Everyone seems agreed that the results are revolutionary in terms of handling major product for firstrun playing in multiple-theatres cooperative schemes. But trade talk begins to center on the also-rans, those not so probably benefitting. What happens, for instance, to the producers and distributors of "second" features, whose destiny has been the bottom half of double, or neighborhood, playoff?

Although most companies today claim to be almost entirely off the production of such product, each studio turns out a certain number of them—not all intentionally. Also there is the matter of teaming up old releases for double bills to capture extra coin and the third practice of putting one older film on as a second pic with a new pic hitting a circuit for the first time.

With houses being pulled out of regular circuit runs for "showcase" releases, it is estimated by some observers that as much as 50% or more of such second feature revenue could be lost in the process. This is because the "showcase" pix are played as single features, and for extended periods, averaging three weeks. This means that pix booked on circuits as second features will have less houses to play because there will be less playing normal circuit programs, a fact which immediately reduces total boxoffice potential.

There is another problem too for pix which aren't strong enough to play "showcase" but which might get by in nabes as the lead attraction. The way the circuit "showcase" participation is set up, after a "showcase" pic plays its selective multiple, it then gets a regular circuit break on what's left of the chain.

The concern has already been expressed that this in itself might cause something of a log jam when more than one of a chain's "showcase" pix finish the special run and arrive at the circuit break at the same time. The problem is much greater for the lesser attraction which stands to be forced out almost entirely or at best relegated to lesser playing time as a result.

The biggest fear of all, however, is that the Metropolitan N. Y. revenue from such product will be halved by the availability of fewer theatres for playoff. There are a few distribs which traditionally don't concentrate as heavily on high-power pix as do some of the majors. These stand to be hurt the most and they know it. The problem takes on wider scope when the likelihood of the "showcase" pattern spreading to Chicago and Los Angeles continues to take on greater probability.

Those who fear such a bind feel that the full verdict isn't in on "showcase" by any matter of means. Although it is still basically a Gotham issue, the "showcase" idea is spreading and has, in fact, been in modified operation in a number of areas for a while, if not called by name. With the emphasis of most majors now so completely on "major productions" and "class" exploitation properties, fewer so-called "B" pix or those which inadvertently end up that way are planned. Those who are left relying on them could be in trobule from this development, coupled with "showcase."

There's another point brought up about the mass rally to "showcase" and that is the use of the name itself. As it stands now, everyone is using the name "premiere showcase" or, in some cases, "Hollywood showcase." Some observers are beginning to feel that the companies may have diluted the promotional value as far as the public is concerned by all using the same tag.

It must be very confusing to the average moviegoer, some say, when all they see suddenly are "showcase" ads. The result may be that no effect is gained at all.

Metro Pic Hits 75 Spots

Metro opened its "Children of the Damned" last Wednesday (29) in 75 situations, including, Loew's, in New York and New Jersey.

How dat for showcase?

Junketeering Is Still Worthwhile

How important is that old and sometimes reliable promotional device, the junket, in terms of cost vis-a-vis publicity payoff? Couple of weeks ago Warners convoyed 250 press and radio-television people to Weeki Wachee, Fla., for a showing of "The Incredible Mr. Limpet." The cost to WB came to just $75,000. The clippings and reports from the field have now been tallied; the press and radio-tv exposure exceed WB's own great expectations.

On the basis of this experience, the junket appears to be the cheapest space grab on the books. United Artists thought so not long ago on its whopper air-lift to L.A. for "Mad World."

Not just column items, but full columns, resulted. Every news guy and gal went to town in reporting on the gimmicked trip whose highlight was the underwater (divein) projection of the comedy.

The junket is, of course, one of the oldest stunts in filmdom Barnum & Bally. Perhaps the granddaddy of them all was the Metro-Howard Dietz invasion of Atlanta in 1939 for the spectacular unveiling of "Gone With the Wind."

Now there is more payola to be gotten via tv. In Weeki Wachee local stations from various corners had their reps taping interviews and activities in the Florida resort and naturally made this a part of their programming. The 75G bill which WB picked up didn't cover everything. Florida State Theatres put on a big feed and other items were contributed by local people. Transportation was via chartered plane.

In many cases the reporters offered editorial comment on the picture, all of it flattering. Picture layouts accompanied.

"Limpet," which stars Don Knotts, is by no means an elaborate production but it is one that lends itself to the junket treatment, tying in the thematic trickery about a man who turns into a fish with the aquatic showcasing.

The junket for press and radio-tv has got to be a just once every so often enterprise by the free space cadets. And there's got to be an angle to justify its being.

If not overworked, it can work fine, as with WB and "Limpet."

Republic of Columbia's Fest With China Pic?

Cartagena, Feb. 4.

Red China has indicated wish to participate for first time in Cartagena International Film Fest, per latter's director general, Victor Nieto Nunez. Inquiry is under discussion by organization with acceptance of entry expected.

Further entries to those previously reported are Czechoslovakian "The Name of Death Is Engelchen" (shown at 1963 Moscow Fest and Los Alamos Peace Film Fest) and two Japanese films. British have entered second feature, "Tiara Tahiti," in addition to "Life With Ruth."

Participation of Orson Welles wth retrospective showing of his films is being sought. Festival is skedded for Feb. 28-March 5. It is fifth annual for the Republic of Columbia.

4 months to go...
and these showmen have already joined the ranks...
booking

DARRYL F. ZANUCK'S

THE LONGEST DAY

to participate in the 20th Anniversary of D-Day, June 6, 1964

Better Contact Your 20th Man Today!

Asheville, N. C.
Durham, N. C.
Greensboro, N. C.
Greenville, S. C.
High Point, N. C.
Raleigh, N. C.
Rocky Mount, N. C.
Spartanburg, S. C.
Winston Salem, N. C.
Charleston, W. Va.
Columbus, Ohio
Huntington, W. Va.
Cleveland, Ohio
Cuyahoga Falls, Ohio
Canton, Ohio
Findlay, Ohio
Lima, Ohio
Mansfield, Ohio
Steubenville, Ohio
Toledo, Ohio
Warren, Ohio
Youngstown, Ohio
Philadelphia, Pa.
Reading, Pa.
Harrisburg, Pa.
Allentown, Pa.
Bethlehem, Pa.
Lancaster, Pa.
Chester, Pa.
Easton, Pa.
York, Pa.
Atlantic City, N. J.
Ocean City, N. J.
Wildwood, N. J.
Manahawkin, N. J.
Pottsville, Pa.
Wilmington, Del.
Williamsport, Pa.
Lebanon, Pa.
Scranton, Pa.
Wilkes Barre, Pa.
Sunbury, Pa.
Bloomsburg, Pa.
Hazelton, Pa.
Trenton, N. J.
Morristown, Pa.
Lewistown, Pa.
Shenandoah, Pa.
Denver, Colo.
Albuquerque, N. M.
Boulder, Colo.
Rapid City, S. D.
Indianapolis, Ind.
Bloomington, Ind.
Minneapolis, Minn.
Duluth, Minn.
Gulfport, Miss.
Quincy, Ill.
Springfield, Ill.
Salt Lake City, Utah
Boise, Idaho
Seattle, Wash.
Everett, Wash.
Tacoma, Wash.
Danville, Va.
Calgary, Canada
St. John, Canada
Toronto, Canada
London, Canada
Ottawa, Canada
Vancouver, Canada

Don Hershey on Pending 'Merger'

New York.

Editor, VARIETY:

I must call to your attention several important omissions in your coverage (Jan. 29, '64) of the Screen Directors International Guild-Directors Guild of America proposed merger. You reported that the meeting of SDIG (Jan. 25) voted 80 or so for, 33 or so against, 14 abstaining, on the resolution for membership referendum. They also voted that the sense of the meeting was to accept the merger proposal. "This was a victory for the minority faction within the SDIG board of directors, which had been defeated at a recent board meeting by a vote of 11-5 on the same matter . . ."

Now, a major omission . . Why did membership reverse the board decision? This is a logical question. You did not ask it, nor did you seek the answer.

Another omission . . Are there any points that make merger Desirable? . . . Obviously, by the vote, there must be, yet you have omitted them. They are to be found in the merger proposal itself, the substance of which you have failed to mention or to report upon. A serious omission.

You omitted completely that Directors Guild must also hold a membership referendum. The SDIG-DGA merger requires some 2,000 votes (their combined memberships) and until those votes are in and counted no one knows if there are any issues keeping directors apart. No one yet knows the sentiment of the majority of membership, and you have failed to make that clear.

Despite these omissions, you have been able to raise some nervous issues. In presenting them you have again omitted many significant factors. As a sample . . .

(1) Midwest. An SDIG strike for recognition in Chicago was lost because DGA members crossed the picket line and did the work. Neither Guild has gained recognition or contract because directors defeated directors. We see this as a stupid situation. We know that merger will change it. So what is the issue in Midwest, or is there one? We don't know until the vote is counted.

(2) The Oath. Someone must mention that SDIG is not a subversive organization. Its members do not seek to overthrow the government. Most of them have attested to this by signing this same oath in order to work for various government agencies, to work at the networks, to join other craft guilds in this industry, for citizenship papers, for passports, etc., etc., etc. So is there an issue about the oath? We don't know until the vote is counted.

The list could be a long one, but I submit that your "issues" may not be issues at all. Certainly they are points that the boys (11-5) in the back room have argued. We won't know the real issues until membership has told us what they are. In the meantime, and until the vote is in, this situation has been given the erroneous face of a dscordant and insoluble problem. You have omitted that nearly 2,000 directors are going to referendum, expressly to find their way to merger. This is the most serious omission of all.

Don Hershey
President Screen Directors International Guild

Slap Down Hollywood Business Agents

IA Board Cuts off Protests Vs. New Vidtape Pact—Angry Reps Ponder Next Course of Action

San Francisco, Feb. 4.

As anticipated, general executive board of International Alliance of Theatrical Stage Employes unanimously denied appeals to it against the vidtape pact recently negotiated with theatrical and television film producers by union president Richard F. Walsh.

Business reps of nine Hollywood IA locals were in San Francisco for the showdown session. In morning, they argued three hours, then took a luncheon break. After resumption of hearing the biz reps were bluntly told that no more beefs were going to be heard by the exec board.

Thereafter IA's general secretary-treasurer Harlan Holmden announced the board verdict, overruling the Hollywood Locals' objections and upholding the vidtape deal Walsh has made.

The protests, as far as can be learned, were hinged by the protesting business agents on fact Walsh made the deal without rank-and-file members of Hollywood locals having a chance to approve it.

In effect, the nine biz agents might be said to have "walked out" on the appeals hearing, for they clammed up and did not participate further in the board session.

The nine business reps were Herb Aller, of Cameramen's Local 659; Tom Carman of Sound Techs Local 695; Don Haggerty of Lab Techs Local 683; Henry Vilardo of Makeup artists Local 706; John Lehners, film editors local 776; A. T. Dennison, Lamp operators local 728; Clayton Thomason, Scenic Artists Local 818; William Howard, Costumers Local 705.

Business agents of 10 other Hollywood locals also were in San Francisco for the board hearing and some officials of New York locals also were in attendance.

The appeals were made formally, by the various protesting locals' biz agents, and no attorneys were in the room. IA board had previously let it be known that no attorneys repping the protesting locals would be heard. Group had brought from Hollywood three attorneys, Robert W. Gilbert, Howard Nichols and Bruce Baurmeister. They could only wait in the corridor.

After it was over, although none of the biz agents would go on record as to next steps, it was apparent their fight isn't over. Next step, in Hollywood, is to huddle with their membership. There was talk of raising the issue at next biennial IA general convention, in July in Louisville—bringing the matter up on the floor for another showdown, so to speak. There also was some mumbling about recourse to courts.

Such a legal move would be on obvious grounds, the embattled locals asking a court to bar producers from putting into practice the scales and stipulations in the vidtape pact drawn up with Walsh until a court "can hear final appeals" and rank-and-file membership vote on terms of pact.

As far as Hollywood locals' reps are concerned, they were all heading back there tonight.

CAPTAIN OF MERGER FORCES WAS HERSHEY

New York.

Editor, VARIETY:

Permit me to correct an item appearing in VARIETY for Jan. 22 which stated that I "led" the SDIG group which advocated merger with DGA.

This credit is largely due to SDIG President Don Hershey and the seven Executive Board members (Shirley Clarke, Mauri Goldberg, Bob Kingsley, Ira Marvin, Jim Rose, Willard Van Dyke and Al Wasserman) who actively backed his successful stand. Another influential factor was a letter signed by 22 former SDIG Officers and Board members, including all past SDIG Presidents. Merger terms were approved by a nearly 4 to 1 margin at the membership meeting of Jan. 25.

As for myself, I was Secretary of the SDIG Merger Negotiating Committee (of which Jack Glenn was Chairman) and I wrote the report favoring merger. Let me add that I am remaining in my present position as Administrator of the SDIG Trust Fund.

George L. George.

(A report to SDIG membership under date of Jan. 13 signed by the above writer gave rise to VARIETY's *impression of his leadership.—Ed.)*

Vick Cartoon Guess—The Silver Gimmick In Multiple Markets

Last fall, the Vick Chemical Co. undertook a trial ad campaign which utilized as its peg titles and situations from current features. This was done gratis to the picture companies involved and provided what amounted to considerable free advertising for film product in the test market, which was Chicago. The company was satisfied with the results and this year has expanded the test to several markets.

Format for the ads involves the use of comic strips pegged to production "secrets" of a given film. Several panels of cartoons appear, depicting scenes from the picture relating to a production problem and how it was solved and the kicker is the "secret" of Vick's cough drops and why they do the job best of all etc. These strips run in the Sunday comic sections of newspapers in the test area.

On the surface, it would appear just another promotion gimmick which, in this case, the film companies are getting free. But the facts which underlie the operation indicate how meaningful this gratis scheme can be. This year's test is being conducted in Philadelphia, Detroit, St. Louis and Cincinnatti. Two comic syndicates are involved —the largest such purveyors— Puck the Comic Weekly and Metro Comics. Puck's readership in just three of the cities listed comes to 1,659,000. Add Metro's readers and multiply by about three more cities and the coverage is tremendous.

Possibly more important to the film companies is just who reads the Sunday funnies. Puck claims that this is the most widely read section in the weekend paper. According to a 26-city survey compiled by the syndicate, 80% of the adult male readers and 73% of the adult femme readers oggle the comics. Of the teeners, about 98% of both sexes read this section.

These statistics carry more meaning than just Vick's gratis film plugs. A Puck spokesman commented that film company advertising has been placed on a normal basis this way too with solid results. It is, however, an area possibly largely overlooked by film space buyers and is possibly one that has more potential than is realized. The Vick's people have found the film tie-in gambit quite successful for them, which doesn't explain why they continue not to charge for the space, at least on a coop basis. Vick spokesmen won't say why either but filmmen are delighted.

Last year the Vick ads covered some 12 pix and about the same number are being used this year. Included are "Fall of the Roman Empire," "Cleopatra," "Rampage," "Lawrence of Arabia" and others. Morse International, Vick's house agency, prepares the strips which are created in four-color format. The Vick program is still in the testing stage but growing all the time. It is the test nature of the plan which is probably keeping it gratis to the filmmen now. But there is nothing to indicate that, should the plan become a permanent ad scheme for the company, there will be any coop policy developed.

BUCKHEAD & GARDEN DEFEAT CONFERENCE

Atlanta, Feb. 4.

The U.S. Court of Appeals here has unanimously upheld District Judge Boyd Sloan's verdict in favor of distributor defendants and certain exhib interests in an anti-trust suiting involving the Buckhead & Garden Theatres here.

Court held that Judge Sloan in the trial in the District Court had properly refused to allow the judgments in U.S. vs Paramount to be brought to the attention of the jury.

SDIG Factionalism Fails to Subside

Agitation from within the Screen Directors International Guild in New York is threatening to upset plans for the referendum on merger with the Directors Guild of America recently voted for by the membership. Over the weekend an SDIG board faction met to discuss the meeting at which the referendum was okayed to see if any action is possible to halt the voting.

The result of the session is that a full board meeting will be held tomorrow (Thurs.) in New York at which time some charges may be brought by the anti-referendum faction. It is this group that claims to favor merger with DGA but not on terms proposed by the Coast guild. A board minority has favored merger on DGA's terms and won support of the membership, at least as far as holding the referendum, at the recent meeting.

Among the allegations being considered by the anti-referendum faction is the charge that the meeting at which it was adopted was illegal in the first place. This is alleged on the grounds that parliamentary procedure was abandoned at points during the session and that the referendum vote was "railroaded" through. Those who favor the referendum naturally disagree on the illegality of the session, although it is admitted that a motion made toward the end of the eight-hour session was allowed to be invalidated by voice vote instead of being acted upon through normal parliamentary channels.

Another facet to the anti-referendum fight is the midwest group of SDIG. This group walked out of the membership huddle, claiming illegality and that they were poorly treated. This group met last night after VARIETY presstime to discuss its official position and will be in attendance at tomorrow's full board meeting. Midwest has long been in contention with merger plans because it feels that it is being jeopardized by the DGA proposals. The SDIG faction which favors merger on present terms disagrees with the midwest point of view, claiming that amalgamation would benefit the midwest via better representation.

Checking on the procedure for the referendum, the victorious referendum seekers sought the advice of counsel as to further requirements before the referendum can be called for. They were advised that no further board action is required to set the referendum into motion since the membership has spoken. They would have to go to the board, however, to get approval on various points of procedure such as who would handle the polling and so forth.

Besides the SDIG action, DGA must also hold a referendum before the merger can become official, even if SDIG referendum okays the DGA terms. This is considered by most to be an open-and-shut case of approval, but the results in such matters aren't always predictable. The big step now, all the same, remains the SDIG referendum and both sides on the matter are digging in for a fierce fight. More on what will happen in this struggle will be forthcoming after the Thursday board session.

LONG-CHEW LITIGATION

Shea Theatre's Two Defects Sandwich One Win

Columbus, O., Feb. 4.

Ohio Supreme Court has rejected an appeal by Shea Theatre Corp. of New Philadelphia on a damage suit judgment. Shea was sued by Mrs. Estelle Solley of New Philadelphia after she fell and injured her self in the Shea theatre. Tuscarawas County Common Pleas Court ruled that the woman was negligent and decided in favor of Shea.

That decision was reversed by the appeals court on the grounds that there was inconclusive proof of the woman's negligence.

Nun's Biopic

Continued from page 1

rights from both the nun involved and also rights to use disks Sister Luc-Gabrielle has made for Philips, Belgian firm marketing the wax globally. Beck and Hayes now are scripting. Naturally the nun will not play herself, although Ed Sullivan recently flew to her convent outside Brussels and taped a segment with her for his CBS-TV show.

Like Sullivan, Beck and Goetz will make a contribution to the nun's Dominican Order, to help it keep afloat its missions in depressed areas of Africa and South America. (Sister Gabrielle shortly will go to a South American mission her order maintains.)

'Lost' Films

Continued from page 3

years that foreign directors' names do mean something in the artie houses—and it takes time for those names to become known. Janus knows this only too well, via its experience with the first Ingmar Bergman pix, "Smiles of A Summer Night" and "The Seventh Seal," which did not click until Bergman was suddenly "discovered" via the later release of "Wild Strawberries." By careful nursing, Janus eventually turned those two earlier pix into neat b.o. workers.

They hope now to do the same with Olmi, and make his name and films as meaningful at the box-office as those of Fellini and Antonioni, both of whom also had slow-going in their earlier releases this side.

Significance of a decent box-office reception for an artie pic in the New York area is emphasized by one indie distrib who emphasizes that the 14 or 15 artie houses in and around New York's five boroughs can account for between 30% and 40% of the total national gross on a class pic.

Thus Reade-Sterling's careful nursing right now of "Loneliness," branching out from the 34th Street East to Brooklyn and, if all goes well, into key arties in the Bronx, Queens and adjacent territories. Since the pic originally played less than 300 dates throughout the country, there are many areas where the pic still has yet to play firstrun—with no need to equivocate in terms like "second premiere engagement."

Akira Kurosawa

Reade-Sterling also hopes to be in on the "discovery" of Japanese director Akira Kurosawa as a major artie draw. Director, of course, is not exactly unknown this side—his "Roshomon" was a very good b.o. performer—but he still hasn't meant a draw at the b.o. compared with the Italo and French "names." R-S hopes to crack the big artie time for Kurosawa via his "High and Low," which they picked up during its preem date at New York's Toho Cinema (run and booked by Toho itself).

Pic has had a successful day-date run at Manhattan's Toho, 34th Street East and Eighth Street Theatre (another key Village artie), and R-S is now busy prepping an ad campaign, press books, etc., prior to making it available in keys around the country.

Eyes on Texas

Continued from page 5

to the New York market reflects some sense of distributor dissatisfaction. "Some of our biggest pictures have taken much too little out of that supposedly rich zone." is the way the grievance is put. This should not be interpreted as meaning that Texas alone is under scrutiny in connection with the latterday cerebral exercises of the N. Y. sales chiefs. Other selling centres are in question. Of course, they have been for some years, in the wake of the nation-wide epidemic of drive-ins and the shopping centres proliferations.

Apropos the cost of travel to Texas, notice was taken of a trip to Dallas of a company president, sales chief and top star recently

"Showcase" has greatly improved the distributor takeout in New York through the share-the-opening and share-the-exploitation-costs aspects. One estimate is that "Showcase" upped the N. Y. market yield by 40% over earlier average earnings.

"HUD" ...THE MOST ACCLAIMED PICTURE OF THE YEAR!*

---- IS COMING BACK IN APRIL ---- FOR BIG BOXOFFICE ACTION! BOOK IT NOW FROM PARAMOUNT!

*THE ONE ON EVERY "TEN BEST" LIST!
St. Louis Post-Dispatch · Cleveland Plain-Dealer · N.Y. Times · News · Herald Tribune · Journal · World-Tele. Post · National Board of Review · Saturday Review

Paul Newman—"The Academy may as well give him an Oscar right now!" —*New Yorker Magazine*
Patricia Neal—"Best Actress of the year!"—*N.Y. Film Critics' Award*
Martin Ritt—"In the front rank of American Directors!"—*The New Republic*
Irving Ravetch and Harriet Frank, Jr.—"Best Screenplay of the year!" —*N.Y. Film Critics' Award*

PAUL NEWMAN IS "HUD"! A SALEM-DOVER PRODUCTION CO-STARRING MELVYN DOUGLAS PATRICIA NEAL BRANDON de WILDE · PANAVISION® · PRODUCED BY MARTIN RITT AND IRVING RAVETCH · DIRECTED BY MARTIN RITT · SCREENPLAY BY IRVING RAVETCH AND HARRIET FRANK, JR. · FROM A NOVEL BY LARRY McMURTRY · A PARAMOUNT RELEASE

Amusement Stock Quotations

Week Ended Tues. (4).

N. Y. Stock Exchange

1963-'64 High	1963-'64 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
15⅜	11⅞	ABC Vending	102	13⅞	13¼	13⅝	+ ⅜
38¼	27⅞	Am Br-Par Th	206	30	29	29	— ⅝
22¼	14½	Ampex	596	16½	15⅝	16	— ¼
84¾	42½	CBS	528	80¾	77⅝	79¾	+ ⅛
18¾	12⅛	Chris Craft	114	13	12½	12½	— ⅜
29½	21⅛	Col Pix	78	23	22½	22½	
46⅜	27¾	Disney	49	40	39	39¾	+ ⅛
122⅜	106⅛	Eastman Kdk	392	119¾	115½	116¾	+ ½
6⅜	5¼	EMI	60	5⅝	5⅜	5½	..
27⅞	20⅝	General Tire	658	22⅜	21⅜	22⅜	+ ⅝
16½	9⅝	Glen Alden	415	13⅞	13	13⅛	— ⅜
86¾	57½	Litton Ind.	1135	73⅜	66⅞	69⅞	+3½
23¾	15¾	Loew's Thea.	82	18⅛	17½	17¾	— ⅛
68¾	48	MCA Inc.	32	57½	56⅛	56⅛	—1¼
38⅜	15	Metromedia	217	29¾	27½	28	+ ⅛
37¼	26½	MGM	106	30¾	29¾	29¾	..
24¾	20½	Outlet	†450	22	21½	21½	— ⅝
12¾	7⅞	Nat. G'l Corp.	112	9¼	9	9	— ¼
58¼	35¼	Paramount	59	55	54½	54⅝	— ⅜
211½	120½	Polaroid	580	159¼	145¼	147	—10½
113⅜	56	RCA	2736	112½	107⅞	108¾	— ⅝
10¼	6¾	Republic	81	8⅛	7¾	7⅞	..
16¾	14	Rep., pfd.	2	15⅜	15⅜	15⅜	
27⅞	20½	Stanley War.	40	26⅝	26	26	— ½
45⅜	31	Storer	109	40⅜	39½	40	+ ⅛
28¼	17⅞	Taft Bdcst.	65	25⅝	25	25⅝	+ ⅝
37	20	20th-Fox	202	23¼	21¾	22⅜	— ⅛
32	17¾	United Artists	319	20	18½	19⅛	+ ¼
16¼	12⅞	Warner Bros.	83	13¾	13¼	13⅝	+ ¼
84¼	51	Zenith	488	79¼	76⅛	76⅝	—1

American Stock Exchange

4	2⅛	Allied Artists	39	2⅝	2⅜	2⅝	..
9⅝	8⅜	All'd Art., pfd.	11	9¾	9½	9¾	+ ¼
12¼	5	BalM'nt GAC	34	11¼	10⅜	10½	— ¾
12¼	6¾	Cam-P'kway	17	7⅜	7¼	7⅜	..
24⅞	16⅞	[illegible]	89	21¾	20⅝	20⅝	— ⅛
17½	10	Cinerama Inc.	650	13½	10½	13½	+2⅝
9	6½	Desilu Prods.	24	7	6⅞	7	..
9⅞	4¾	Filmways	20	8¾	8⅜	8⅝	— ⅛
11⅞	8½	Movielab	9	9⅝	9⅛	9⅛	— ½
13⅞	5¾	MPO Vid.	23	10⅝	9⅞	9⅞	—1
3⅝	2⅛	[illegible] B'dcst.	13	3	2⅞	3	+ ⅛
5⅛	2⅜	Reeves Ind.	140	2⅝	2⅜	2½	..
17¾	13¼	Rollins Bdcst.	7	14⅝	14⅜	14⅜	
25⅜	16¾	Screen Gems	6	21¾	21½	21¼	— ⅝
22	8⅝	Technicolor	340	20⅛	18⅝	18¾	— ¾
6¾	4⅛	Teleprompter	26	5½	5	5⅛	— ⅛
2¾	⅝	Tele-Indus.	7	13/16	¾	13/16	+1/16
14½	10½	Trans-Lux	18	11⅛	10¾	10⅝	— ⅝

* Week Ended Mon. (3).
† Actual Volume.

(*Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.*)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	5⅛	6½	— ⅝
Four Star Television	6⅝	7⅜	— ⅛
Gen. Aniline & Film	320	347	—10
General Artists Corp.	8½	8⅞	— ¼
General Drive-in	9⅞	10⅝	
Magna Pictures	1⅜	1¾	..
Medallion Pictures	14⅛	15¼	+ ⅛
Pickwick International	4⅜	4⅞	
Premier Albums	7¼	8⅛	
Rust Craft Greeting Cards	12½	13⅝	+1⅛
Seven Arts Productions	8⅞	9⅞	— ⅞
Transcontinent Television	19⅞	21¼	..
U.A. Theatres	8¾	10	+ ¾
Universal Pictures	66	70	
Walter Reade-Sterling Inc.	2⅝	3¼	
Wometco Enterprises	32¼	34½	— ¾
Wrather Corp.	4	4¾	

(*Source: National Assn. of Securities Dealers Inc.*)

New York Sound Track

Quips **Henny Youngman**, "Saw that new picture, 'The Cardinal' but there was no bingo game."

Tom Waller Associates this week terminated a three-year public relations chore for the Television Program Export Assn. of **Charles McCarthy** . . . Authors Guild again plotting to host out-of-town critics during Book Awards Week at cocktail party in Biltmore March 11, a Wednesday.

"Tom Jones" will have openings in 94 cities around the country during February . . . Paramount has skedded a series of special matinee performances during Easter week for "Becket," which hasn't even opened yet.

Twentieth-Fox exec veep **Seymour Poe** took off over the weekend for a swing to London and Paris. Will be back Feb. 16 . . . Budding indie producers (and former tonters) **Jack Brodsky** and **Nat Weiss**, getting settled into their new office, the other day, were debating whether or not they'll be friendly with pressagents in the future . . . Spotted in the crush of industryites attending the Dimension-150 demonstration in Syosset last Thursday (30) were UA veeps **Gene Picker** and **Jim Velde**, RKO Theatres prez **Harry Mandell**, Reade-Sterling exec veep **Sheldon Gunzberg**, UA board member **Bill Heineman**.

Joe Lebworth, who's been production assistant to 20th-Fox prez **Darryl F. Zanuck** for the last year, has resigned to go into indie production . . . 20th has lifted its one-pic-a-year option on the services of **Carol Lynley** . . . **Solomon M. Strausberg**, board chairman of the Interboro circuit, is in Mexico City where he'll scout new Azteca and Columbia product for Interboro's Spanish language houses . . . **J. Lee Thompson**, who just directed 20th's **Shirley MacLaine** starrer, "What A Way to Go," rejoins the company and the star for "John Goldfarb, Please Come Home," tentatively set to start March 6.

Writer **Nunally Johnson** and producer-writer **Robert L. Joseph** arrived in town last Monday (3) aboard the Queen Elizabeth . . . **Tony Mann** and **S. Benjamin Fisz**, partners in Benton Films of London,

(Continued on page 18)

Nude and Rude

Continued from page 7

italize on nudity stands or falls will depend on how successfully it's employed," Schofield opines. "Nudity could be used to enhance a comic or artistic scene, rather than to shock viewers or to add a touch of licentiousness.

Nakedness & Art

"Some would say that European films have generally been more subtle, more creative, free in their use of subtle symbolism. Perhaps our filmmakers are introducing more nudity in their films because they perceive some degree of inferiority in comparing their pictures with European films, so they pick the one element of foreign films which is easiest to capture—nudity. I suspect that the use of nudity in American films today isn't an integral part of these films and contributes little in the way of art."

"Hiroshima, Mon Amour" and "La Dolce Vita" are two foreign films cited by Schofield in which, he feels, nudity has been used effectively.

Regarding American actresses' willingness to go along with producers and show all, or nearly all, the psychologist comments: "The successful actor or actress must have a degree of narcissism in his or her makeup. Ordinarily we attach a negative connotation to narcissism. Extreme narcissism can be pathological. But in the successful actor or actress, a degree of narcissism is the opposite of stage fright or shyness or reticence.

"A 'pride of self' which is not pathological must be present in an actress or actor. They have to be able to accept themselves if the audience is going to accept them. Also, physical appearance is part of the whole personality. Roles are frequently based on physical appearance.

"In general, actresses are probably willing to play nude scenes because of pride of self, pride of physical beauty, pride of figure. It's simply normal narcissism. However, if an actress felt compelled to play Ophelia in the nude, I think we might be suspicious of her motives."

Skid Row

Behavioural scientist dismisses the nudie films as being nothing new. "In the '30s and '40s films of this type played in the same theatres all the time, usually in the Skid Row areas. They generally played to the same clientele. There's always a market for this kind of thing, just as there's always a market for pornographic literature. The increase of nudity in first-class films, however, might have a detrimental effect on the boxoffice magnetism of the so-called 'nudies.'"

Schofield doubts that intensified censorship will be needed to curb nudity in films. "The most effective censorship is non-salability," he believes. "If Hollywood emphasized nudity in its films and became careless of everything else that goes into movies, it would be censored by people staying away from theatres. The most effective censorship comes from the moviegoing public plus critics. The best censor is the accumulated censorship of people who go to movies."

He is also skeptical about film nudity having an adverse effect on young people, adding that parents must bear the main responsibility for determining what pix their children see.

"Offhand I would say that film nudity isn't likely to have a profound effect on teenagers. Teenagers are sexually mature. They live in a culture which is tremendously sex-preoccupied. They read newspaper reports of assaults and illegitimacy and divorces. They're confronted daily by sex in television and in literature.

"Given all these other stimuli, what possible effect could seeing a nude in a movie have? I don't think the rate of teenage illegitimate pregnancies is likely to be affected one way or the other by film nudity, used moderately and subtlely.

"If our movies portrayed teenage marriages as being wonderful and good and desirable, if Hollywood producers romanticized teenage marriages, this would be much more serious and damaging to young people than seeing Cleopatra taking a bath in the nude."

Pentagon Protocol for Producers

Field Comm'ders Instructed to Refrain From Opinions Or Commitments; Showmen Deal With Sylvester Only

Hub's 5th New House

Boston, Feb. 4.

Another new theatre opens here tomorrow (Wed.), the Paris Cinema. It's opposite the now under constructed Prudential Centre on Boylston St. Opens with "Billy Liar" (Cont).

It marks the fifth new house in the Greater Boston area in the past 18 months. The others include the Park Square Cinema, New Capri, and Plaza Theatre in Chelsea.

Paris Cinema, constructed on a store site, has a glass front, surmounted by the name of the theatre, topped by grillwork that is lighted at night.

'I'm Too Busy To Run Theatres On The Side'-Levine

Boston, Feb. 4.

Joseph E. Levine is going out of the exhibition business entirely, he told the press here last week. This is what gave him his start in this city some years ago and he has since opened one house in New York and has another under construction. Now all exhibition holdings are going on the block.

The showman has sold his Park Square Cinema, Boston, to Al Daytz of Datz Theatres, he reported. He's also selling his two Gotham houses, the Festival and uncompleted Lincoln Arts, he said, but didn't name the buyer. Levine said that the reason for the sellout of his exhibition holdings is that too much diversification is making trouble for his organzation and taking away from the job it has to do on its feature product.

An example of diversification cutting in on pix is the job Embassy did on "The Easy Life," the prez noted. Relating that Embassy had nothing to do with the pic's production, he admitted that "we fell asleep on it" when it came to exploitation. "We were thinking of the theatres and not the picture. That's why it doesn't mix and I'm getting out of owning theatres."

He trumpeted hard and long about "Zulu," which recently opened in England to strong reception. Paramount is distributing it overseas with Embassy handling it in the U. S. and Canada. At a Par press conference last week, exec v.p. George Weltner commented that Paramount is dickering with Levine to possibly take over world-wide distribution of the pic. It is not settled as yet, however. Levine revealed the cost of "Zulu" as being $1,000,000, considerably less than the $3,000,000 estimate originally projected.

Concerning another film, "Imperial Woman," which is a Paramount coproduction with Par distributing world-wide, Levine revealed that Sophia Loren has agreed to play the title role. Exteriors will be lensed in Hong Kong, he said, with interiors in Spain. He also commented that a film may be made of "The Ginger Man," the first play presented by the Establishment Theatre Co., which he bankrolls in New York.

BOOTH OF DETROIT SETS KIDDIES-BURRO FILM

Detroit, Feb. 4.

A popular children's book, the story of a wild burro, "Brighty of the Grand Canyon" by Marguerite Henry, will be made into a film by Stephen F. Booth, owner of Paragon Productions, a Michigan concern.

Booth plans to shoot the film on location in the Grand Canyon National Park. This will be Booth's first feature film following a successful round of tv, business and educational films.

By MIKE MOSETTIG

Washington, Feb. 4.

U.S. Defense Dept. told film producers that they will have to come directly to the Pentagon for military cooperation in future. Under new orders, virtually all control of facilities sought by film companies will rest with the Pentagon's chief public relations man.

According to the regulations, the Asst. Sec. of Defense for Public Affairs "is the sole authority for the approval of requests from non-government audio-visual media for DOD assistance." Holding that post now is Arthur Sylvester, known for his advocacy of "managed news."

The new orders mark a sharp reversal from the previous policy of allowing field commanders free rein in cooperating with film companies. Besides vesting the Pentagon p.r. man with new authority, the order is severely limiting to the discretion of field commanders. Lower echelons in the military were told to "refrain from making commitments and rendering official opinions" until Sylvester has approved.

To assure the centralized command structure, a separate batch of directives was issued with specifications for film producers. They will have to notify the Pentagon of their films "stating the story objectives of the project and the identifiable benefits for the Dept. of Defense."

Also to be submitted are four copies of the script for "review and evaluation" by Sylvester.

Producers will further have to fill out a requirements list stating equipment and personnel requested, in which scene they will be used, the date, time, location, description of action and remarks.

If the pub affairs office decides military cooperation is in order, a "project officer" will be assigned to the production unit, at the film company's cost.

In a sharp departure from past practice, the project officers will be operating under a strict three-page list of do's and don'ts issued by the Pentagon.

William Warwick & Wife Sue Luther Davis; Charge Trickery Negated Pact

Los Angeles, Feb. 4.

Damage suit totalling $2,444,400 has been filed in L.A. Superior Court by William Warwick, prexy of Producers Studios, and his wife, Annelle, against (1) Luther Davis, (2) American Entertainment Corp., (3) Luther Davis Productions and (4) Paramount Pictures.

Action by married plaintiffs was based on alleged contracts of employment which they entered into with the American Entertainment Corp., of which Warwick was to be president. According to Gil Seton, plaintiffs' attorney, pair were to receive salaries totalling $72,000 per year and, in addition, were to purchase 260 shares of stock in AEC. Plaintiffs allege AEC owned a literary property, entitled "Lady in a Cage," plus other literary properties and assets.

The Warwicks claim that Davis transferred "Lady" and other assets from AEC to a new corporation, Luther Davis Productions, with intention to nullify and render valueless their salary and stock interests in AEC. In this action, they seek back salaries, an order nullifying transfer of properties and assets from AEC to Luther Davis Productions and an order compeling AEC to issue stock which they purchased.

In alternative, as remedy for transfer of assets, plaintiffs seek damages in sum of $1,444,400 and $1,000,000 as punitive damages. On still another alternative theory, the Warwicks seek $1,000,000 as general and $1,000,000 as punitive damages.

Davis produced "Lady in a Cage," which stars Olivia de Havilland, for Paramount. Pic is not yet in release.

Film Reviews

Continued from page 6

The Leather Boys

motor-cyclist, hitches up with Dot (Rita Tushingham), who sees the union as a release from parental control. They honeymoon at a holiday camp, out of season and rainswept, and dissension sets in immediately.

Dot is a sociable twister, but Reggie moodily sits on the sidelines, for no good reason. The crackup comes when Dot turns out an incompetent wife, chary of making beds and relying on a daily diet of canned beans. This dampens Reggie's sex urge and he departs to live with grandma and takes up with a "buddy" called Peter (Dudley Sutton).

Despite Pete's insistent affection, his reluctance to associate with girls, and his housekeeping ability, Reggie does wise up to the fact that he's a homosexual. As the audience gets the drift early, this somewhat punctures the plot. The couple g.g around on their bikes, with Dot making a few resentful appearances. She claims to be pregnant in order to get her husband back, but the trick does not work. And their final reconciliation is prevented when Reggie returns home to find Dot has invited another guy around to share the bed.

So Reggie decides to go to sea with Pete. But he sees the light just in time, when Pete meets up with a bunch of sailors, who are blatantly man-crazy. After this highly improbable revelation—exaggerated in conception and execution—Reggie retreats into the middle distance, looking shattered.

Virtues of the pic lie in Sidney Furie's direction and in the two male performances. Furie has a sharp eye for sleazy detail, and he uses the underprivileged backgrounds to telling visual effect. There are occasions when the treatment falls into caricature, but not enough to destroy authenticity. Gilliam Freeman's screenplay, culled from a novel by Eliot George, is also capable in its ear for verbal mannerisms, but it doesn't give coherence to the characters. Little sympathy can be stirred up for any of them, with the possible exception of Pete. Both Dot and Reggie behave with childish petulance, and their immaturity doesn't appeal.

Dudley Sutton, however, registers strongly as the spry, loyal Pete. He subtly indicates the forced gaiety, the need for popularity, that disguise his sexual inclinations and the loneliness they bring him. Newcomer Colin Campbell, too, makes a promising debut as the uncomprehending Reggie, displaying a sturdy sincerity that is often effective. Rita Tushingham is also good as Dot, but she is allowed to overplay the girl's perversity and incompetence in the early stages, making it all the harder to believe that any husband would return after once having escaped.

Other working-class types are competently filled out by Gladys Henson, Avice Landon, and Betty Marsden, with a superb half-minute from Geoffrey Dunn as a whispering undertaker. Bill McGuffie comes up with background music in the expected jazzy vein. Gerry Gibbs' leasing of seaside, cafe, and grim streets is appropriately grainy. Editing, by Reginald Beck, is taut.

"The Leather Boys" is, in fact, a crisp and capable film in last season's package. Even if it had been given to the public as soon as it was completed, it wouldn't have jostled in the top drawer with "Saturday Night, Sunday Morning" or "A Kind of Loving." Indeed, even nine months ago, it would have begun to show its age. *Otta.*

Pressure Of Guilt
(JAPANESE-TOHOSCOPE)

Hollywood, Jan. 28.

Toho Co. Ltd. release of Ichiro Sato-Hideyuki Shiino production. Stars Keiju Kobayashi, Tatsuya Nakadai. Directed by Hiromichi Horikawa. Screenplay, Shinobu Hashimoto; camera, Hiroshi Murai; music, Toru Takemitsu. Reviewed at Toho La Brea Theatre, Jan. 28, '64. Running time, 113 MINS.

Ochiai	Keiju Kobayashi
Hamano	Tatsuya Nakadai
Wakida	Hisashi Ikawa
Munekata	Koreya Senda
Hirao	Akira Nishimura
Muramatsu	Yayumi Ohzora
Munekata's wife	Chikage Awashima
Ochiai's wife	Nobuko Otoba

The prolific Toho Co. of Japan has arrestingly contrived murder melodrama in "Pressure Of Guilt." The Iehiro Sato-Hideyuki Shiino production leads its audience through a maze of psychological blind alleys before untangling itself into a surprise conclusion. Although the story seems somewhat hokey and overly involved, it has been portrayed with force and conviction by a talented cast and directed with considerable cinematic flair by Hiromichi Horikawa, erstwhile young assistant to the renowned Akira Kurosawa. All in all, it is a competent display of filmmaking, and should be a popular entry with Japanese audience.

Shinobu Hashimoto's scenario depicts the unexpected and ironic twists and turns that evolve in the course of an investigation by a public prosecutor (Keiju Kobayashi) into the case of a young woman who has been found strangled. The woman happens to have been the cheating wife of an elderly attorney who is an outspoken foe of capital punishment and in whose employ toils the apparent murderer (Tatsuya Nakadai). However, a young burglar has been charged with the crime, has confessed to the investigator, and has been condemned to death. Pangs of conscience, coupled with Kobayashi's extra-curricular sleuthing, lead Nakadai to reveal himself as the killer. At this point, scenarist Hashimoto switches from psychological fast balls and begins throwing curves. When the dust clears, the burglar turns out to have been the actual murderer, Nakadai has committed suicide and Kobayashi is in the hospital having—of all things—an operation for piles.

Kobayashi gives an outstanding delineation of the conscientious prosecutor whose search for the truth hampers the progress of his career up the politically-involved law enforcement ladder. Hisahi Ikawa makes a vivid impression as the embittered, tubercular young burglar. Nakadai performs with intensity as the ill-fated man in the middle. Lovely Mayumi Chzora plays capably as his fiancee, and others who score in prominent roles are Akira Nishimura, Koreya Senda and Chikage Awashima. Solid production performance is attained by cameraman Hiroshi Murai, art director Hiroshi Mizutani and composer Toru Takemitsu. *Tube.*

Ladies Who Do
(BRITISH)

Mild, stereotyped farce, which largely squanders the talents of its promising team of stars; moderate prospects in undemanding locations.

London, Jan. 28.

British Lion-Bryanston release, through BLC, of a George H. Brown production. Stars Peggy Mount, Robert Morley, Harry H. Corbett, features Miriam Karlin, Dandy Nichols, Avril Elgar. Directed by C. M. Pennington-Richards. Screenplay, Michael Pertwee, from an idea by John Bignell; music, Ron Goodwin; camera Geoffrey Faithfull; editor, Oswald H fenrichter. Reviewed at the Odeon, Marble Arch, London. Running time, 85 MINS.

Mrs. Cragg	Peggy Mount
Colonel Whitforth	Robert Morley
James Ryder	Harry H. Corbett
Mrs. Higgins	Miriam Karlin
Emily Parish	Avril Elgar
Mrs. Merryweather	Dandy Nichols
Mr. Tait	Jon Pertwee
Mr. Stang	Nigel Davenport
Foreman	Graham Stark
Inspector	Ron Moody
Police Driver	Cardew Robinson
Dr. MacGregor	John Laurie
Ryder's Chauffeur	Arthur Howard
Mrs. Parish	Margaret Boyd
Miss Pinsent	Joan Benham
Compressor Driver	Brian Rawlinson
Driller	Harry Fowler
Mr. Gubbins	Ed Devereaux
Mrs. Gubbins	Marianne Stone
Sandra	Carol White

The only man who comes out of this one with much credit is John Bignell. It was his original idea, and it should have fared better. A troop of women, who daily clean the offices of highpowered financial tycoons, band together in a stockbuying syndicate—getting their tips about the future movements of shares from the waste baskets and blotting pads of their employers. This basis plot is neat and promising, but most of the bloom has faded in its translation to the screen.

Heading the team of charwomen is Mrs. Cragg (Peggy Mount), who has Colonel Whitforth (Robert Morley) as a lodger. He is the man with the speculative outlook who forms a company with Mrs. Cragg and her cleaning cronies. He holds meetings to sift the scraps of paper they bring to him.

The company booms for a while but it looks like foundering when the colonel invests the lot in a pig-farm on dubious information. The rambling plot also takes in the maneuvers of James Ryder (Harry H. Corbett), a selfmade property dealer who has bought the street in which Mr. Cragg lives and intends to rip the houses down and replace them with offices.

It is Mrs. Cragg's fight to save the street which occupies the last half of the film, and which sets it sagging. Climax is a revolt of dames who prevent the demolition men from working their machinery by pratfalling around with their groceries, letting the air out of auto tires, etc. Director C. M. Pennington-Richards lacks the light touch for this kind of frolic, and the capers lack zest. In fact, the direction throughout is as lissom as a bulldozer and heavily deflationary.

Michael Pertwee's script is replete with ponderous gags, and is also short on gaiety. It is the playing that sustains mild interest, and induces the odd yock every ten minutes or so.

Peggy Mount, in less than her usual stentorian form, gives some body to the thin material, but Robert Morley, his ebullience subdued, is a most entirely wasted in these unlikely proceedings. Harry H. Corbett is agreeable as the fastbuckmaking tycoon who gets his comeuppance, but the character is not extravagant enough for his comic gifts. Miriam Karlin, in an impersonation lifted intact from her "Rag Trade" tv skein, deserves more prominence while Avril Elgar dithers nicely as a charwoman with slowmoving greymatter.

Minor comic cameos from Graham Stark, as an officious foreman, and Ron Moody, as a harassed cop, give a slight boost to the closing minutes. The film has a musical theme, from Ron Goodwin, that is quite fetching and might improve out of its context. Editing, by Oswald Hafenrichter, can do little to give point and pace to the plodding direction.

The pity is that the idea might have been lifted into higher realms if it had developed with the flair of the postwar Ealing comedies. *Otta.*

Montevideo
(The House In Montevideo)
(GERMAN)
(Color)

Berlin, Jan. 28.

Constantin release of Hans Domnick production. Stars Heinz Ruehmann and Ruth Leuwerik; features Paul Dahlke, Ilse Page, Michael Verhoeven, Hanne Wieder. Directed by Helmut Kaeutner. Screenplay, Kaeutner and Curt Goetz; camera (Eastmancolor), Guenther Anders; music, Franz Grothe; editor, Klaus Dudenhoefer. At Zoo Palast, Berlin. Running time, 122 MINS.

Professor Traugott Naegler	Heinz Ruehmann
Marianne, his wife	Ruth Leuwerik
Atlanta	Ilse Page
Pastor Riesling	Paul Dahlke
Herbert	Michael Verhoeven
Mayor	Fritz Tillmann
Druggist	Herbert Kroll
Martha	Doris Kiesow
Carmen del la Rocco	Hanne Wieder
Attorney	Viktor de Kowa

There seems little doubt that Hans Domnick's "House in Montevideo" will shape as one of the big German boxoffice hits of current season. The names of Heinz Ruehman and Ruth Leuwerik, both on top of the German popularity list, will lure the masses in this country. As will Curt Goetz. The late author-director-actor has still a powerful name. Incidentally, this Domnick production is a remake of the 1951 Goetz film. Foreign chances seem best in German-lingo countries. Chances elsewhere are dubious because the humor in this is perhaps too Germanic.

As contrasted with the old "Montevideo," which drew millions of German cinemagoers 12 years ago, the new one is double in many ways, both on cost and length. It is in color and Panavision. Artistically, it seems as though the color as well as the widescreen and the length (122 minutes) are superfluous. The producers' argument is of course, that color and widescreen are things that tele can't offer.

The best about this new film are still the Goetz' dialog sequences. Even if they are often silly, they contain wit and fun. Wisely enough, Kaeutner saved much of the original. Unfortunately, he occasionally lets Goetz go too far. "Montevideo" then becomes a rather banal film.

Plot concerns a smalltown school professor and father of 12 offsprings (Ruehmann) who suddenly has the chance to inherit a fortune from a sister in Montevideo whom he once chased out of the house because of her "immoral standards of living." The late sister placed a complicated clause in her will: The money goes only to a member of the professor's family if this member gets an illegitimate child. The only member in question is a 17-year-old daughter Atlanta (Ilse Page) because the professor's next daughter is only 12. But morality of course, wins out. The professor puts up with the fact that the money is "lost" although he would have loved to have had it. But film has it that he gets the money anyway. According to the contrived story, it suddenly becomes known that for a far-fetched reason his own marriage has not been valid and he's the father of 12 (and a 13th even due to come) illegitimate kids.

The acting is mainly very good. Ruehmann is right at home with his part, a grudging but likeable school professor. One feels that he "studied" Goetz and, in fact, he is at least as good as the late Goetz who created the role himself. Miss Leuwerik is better than in her previous pix. She isn't so much of a stereo Leuwerik anymore, but a bit "different" and often really funny personality. Fine performances are turned in by such dependable actors as Paul Dahlke as a down-to-earth pastor and Fritz Tillmann as the smalltown's mayor.

An especially strong performance is contributed by Miss Page in the role of the professor's eldest daughter, Atlanta. A Berlin stage actress, she should find more utilization in native films. Good support is given by Michael Verhoeven, Miss Page's young lover, and Viktor de Kowa, the attorney who takes care of the late sister's strange will.

Technically, film just reaches a fair standard. The color isn't exactly an advantage. Film occasionally has the flavor of operatic corn. But the average patron will hardly feel this amiss. *Hans.*

Nurse On Wheels
(BRITISH)

Lacklustre offspring of the "Carry On" cycle. Comic adventures of a British country nurse likeably played by Juliet Mills. Apt to be less successful than some of its forerunners.

Hollywood, Jan. 30.

Janus Films release of Peter Rogers (Anglo Amalgamated) production. Stars Juliet Mills, Ronald Lewis. Directed by Gerald Thomas. Screenplay, Norman Hudis, from Joanna Jones' novel, "Nurse Is A Neighbour"; camera, Alan Hume; editor, Archie Ludski; music, Eric Rogers. Reviewed at Beverly Canon Theatre, Jan. 30, '64. Running time, 86 MINS.

Joanna	Juliet Mills
Peggy Edwards	Ronald Lewis
Deborah	Joan Sims
Abel Worthy	Noel Purcell
Jones	Esma Cannon
Vicar	Raymond Hutley
Miss Farthington	Athene Seyler
George Judd	Norman Rossington
Doctor Harold	Ronald Howard
Mrs. Wood	Joan Hickson
Mrs. Beacon	Renee Houston
Tim Taylor	Jim Dale
Mr. Beacon	George Woodbridge
Dr. Golfrey	David Horne
Examiner	Deryck Guyler
Nurse Merrick	Barbara Everest
Policeman	Brian Rawlinson
Ann Taylor	Amanda Reiss
Miss Maitland	Virginia Vernon

They just don't "carry on" the way they used to be in these British comedies, and the diminishing comic inspiration is apt to be reflected by diminishing returns at the Yankee boxoffice. "Nurse on Wheels" is the latest effort of producer Peter Rogers and director Gerald Thomas, the team that, together with many of the actors who aappear in this rather lacklustre romantic farce, ground out no less than six "Carry On" films.

There are some fine comedy performance in this featherweight exercise, but only in widely scattered instances are the players helped along much by the Norman Hudis screenplay from Joanna Jones' novel, "Nurse Is a Neighbour." Yarn has to do with the experiences encountered by a newly-assigned young district nurse (Juliet Mills) in a rural community populated by the most accident-prone individuals ever to hit the screen-outside of a Tom & Jerry cartoon.

Miss Mills delivers a winning performance as the sweet and wholesome nurse who goes haywire only when she's behind the wheel of an automobile. Ronald Lewis scores as the wealthy farmer who wins her hand after one major romantic misunderstanding and a few narrow escapes as her passenger in a razzle-dazzle driving sequence, best sustained comic passage in the picture. Colorful performances are turned in by Joan Sims, Noel Purcell, Raymond Hutley, Athene Seyler, Norman Rossington, Ronald Howard, George Woodbridge, David Horne and Virginia Vernon, most of them as zany townspeople who become patients of Miss Mills. Deryck Guyler chips in a solid partrayl of a harassed driving examiner, and Esma Cannon manages an effective characterization the nurse's daffy mother.

Director Thomas has made the most of the generally uninspired material, with the aid of such British craftsmen as cameraman Alan Hume, editor Archie Ludski and composer, Eric Rogers. *Tube.*

Primes Israeli Film

Tel Aviv, Feb. 4.

Mordechai Navon, producer of the upcoming "New Face in the Mirror," has left for London and New York with the intent of wrapping up negotiations for talent and other production specifics.

Pic about an Israeli femme soldier is based on a book by Yael Dayan.

Paramount Tomorrow

Continued from page 7

figured the company's financial setting to be the best in its history.

Weltner then took the floor to discuss the product itself, noting that, at the present time, Par has eight major productions completed with another five filming. He described the finished and soon-to-be-released "Seven Days in May," "Becket," "Fall of the Roman Empire," "Carpetbaggers," "Son of Captain Blood" and "Lady in a Cage." Then he went on to discuss the pix in production and on the schedule for the months ahead.

Weltner revealed that there may be some summer playoff on "Circus World" and that the summer will also see release of "Robinson Crusoe On Mars" and Jerry Lewis' "The Patsy." Backtracking, he said that "Hud" would go into massive re-release in April in anticipation of some awards from the Academy and that "Paris When It Sizzles," which has had some 40-50 minutes cut from its original, will finally see release at Easter.

Finishing out the year, Weltner put "Where Love Has Gone" as an October release and listed an Elvis Presley pic, "The Roustabout," for Thanksgiving, with a yet-to-be-made Jerry Lewis film for Christmas. 1965 is also set and the exec ran it down thusly: Melville Shavelson's "Greatest Job in the World" and "Sylvia," to star Carroll Baker and possibly Paul Newman, for January; Sophia Loren starring in "Judith" in February; Philip Yordan's sci fi exploiter "Crack in the Mirror" in March and Yordan's "Dear and Glorious Physician," now to star Kier Dullea as St. Luke, for Easter. Latter was to have been made by Samuel Bronston but, when his sked got too crowded, he gave it back to Yordan who owns the property.

Rounding out the first half of the year, Weltner listed Joe Levine's "Nevada Smith" for the Spring, along with Martin Ritt's "The Spy Who Came In From the Cold," to star Burt Lancaster. The summer will see Bronston's "Nightrunners of Bengal," Otto Preminger's "Harm's Way," another Jerry Lewis pic and a John Wayne starrer called "Brannigan." In addition to all of this, the exec listed eight other pix for release in '65 and into 1966. These include "Barefoot in the Park," "Suez," "Sands of Kalahari," "Rurales," "A House Is Not a Home," "The Love Goddesses," "Imperial Woman," "Women of Washine" and a couple to be made by Hal Wallis. He added that Par is presently negotiating for three more pix with a "name producer."

In other areas, Balaban noted that Par is still talking with the Mirisches regarding some possible future alignment and that the engagements continue with Levine and Bronston but no further. As far as the company's post-1948 film library is concerned, the prez said that "at the present time we are inclined to handle them ourselves" but said that talks with various syndicators continue.

Par's toll subsid, Telemeter in Toronto testing, has been progressing "a little slower than we hoped," he said, but added that the "pot is boiling" there too.

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New York Soundtrack

Continued from page 15

have signed **Stephen Boyd** and **Elke Sommer** to costar in "Unknown Battle," to be filmed in Norway starting March 15. Story has to do with an Allied raid during WWII to destroy Nazi heavy-water installations. Mann will direct.

Wesley Ruggles, returned from long sojourn in France, is seeking clear title to story, "Are These Our Children?" which he directed for RKO in 1931 with **Eric Linden, Rochelle Hudson, Arline Judge** and **Ben Alexander,** for resumption in Hollywood production... **Steve Sekely** formed Golden Eagle Productions in London for upcoming production.

UA veeps **David Picker** and **Fred Goldberg** back from the Coast where they had gone last week, separately, on biz for the company... **John Wayne,** who has been inked to star in Paramount's upcoming "Brannigan," named "1964 western star of the year" by the farm and ranch division of the Houston Livestock and Rodeo Assn.... mail order reserved seats are now, on sale for "Fall of the Roman Empire," which has its western hemisphere preem March 26 at the DeMille Theatre, N. Y.

The subtitles of travel have reached a new dimension judging from a press release issued last week by the Landau Co. which, in effect, proclaimed producer **Roger Lewis** as having gone Montauk Point-N.Y. (a car or train trip of three hours)... latest cast editions to **Jerry Lewis'** "The Patsy" include **Herbie Faye, Richard Deacon, Gavin Gordon, Norman Alden** and long-time Lewis musical accompanist **Lou Brown,** who makes his film debut in the pic... Victoria Films' "Psychomania" will open Feb. 14 at the World Theatre, N.Y., instead of the original Feb. 7 date.

A benefit performance of "Becket" will be held March 12 on behalf of the Talbot Perkins Adoption Service, Brooklyn and New York... the Mexican Legion of Decency, Liga Mexicana de la Decencia, has named **Samuel Bronston's** Spain-shot "El Cid" the best Yank pic released in Mexico during 1963... Par's special tv featurette on "Seven Days in May," achieved programming in 43 cities across the country plugging the February release.

Joseph E. Levine left for Rome over the weekend, joining Embassy exec v.p. **Leonard Lightstone,** who went there earlier in the week, in production huddles with Italo producer **Carlo Ponti** regarding their tv series "Hercules" and their various film coproductions... **Albert Finney** spotlighted in the February issue of Cosmopolitan... added to "Where Love Has Gone" cast are **Johnny Indrisano, Bartlett Robinson, Walter Brook, Charles Lane,** and **Tony Caruso**... **Gregory Peck** named "star of the year" by the Texas Headliners Club.

Philip Gerard, Universal eastern ad-pub director, on the Coast huddling with ad-pub v.p. **David A. Lipton** and other studio execs... **Joe Levine's** "Carpetbaggers" will be the only pic represented at the International Photography Fair, to be held April 8-12 at the N.Y. Coliseum, where photos by **Art Say** and **Mal Bulloch** will be displayed.. **Frank Sutton, Hari Rhodes, John Clarke, Harold Guild** and **John Anderson** have joined the "Satin Bug" cast.

Richard B. Graff, assistant to Universal v.p.-general sales manager **Hi Martin,** assigned to handle sales for MCA-TV of the theatre closed circuit showing of the Indianapolis 500 auto race, which MCA will broadcast May 30... **Elizabeth Ashley** spotlighted in a fashion layout in the current Vogue mag issue, with a plug for "Carpetbaggers," in which she toplines... UA's "Great Escape" continues to pile up hefty biz with a record-shattering four-week gross in Hong Kong of $100,906, the film having been seen by over 200,000 persons at the Lee and Princess Theatres.

William Castle's first pic under his new Universal pact will be "The Night Walkers," written by **Robert Bloch,** and thereby uniting the team which recently turned out the successful "Straight-Jacket"... UA sales execs **Eugene Jacobs** and **Eugene Tunick** back in Gotham after regional meetings... newspaper caricaturist **Sam Norkin** doing special art work for Embassy's "The Easy Life"... Italo actress **Virna Lisi** will make her Yank pic debut opposite **Jack Lemmon** in **George Axelrod's** "How To Murder Your Wife."

Tom Carlile is in New York on the last lap of his month-long, 17-city tour promoing UA's "From Russia With Love," the second James Bond pic... religious notes: the National Catholic Theatre Conference will give the first "Religious Drama Award" since its formation in 1937 to **Ralph Nelson's** "Lilies of the Field" during its convention in Detroit, Aug. 24-28, and the Protestant Council of the City of New York has endorsed **Frank Ross's** "One Man's Way" and is sponsoring a series of special showings of the Dr. Norman Vincent Peale biopic.

Robert Morse will star in Metro's "Quick Before It Melts," which **Dale Wasserman** is adapting from **Phil Benjamin's** novel. Latter is a N.Y. Times reporter... Indie producer **Paul Heller** to the Coast... **Gian Luigi Polidoro,** director of Reade-Sterling's Italo import, "To Bed or Not To Bed," in town on a 10-day visit... **Helen Strauss,** head of the William Morris Agency's literary department, flew to London over the weekend for a week of biz meetings.

Sam Goldwyn Jr. has closed a deal with Dell for the paperback edition of his upcoming pic, "The Young Lovers"... The Brandy pubrel firm in Beverly Hills just doesn't want to be forgotten. Received this week by VARIETY's N.Y. office: an airmail Brandy envelope, marked Spot News, with nothing in it. (One empty envelope is worth a thousand words.)... **Munio Podhorzer,** repping Aguila Films of Spain, has sold a **Fernando Lamas-Esther Williams** starrer to Mexico, Venezuela and South Africa... **Phil Foster** has taken off for Hollywood to start his role in **Jerry Lewis'** new pic, "The Patsy"... 20th's "Fate Is The Hunter" is the fifth film in which **Glenn Ford** and his 18-year-old son **Peter** have played together.

Walter Reade Jr. feels that Mayor Wagner's Committee on Off-Track Betting has turned a deaf ear on Reade's plan for setting up theatres equipped with closed circuit tv as pari-mutual parlors.

Irving Mack, chairman of Filmack, is recovering from surgery in Chicago's Columbus Hospital and hopes to return to his home to recoup about Feb. 10... **Sandy Mackendrick** signed by 20th to direct "A High Wind in Jamaica"... **Amos Vogel,** director of the Linc Center film fest, off to the Oberhausen fest of short films... Playwright **Lewis John Carlino** is completing screen adaptation of his off-Broadway shortie, "Snowangels," for a full-length film starring **Shelley Winters.** Will shoot here in March with Reade-Sterling to distribute... **Joe Solomon** is acting as national sales rep for two American Film Distributing Corp. pix, "A Girl for The Summer" and "Sin On The Beach."

Jack Lebow, general manager of the American Motion Picture Co. (Africa), the MPEA's distributing subsid formed 18 months ago to release pix in the former British West African colonies, is due in New York in mid-February to brief MPEA directors on progress to date and future plans.

Columbia has a tiein going with Barricini Candy Stores tagged on to the line that "Dr. Strangelove Loves Barricini Candy."... **Jane Fonda** set to tour key cities across the nation in behalf of "Sunday in New York."... Metro will have "The Prize" opening simultaneously in five Miami theatres... Charlotte and Albany branches are in the lead in the Warners sales drive, now in its final month... Report from Stockholm has it that "Bridge on the River Kwai" on its second time around is doing 77% more business than the original run at the same theatre, the Royal... **Martin Ransohoff** vacationing prior to final editing of "Americanization of Emily."... Metro has an expert in the field doing tv interviews on safe-cracking and burglaries, as promotion for "Any Number Can Win."... "The Love Cage" company completed location work around the Americana Hotel.

Leon Wells Is Out

Leon Wells, whose original invention has been developed into Reade-Sterling's new Wonderama, deep-screen process (see separate story), presently has no connection with the process which he turned over to Leon Brunesky who, in turn, interested Walter Reade Jr. in it.

Wells, now research director of Panacolor, has been moonlighting of late and is author of the just-published (by Macmillan) book, "The Janowska Road," which recounts his experiences as a young man and inmate of the notorious Janowska concentration camp, situated outside the Polish town of Lvov where he was born.

The author-engineer reports some film interest in the book which within the last year has been published in 11 languages. He's a New Jersey resident, working in Manhattan offices of Panacolor.

Screen Processes

Continued from page 1

strip Cinerama process, to "envelop" or "surround" the viewing audience. However, it was apparent at last Thursday's (30) D-150 demonstration in Syosset, L. I., that exhibs, in particular, and patrons, in general, are soon to be subjected to a barrage of publicity material claiming particular depth-advantages for each of the various new processes. Such claims may have meaning to screen engineers, but probably will mean no more to audiences than the claims made originally for the various 65m and 70m processes, all of which looked strikingly alike to the untutored layman's eye.

Privately, the D-150 people have been claiming that their process beats the single-strip Cinerama (as seen, anyway, in "It's A Mad, Mad, Mad, Mad World") in terms of field of vision which can be covered by its bug-eye lense (150 degrees), compared to a reported maximum of 120-plus degrees for the single-strip Cinerama. Also, the D-150 people claim their screen is more deeply curved, and thus offers a greater feeling of "surround."

Still to be seen is the Reade-Sterling-backed Wonderama process, which was due to be preemed in Hartford two weeks ago with the German-made pic, "Mediterranean Holiday," but had to be cancelled at the last moment when the proper lenses had not arrived from the Zeiss-Ikon labs.

This process, invented by Leon Wells (see separate story) and developed by Leon Brunesky, is unique in that it employs a 35m print to achieve deep-screen effects which its backers claim will be comparable to those achieved via 70m prints of Cinerma and D-150. Like D-150 prints, Wonderama prints, it's understood, can be made from conventionally photographed film.

Wonderama entails the splitting of the original image down the middle, then printing one half of the original image at right angles to the other half, with both contained in the conventional 35m frame. Via a projector device, the two halves are put back together, slightly overlapping, during projection, with another projector device, called the "diffuser," employed to equalize the light in screen center so that no line is discernible.

Advantage of the process, say its backers, will be that it will make deep-screen projection available to 35m equipped theatres, which might not be able to afford 70m equipment. Also there's the great saving on prints, since 70m color prints can cost six to seven times the price of 35m color prints.

First demonstration of the process can be expected within four to six weeks.

In any case, exhibs, who may have just gotten straight on the differences (or lack of same) between Todd-AO, Technirama 70, Superpanavision, etc., have some more homework coming up.

Don Siegel takes time out of his Revue Studios chores, where he is pacted as producer-director, to direct "The Wary Transgressor" for Corona Film Productions of Germany, to roll May 15 in Italy and Germany.

N.Y. World's Fair Opens Cold

Continued from page 1

sundry exhibits (General Motors, Ford, Pepsi-Cola, Chrysler, Electric Power & Light, Gas, Borden's etc.) will stage a series of pre-"openings" individually.

There are countless theatres and cinemas within the Fairgrounds itself, each of the industrialists putting accent on its own brand of "big business showmanship." This is where Moses et al. figure the "entertainment" and "fun fair" values will be present abundantly despite any intra-show biz dubiousness over the "fun at the fair" potentials. (This has been previously accented in VARIETY, to the distate of the Fair brass which feels that, comes April 22, VARIETY must revise its worrisome dopestering and honestly report that it is indeed a 'fun fair.")

It is for the same reason that, despite the posh Top of the Fair eatery getting the play, as it has since last fall, via charity fetes, perhaps some other diningroom may emerge as the "hit" restaurant. Each building plans to have its own dining, wining, dancing and kindred facilities.

113 Different Restaurants

To date there are 113 different restaurants on the Fairgrounds, including the hot dog stands and pop-priced dispensaries. Among the class eateries pegged to come to the forefront is the Jockey Club replica of the famed bistro in Madrid, which will be part of the Spanish Pavilion. Or the Hong Kong, or the Indonesian cuisine (avec native dancing girls), which the Restaurant Associates will operate in the Gas Bldg. Or Hilton's eatery in the Better Living Bldg. Or something exotic promised from the little republic of Sierra Leone. Each of the foreign pavilions will accent native cuisine.

Beaucoup Theatres & Cinemas

The final count on the number of theatres and cinemas (including Cinerama) has yet to be determined. More and more state, Federal, industrial and foreign pavilions and exhibits are adding film as well as live show components. IBM, N.Y. State, Federal Pavilion (this has Cinerama), N.Y. Port Authority, General Motors are among these.

Chrysler's show will comprise four 10-minute live entertainments, with four audiences (around 500 each) seeing the cavalcade in sequence, and as each rotating group sees it, the last segment spills out to make room for newcomers. The logistics on this sort of marathon viewing are in constant experimentation at the moment.

As for instance also is the moving belt (mobile sidewalk) to view the Michaelangelo "Pieta" masterpiece, in the Vatican exhibit, which will be regulated at one, one-and-a-half, or two-minute speeds, or can even be stopped or made real slow, depending on the press of populace.

Walt Disney has shows in four spots—the Abraham Lincoln animated, third-dimension production in the Illinois Pavilion; "It's A Small World" (boatride around the world, for UNICEF auspices) in the Pepsi-Cola Bldg; and the General Electric and Ford exhibits.

The Amusement Area (fancy for midway), of course, will have its own previews—the Leon Leonidoff-Meyer Davis show in the former Aquacade site, the Dick Button ice-show, the Hawaiian, Florida and kindred shows.

124-Unit Complex

Unbelievable as it may sound, a Fair spokesman accents that the Belgian exhibit—a complex all its own—has 124 buildings within its acreage, counting of course the many little kiosks. In one of the main buildings there will be a rathskeller, further adding to the number of eateries.

As is true of all fairs, there will be building and finishing going on until actual opening day, and then there will be some that may not be unveiled for weeks after the premiere.

The roads to Flushing Meadows are completed, and ahead of schedule.

As to what will prove "most entertaining" depends on the sundry age groups and what will appeal to kids, adults, men, women, science buffs, out 'n' out escapist seekers, and the like.

The new Singer Bowl (Singer Sewing Machine Co.), seating 18,000, wil have everything from Rotary meats to marching bands, live variety entertainment to Olympics tryout events. Something like 10 events per day is the envisioned schedule to insure constant turnover.

This, as is true of a number of other buildings exhibits, will have its own broadcasting studio. TV-radio will be a regular "pickup" from the Fairgrounds.

The pros and cons on the timetable are spelled out by p.r. veepee Bill Berns as follows—Fair prexy Moses is in hipboots and mackinaw almost daily and, "work-accelerators" must be called in at double- and triple-time, that is the rule. If the World of Food didn't pan out, it was scrapped. A privately operated French Pavilion meantime has come to pass and French products—aviation, perfumes, couture, possibly Maxim's but no "Folies Bergere"—will be participants. Incidentally, Berns is off to Copenhagen, Oslo, West Berlin and Paris for talks, at governmental invitations, on the upcoming fair.

Despite the 150 man-hours prognosis, Fair officials have no illusions that anybody will devote 30 days, at five hours per day, to see it in its entirety. Best guestimate is that families will have three-to-five days at the Fair, seeing highlights, favoring perhaps the more exotic exotic exhibits and restaurants but, as the word goes out on which are the "most popular" features, these will get a better spread of the action.

Distribs' 'Image'

Continued from page 3

right through the spring and into the company's stockholders meeting. It will have the dual purpose of conditioning holders properly and, hopefully, offsetting any doubts which may exist. It also is aimed at strengthening UA's image within the industry itself, the concern having developed that perhaps tradsters don't really have the right idea about what UA really is.

From an entirely different direction, Universal has been quitely working to sharpen its impression. A new, modern company logo has been developed for both trade and consumer ads, designed to stand out and catch the eye. On tv, the company has changed its designation at the end of its film shows from an identification of Revue Productions to "made at Universal City." U's push has been directed more at the studio than the distribution arm, although the company made much of its entrance into the "premiere showcase" sweepstakes.

Other companies too are showing more sense of impact. An isolated example is the recurrent flashing of Columbia's emblem during its "Dr. Strangelove" tv trailer. And there have been other items of propaganda undertaken by various companies. These, incidentally, are all individual actions and in no way connected with any activity of the Motion Picture Assn. of America which supposedly is working on the film industry image all the time.

On the circuit side, both RKO and Loew's have redesigned ads lately to give more prominance to their names. Additionally, these chains have undertaken massive remodeling expenditures designed to modernize their houses to better compete with the new art, shopping centre and other situations. With the development of "showcase" in the New York area, some lesser-known chains are now more in the spotlight and they are beginning to behave accordingly, with fancier ads and public imagery.

None of this is small-time promotion either. It is full-scale and carefully-plotted campaigning and will doubtless gain in momentum as the months pass. Much has happened in the film industry in recent years and the new faces of the business are causing many changes. Although this image business may be among the more subtle developments, it is also among the more active and consistant elements of the change.

Equity Film Productions Inc. has been authorized to conduct business in New York, with capital stock of 200 shares, no par value. (O'Brien, Driscoll & Raftery)

INTERNATIONAL FILM TV-FILM AND DOCUMENTARY MARKET

15-25 APRIL 1964

A WORLD-RESOUNDING SUCCESS

MIFED - the International Film, TVfilm and Documentary Market - will hold its Ninth Cine-Meeting in April next. MIFED meets in Milan twice a year. In APRIL at the time of the Milan Fair, the world's largest annual trade show. Then again in OCTOBER.

MIFED's 1963 Meetings drew 306 film men who showed 2570 film and TVfilm titles to 750 cine-circuit managers and buyers. They came from 62 countries.

MIFED has great pleasure in inviting representatives and interested persons to its Ninth Cine-Meeting. To be held from 15 to 25 April 1964, it is already attracting a widespread response.

MIFED

Information from: MIFED - Largo Domodossola 1 - Milano (Italy)
Telegrams: MIFED - Milano

Adding In the N.Y. World's Fair, Studio Crews Foresee Lotsa 1964 Jobs

In its house newspaper, New York area studio mechanics Local 52, International Alliance of Theatrical Stage Employees, points to 1964 as potentially "a year of great activity with abundant work for everyone." This upbeat prediction is based on continued tv film work, projected feature production and employment expected to be triggered by the N.Y. World's Fair.

For one thing, the publication contends, New York will remain the major production centre for filmed tv commercials, accounting for close to 75% of all advertising film produced in the U.S. It is also anticipated that production of features and tv series will continue to grow. It is pointed out that, while in 1962 Local 52 worked on but three features, in 1963 the Local participated in 14 pix, in whole or in part.

Additionally, 52 enters the new year with four active tv series going. In the last quarter of the year, the local also worked on four pilots. One of these, "Tell It to the Camera," has already seen action on CBS-TV and will not be continuing for long. The others, "Mark Dolphin," "The Reporter" and "The Noisemaker" (probably to be retitled "Mr. Broadway") are still on the books for the upcoming season.

The World's Fair is also expected to bring employment to the local. In fact, the International has set up an employment office for all locals in anticipation of many jobs expected to open up in connection with the various exhibits. Additionaly, it is pointed out, production of industrials, documentaries, commercials and features using the Fair background is expected to become a factor.

Union also points to developments in studio construction in the New York area as having a positive effect on the future. The Michael Myerberg Long Island Studios, the projected Al Haymes Film City and MPO's new expanded operation are major factors in this point, as projected by the union. "Before 1963 was over," the paper says, "there was added confirmation that investors believe that the revival of feature pictures filming in New York will not only continue but increase."

Union goes on to examine the prospects for commercial filming in Gotham, pointing out that, although several indies bit the dust in 1963, more will spring up in the new year. It is contended that the octopus operation of the new MPO plant will not eventually wipe out the smaller outfits, as has been feared in some quarters. The prediction is that both big and small outfits will be able to live side by side and prosper proportionally.

Builders Foresighted, New Winrock Switching To Cinerama Policy

Albuquerque, Feb. 4.

Fox-Intermountain's 800-seat Winrock Theatre will be converted to Cinerama in mid-March, per Louis C. Gasparini, manager. Site will close to re-convert. Will re-open about March 25, with "This Is Cinerama," first of the films in the Cinerama process.

When the Winrock was built about a year ago, three booths were constructed, although only one has projection equipment. Booth situation will help in the remodeling, Gasparini said.

House presently has the largest screen in this city, measuring 65 feet in width, but it is reported that this will be replaced with a 100-foot Cinerama screen.

Run will be on a reserved seat basis, after Cinerama is installed, Gasparini said.

Texas And the Fight

San Antonio, Feb. 4.

Sonny Liston-Cassius Clay heavyweight championship fight Feb. 25 will be seen by closed circuit television in six Texas cities tabbed for the telecasts by Sports Incorporated.

Cities include San Antonio, Dallas, Fort Worth, Amarillo, Lubbock and Waco.

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Animal Actor Data

Hollywood, Feb. 4.

It's not only the runaway producers who are contributing to the unemployment of actors in pictures and television.

American Humane Assn. reports that last year there were jobs for 27,381 "animal actors" in Hollywood.

Albany Times-Union Re 'A Stranger Knocks'

Albany, Feb. 4.

VARIETY account last week on "A Stranger Knocks" hearings in Albany erred in suggesting a decision had been rendered by the Court of Appeals. Actually the matter was only taken under advisement.

The story should have differentiated an earlier ruling by the Appellate Division denying an appeal by the Board of Regents. Latter's rejection of the picture had been reversed by a lower court.

The Albany Times-Union, editorially commenting on recent arguments before the Court of Appeals re "A Stranger Knocks," stated: "Chief Judge Charles S. Desmond has a point, expressed at the hearing that what is acceptable in a book may not be acceptable in a movie or on the stage."

Judge Desmond asked Harry I. Rand, counsel for Trans-Lux Distributing Corp., holder of American rights to the Danish film, whether a motion picture might have a greater impact "than books and magazines." Rand replied, "A motion picture has a greater dramatic effect than a book . . . On the other hand, I know people who would rather read a book and are more affected by what they read than by what they say."

Times-Union observed: "Censorship is an ugly word in America, and rightly so. Novels have received treatment indicating American guardians of artistic freedom are far from narrow-minded, however. So have other art media."

Paper added: "But while it is loathesome to some to accept censorship in any form, Chief Judge Desmond has a point . . ."

"Motion pictures, with their graphic projection of either reality or fantasy, probably must expect to be subjected to special scrutiny and occasionally a different application of 'censorship' than is accorded the printed word," the "Question of Censorship" editorial concluded.

As "the newest and most graphic of art forms, the motion picture might be expected to encounter, as it often has, extremes of censorial reaction," Times-Union's rationale set forth. This has "happened anew with a film from Europe called 'A Stranger Knocks,' currently the reason for moral disagreement between the Board of Regents and a distributing corporation seeking to show it in this state."

Court of Appeals is "now considering whether depiction of amorous acts shown in this film amount to obscenity." Distributor "contends they do not if such scenes are vital to the story and not 'shamefully' presented." Regents' attorney "argued scenes are obscene."

Times-Union is a Hearst publication.

Aim of Irish Variety

Dublin, Feb. 4.

Variety Club of Ireland (Tent 41) has set a fund target of $30,000 for the current year.

Tv producer Peter Collinson heads a Variety Week campaign starting Sunday (9) as a preliminary to fund-raising project. Tent 41 will also send a special delegation, to the Variety Convention at Buffalo in June.

Hits Tennessee Proviso Under Which Police Took 'Spit on Grave' Print

By MATTY BRESCIA

Memphis, Feb. 4.

In a precedental decision, Criminal Court Judge Preston Battle dismissed the indictment against William Kendall, manager of the Guild Theatre, who had been charged with exhibiting an obscene film, and at the same time the jurist declared Tennessee's state censorship unconstitutional. Indictment against Kendall followed showing of "I Spit On Your Grave," Autobahn Films' French import.

Judge Battle stated: "Though the heavens fall, if the statute is unconstitutional it is my duty to declare it so." Vet courtroom observers termed this a "rare and flat decision" by a Criminal Court judge.

It was under the state law that Kendall was arrested and the film confiscated. Battle declared that the U.S. Supreme Court has ruled foursquare against such laws. State prosecutors indicated they will take an appeal to the State Supreme Court.

It was underlined by court attaches that the city ordinance, under which the Memphis Censor Board functions, was not involved.

Kendall said he had shown "Spit" because it was not banned in Memphis. However, Mrs. Minter Hooker, Memphis censor chairman at the time, said "the board found it obscene and asked that it not be shown."

George Grider, longtime supporter of late Sen. Estes Kefauver and known here as a "champion of human rights," along with his colleague, Michael Cody, represented Kendall and the Art Theatre Guild Inc. in the case. Company, owned by Louis Sher of Scottsdale, Ariz., operates a number of Guild Theatres around the country.

In discussing the decision with VARIETY, Kendall provided a footnote. "I don't know if I will play the film, however. The print is still in the hands of the police and then there is the state appeal to consider.

Allied Artists Drive

For the first time in a few years, Allied Artists is planning a specially-designed sales drive. It'll be called the Ernest Sands Sales Drive for its general sales manager, who has been with the company for a year-and-a-half now.

The push will run from the end of March through June 30, the end of Allied's fiscal year. In all 11 pix will be involved in the campaign.

Allied has been working on its sales force for the past few months, not with an eye to consolidating branches but a matter of shifting personnel and handing out some promotions. Latest such switch involves Ed Crusea, Seattle branch manager, who will replace Jim Myers as San Francisco branch boss. Gordon Wallinger is being promoted from salesman in Seattle to manager of the branch there. These and other changes have been the regular order of business for some time for Sands, who recently returned from a tour of Coast operations.

Show-A-Rama: TOA and Allied Directors Present

Kansas City, Feb. 4.

A compliment to importance of Show-A-Rama's seventh annual edition to be held March 3-5 at the Hotel Continental is decision of Theatre Owners of America and National Allied to hold their annual board meetings in connection with this K.C. event.

Fred Souttar of Fox Midwest Theatre, chairman of the sponsoring United Theatre Owners of the Heart of America, pointed out that the scheduled board meetings assure Show-A-Rama the presence of important exhibitor in leaders from throughout the nation.

Douglas Lightner, general manager of Commonwealth Theatres, has coined the "lucky seven" theme of the 1964 event. Still to be picked is the "Star of the Year" (last year it was Jack Lemmon, who came here).

Though planning to ride, by and large, on a winning combo, Richard Orear, Commonwealth president and co-chairman of Show-A-Rama, has revealed that the second day's program has been altered from previous editions so that the UTO can present top exhibitors and distributors who will demonstrate how they have taken advantage of "natural" showmanship opportunities. Paul Ricketts, Ness City, Kans., exhibitor who has appeared on former Show-A-Rama programs, is president of UTO this year.

Repeating in March will be professional speaking team of Fred Klemp and Dr. Herb True who scored with the audience two years ago. Appearing the opening day, among others, will be Margaret Twyman, public relations rep of Motion Picture Assn.

Show-A-Rama VII will hand out "top four showmen of the U.S." awards. One will be selected from each quarter-section of the nation, according to UTO prexy Paul Ricketts.

At an afternoon session, presided over by Douglas Lightner of Commonwealth Theatres, revenue-producing ideas will be presented by seven showmen, selected from a blue-ribbon panel nominated by 16 of the nation's leading theatre circuits: Martin, Georgia; Chakeres, Ohio; Broumas, Maryland; West Side-Valley, California; National General, California; Frontier, Dallas; AB-Paramount, New York; Florida State Theatres; Gulf States, Mississippi; Kerasotes, Illinois; Walter Reade, New Jersey; Stewart & Everett, North Carolina; Alliance Amusement, Chicago, and Marcus Theatres, Wisconsin.

From the 32 names nominated by these circuits a UTO committee (Daniel Meyers, Woodrow Barritt, Harold Lyon and Harold Guyett) will choose the final seven to take part in the session.

UTO officials feel that this second day program will develop many ticket-selling notions and an exchange of perspectives.

Reservations, tickets and information about Show-A-Rama VII may be obtained from Norris Cresswell, Executive Secretary.

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NAUMKEAG THEATRES LOSE ANTITRUST SUIT

Boston, Feb. 4.

Federal Judge John Ford of U.S. District Court here last week granted the defendants' motion for a directed verdict against Naumkeag Theatres, which had been suing New England Theatres, Stanley Warner and all principal distributors except Columbia on charges of conspiracy. Plaintiff had charged that its Paramount Theatre, Salem, Mass., because of the alleged conspiracy, was denied the same run as the firstrun theatres in Lynn, Mass., operated by Stanley Warner and New England Theatres.

In a previous ruling in the Boston case, Judge Ford threw out that part of the complaint relating to an alleged conspiracy on the part of Boston firstrun theatres which have a 21-day clearance over all metropolitan Boston.

Naumkeag was represented by Bradley Ryan of Boston and the distributors and New England Theatres by Robert Meserve, also of the hub town. Stanley Warner had Stuart H. Aarons of its New York legal staff and Richard Brickley of Boston as counsel of record.

Max Youngstein

Continued from page 5

arranged. The producer doesn't rule out the possibility of UA participation later on perhaps but for now he's proceeding on his own.

As far as his ECA projects are concerned, Youngstein said that he gave up any control over what would happen to them when he signed them away. It is his understanding that Columbia will release "Fail-Safe" either this summer or fall. Fox already has "Man In the Middle" in release and is expecting the finished print of "Third Secret" in New York in a week or so. Something he compiled while still at Cinerama, before forming ECA, "The Best of Cinerama," is also currently in release. As far as the ECA pix are concerned, Youngstein said: "The important thing is that the pictures got made. There are three more pictures going into release than there would have been."

As far as the future, the producer said that he is presently dickering for still more properties and expects to line up three more within the next 60 days. "There's no shortage of material around," he commented, "in fact there's a tremendous amount of both material and people around which haven't been utilized before. The reason is that people don't read in this business."

As far as talent is concerned, Youngstein opined that there's plenty of that around too, "it's just nobody is using it. There's a group of guys coming up behind the Frankenheimers and the Lumets et al. and also young producers who fall into that league. I want to have the guys with the next 20 years in 'em—guys in their 30's." He said that on some of his projects he'll be producer and on others he'll be exec producer, the idea being to develop some of the newcomers. He has several ideas and projects and now he's lining up personnel to help him carry them through.

Hear . . .
Hollywood
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Gotta Gun Promotion as Never Before

By GENE ARNEEL

Film companies more and more are selling campaigns, hand in hand with selling their product. It no longer is a matter of offering a picture to exhibitors and then the public. Exhibitor enthusiasm is dependent on how goes the marketing. The public is lured or disenchanted by the advertising and promotion.

A Metro meeting in New York last Friday (31) was called for exhibitors and the press to focus on "Sunday in New York." The concern was not so much with the picture itself, as it was with the marketing approach. This is the thing; quality of the picture itself is important, but there has got to be a new and more implicit bearing down on the campaign.

Si Seadler, ad exec at MGM, said in a private interview that "promotion is one of today's big stars." A small picture such as "Village of the Damned" grossed a remarkable $2,500,000 only because, it's recalled, it got the exploitation steamroller job instead of just sending it out as lower half of the double bill. MGM called in Terry Turner, a pro at this sort of thing, to make with the bally.

"It's like a circus business," commented Seadler.

Newcomer director (from television) Tony Leader observes "there a cycle of more promotion and better business."

Columbia at the moment is in orbit with a couple of entries which at the outset sounded economically mebbe—or, at least, didn't figure as the b.o. powerhouses they're now proving. One is "Dr. Strangelove." The other is "Strait-Jacket." Some of the small-theatre bookings for "Strangelove," would indicate the company didn't realize the extent of the commerce potential. The "Strangelove" campaign has been a nifty in terms of provoking public interest.

"Strait-Jacket" for the most part was belted by the critics of the consumer press. But it has an intriguing nomenclature and a kind of "lurid" sell about heads literally rolling.

MGM for years was, say observers, just too high hat to sell a picture on the exploitation-special basis. Its experience with "Village of the Damned" has proved there's money to be made in going lowbrow and this appeals to lofty bankers.

Martin Davis, ad-pub v.p. of Paramount, recalls that the Italian import. "Duel of the Titans," was acquired for a flat $75,000. A hard-hitting campaign was whipped up at a cost of over $350,000. (Imagine this: a picture is bought for 75G and more than 350G is spent on the "sell.") The gross was $1,700,000.

Perhaps sparked by Joseph E. Levine, who stampeded the quality-wise unimportant "Hercules" into being a $4,000,000 grosser, or whatever the cause, the fact is that the American film industry is now knee-deep in a new era of hard and fast merchandising.

Par's Davis prefers to call it marketing because at Par, as with certain other companies, the concept of a projected picture property includes its salability and this in turn means consultation with the ad-pub people even before the camera work is launched.

Robert H. O'Brien, president, and lieutenant Maurice (Red) Silverstein at MGM, along with production head man Bob Weitman, now scout new projects in the company of promotion specialists Dan Terell and Clark Ramsey. It's not enough that a story or script might show promise; Terell and Ramsey are on hand to weigh the "sell" angles.

There's a new boldness in the addresses to the public, too. Paramount's upcoming ad for "Seven Days in May" is headed by this, in boldface type over the art work: "In my opinion, Mr. President, you are a weak sister and a traitor and you've sold our country down the river." It's a straight quote from the film's script but not long ago would have been regarded as too strong for the light of advertised print.

Says Seadler: "Give the exhibitors a provocative title and a gutsy campaign and they do business."

Comments Davis: "The basic premise is a product that the public wants — and then the ads can do nothing but help." But, then, he adds, ads for such pictures as those starring Jerry Lewis and Elvis Presley really do no more than introduce the films to the public.

Doing tall business in Toronto is a combo comprising "Pyro" and "Atom Age Vampire," two lower-shelf budgeters. Played six hardtops and one drive-in simultaneously and grossed a strong $23 000.

Twenty and sixty-second trailers, which were tv-saturated, bear down on the action, sex and horror.

Paul Hanner of Astral ilms Ltd., Toronto waxes enthusiastic about Metro's release of its so-called Heritage series, such as "David Copperfield" and "Little Women." All given strong exploitation support.

Footnotes Hanner: "Two Thirds of Promotion Is Motion."

Warrant Vs. Freedman For Again Unreeling Pic Without State License

Baltimore, Feb. 4.

Ronald Freedman, operator of the Rex, who is currently involved in a censorship suit before the Maryland Court of Appeals, was served with warrant for showing of a film without seal of approval from state board of Censors.

Freedman, who has several cases of a similar nature pending, was charged with showing the film "Steam Heat." Single showing was attended by two inspectors sent by the board of censors and serving of warrant followed. Board said it was tipped off beforehand about the showing.

Hearing was held at Municipal court (Thurs.) where Freedman's attorney requested postponement until Feb. 13.

Case before Appeals Court began when Freedman showed "Revenge at Daybreak" at Rex without seal. This was an admitted test case aimed at censor board. Freedman was fined $25 and costs in Criminal Court and appeal was taken.

Freedman is challenging the constitutionality of the movie censorship law as it exists at present. In brief filed with Court of Appeals, he argues that definitions and standards by which board operates are "vague" and that the law infringes on freedom of expression in violation of the Federal Constitution and the Maryland Bill of Rights.

Decision on appeal is expected at any time. The Rex specializes in nudie films.

CRUSADERS ANSWER

Los Angeles, Feb. 4.

Arguments will be heard Feb. 17 by Federal Judge William C. Mathes on a motion filed by California Crusade for Free TV to dismiss the $117,541,500 antitrust suit brought Dec. 17 by Subscription Television Inc. Cal Crusade was one of five film theatre organizations, 12 film exhibition chains and three individuals named by pay-tv firm prexied by Sylvester L. Weaver, on charge that defendant had conspired to restrict competition in violation of federal and state anti-trust laws.

Motion made by Crusaders cites Weaver action as filed with the intent to "coerce and intimidate" them from fighting tollvision in California. Harry Swerdlow, attorney who filed motion for CC, accused Subscription Inc. of planning to "bypass the rules and regulations of the Federal Communications Commission."

Autry

Continued from page 2

Tahoe," he emphasized, "but the football and baseball leagues are particular with whom their members are connected and we couldn't afford such a situation." The main stockholders in the Autry hotels are Bob Reynolds, Paul O'Brian and Autry, all of whom are stockholders in the Angels ball club.

The L. A. Angels, who begin spring training here Feb. 17, will be housed at the Palm Springs Riviera despite Autry's ownership of two local hotels.

"I made a deal with Hank Norman there," he explained. "It was not a signed contract but a handshake. And when you shake hands with someone, that to me is the same as a contract."

Spain Tags 'Tarantos' As Its Oscar Hope; Gypsy Tale With Late Amaya

Madrid, Feb. 4.

Spanish film authorities and Uniespana (producers organization) have designated "Los Tarantos" to compete in the Hollywood Oscar sweepstakes for the "best foreign film" award.

Directed by Rovira-Beleta and produced by Jose Maesso's Tecisa Films, "Tarantos" is a gypsy version of the Romeo and Juliet story filmed in Barcelona's gypsy suburbs with a cast headed by the late dancer, Carmen Amaya.

The film was last week singled out by the Circulo de Escritores Cinematograficos "CEC" as the best Spanish film released during the past year. In addition to Carmen Amaya, the cast includes tyro screen actor Daniel Martin, newcomer Sara Lezana as well as Antonio Prieto, Jose Martin, Margarita Lozano, Carlos Villafranca and flamenco star Antonio Gades.

Theatre-In-Shops Pends For Pittsford, Upstate

Rochester, N.Y., Feb. 4.

Plans for development of a shopping area, theatre for the performing arts, restaurant and office building have been projected for the town of Pittsford. The enclosed mall, as detailed here, is to cover 16 acres, with an estimated cost of $3,500,000.

Project has been initiated by Henry A. Reich of the commercial and industrial division of MacQueen Realty Co. The so-called Mayfair Mall has been designed by Raymond Loewy-Willian Snaith Inc. of New York City and Corgan & Balestiere, Rochester architects.

BEDMANSHIP OF STARS HURTING SHOWMANSHIP

Minneapolis, Feb. 4.

Ray Vonderhaar, general manager and part owner of a circuit of eight Minnesota small-town theatres, has started the ball rolling for an exhibitor campaign in this territory to raise the film industry's "face" which, he feels, keeps dropping in the public eye because, among other things, of the black eye given by "highly publicized film stars romancing."

He has launched his present drive in his capacity as president of North Central Allied (NCA), this territory's national Allied States unit.

In the current NCA bulletin, Vonderhaar appeals to fellow exhibs to enlist in this campaign which aims to improve their public's esteem for the film industry. He expresses the belief that this can be accomplished if they better their public relations. And exhibs, he opines, are in the best position in the industry to do what he wants done—the lifting of public esteem for the film industry.

The Vonderhaar bulletin, which just has gone out to the membership, includes a warning by the prez that unless more is made by exhibs of public relations "our mosaic will wear a frown and our theatre seats will remain vacant." In his opinion, this is essential to movies-in-theatres' profitable survival.

Vonderhaar assures exhibs they can remedy some of the harm done to the industry by the romancing stars and unpalatable films if they'll personally take more interest in their community's civic affairs and their populace's general welfare.

Negroes in Booth

Continued from page 1

years while it was part of the Stanley-Warner chain.

The three men charged they were ousted when the Leader was taken over last Oct. 18 by Paul Klieman, operator of a string of film houses in Negro sections. Klieman hired three Negro projectionists who had worked for him at another location, recently closed.

Klieman told the Commission that the Negro boothmen had been with him for periods of service ranging from two to 17 years and that he had rehired his former employes "out of a sense of obligation to them." He stated he did not feel a similar repsonsibility to the complainants since they had never worked for nor ever applied to him for employment.

Although AFL-CIO leaders backed the ousted men and charged that "firing whites because a theatre was in a Negro neighborhood was a discriminatory act," the Commission ruled that the charges could not be substantiated.

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Scramble to Buy British Lion Films Reaching Final Stages; New Owner To Be Selected From 7 Contenders

By HAROLD MYERS

London, Feb. 4.

The scramble to buy British Lion Films, which heated up when the deadline for offers closed last weekend, has now reached its final stages. If the planned timetable is adhered to, a purchaser will be named by the end of this month, and the new owners will move in and take control early in March.

But as the list of the contenders increased during the past week, there was growing activity on the Parliamentary front. There were preliminary skirmishes at Question Time last Thursday (30), and a full-scale three-hour debate is scheduled in the House of Commons tonight (Tues.).

When the lists closed last Friday (31), there were seven contenders, and the final choice will depend on which group, in the opinion of the National Film Finance Corp., is best able to continue facilities in financing independent production, operating the distribution and Shepperton studios, and also in maintaining the independent trading position of the company.

Seven Left In Race

Left in the race at the Friday deadline were (1) the Sydney Box group, (2) the Sir Michael Balcon group, (3) the consortium of Sam Spiegel, John Woolf and Leslie Grade, (4) the group headed by Industrialist John Bloom (which includes Nunnally Johnson, Bob Goldstein, Anthony Mann, Jack Hylton and Terence Young), (5) the Stanley Dubens syndicate, which originally included Carl Foreman but from which the producer ankled last Friday for personal reasons, (6) the Federation of Film Unions and (7) the Freedom group, headed by Edward Marttell and Lord Moynihan.

The emergence of the Bloom group late last Thursday (30) hit the local industry by surprise. It is agreed that this could prove to be another powerful contender, though it is felt in some quarters that the preponderance of American names could have an adverse effect when the final decision is made. The Federation of Film Unions, it is understood, has indicated that it could raise the necessary financial backing, provided it was given adequate time. The Freedom Group, which recently made several unsuccessful attempts to break into commercial tv, is an avowed opponent of restrictive practices in trade unions and an ardent supporter of the open shop.

2 Weeks For Bidders To Decide

During the next day or two, all the contenders on the short list will receive from the National Film Finance Corp. a draft contract of sale, together with a detailed analysis of the British Lion financial position prepared by the company accountants. It is felt that this procedure will obviate the need for all bidders to have access to the books for an independent analysis and thus save time in reaching the final decision.

With these documents, the NFFC will give each bidder up to two weeks for a final decision as to whether or not it is proposed to stay in the race, and the choice will be made by the NFFC and the Board of Trade within the following fortnight. The final selection will need the endorsement of Board of Trade prexy Edward Heath.

Questions Stock's Price Rise

Tonight's debate was preceded last Thursday by a lively question and answer exchange in the Commons, started by Sir Cyril Osborne, a Conservative MP, who sought an explanation of the appreciation of the stock value of British Lion Films, which enabled the five directors to sell their half share in the company, purchased for $25,200 in 1958, for more than $2,200,000.

After the BOT president had explained the financial position, Sir Cyril protested that it was an "outrageously big tax free profit" to make in such a short time. And, to loud Opposition cheers, asked "if the company is doing so fabulously well, why sell it at all?"

Labor leader Harold Wilson, who helmed the BOT when the NFFC came into being, said the whole operation had shown that public enterprise could work very successfully, even in this difficult sphere. But he failed to get a direct reply when he went on to ask that Minister to make it clear "that in the wrecking policy he is now engaged upon, he is not going to allow control to pass directly or indirectly into the hands of any American Companies."

The Minister stonewalled with the comment. "I have given assurances that British Lion will maintain its present policy in regard to independent producers. I have given a full undertaking to the House and that matter is being negotiated with those who wish to buy the company."

Film Aid in Spain Reported Closer

Madrid, Feb. 4.

Although a report in film circles has it that government film authorities are almost ready to submit a first draft of Film Aid reforms to leaders in all industry branches, producers themselves are at variance in predicting the effective date of reforms contemplated. Government aim is to eliminate outright subsidies via classification boards and to link future aid to a percentage of boxoffice returns.

Some filmmakers expect the drastic change to become official in the spring. Others insist that the number of inter-ministerial approvals and co-ordination will delay new procedures for at least a year.

The latter point out that installation of mechanical devices to control the sale of tickets at the boxoffice alone would require a half year or more of effort. Meanwhile, film producers are dragging their feet until at least reform draft is circulated inside the industry. Slowdown is taking its toll on production charts where no more than three or four pix are currently in the mill.

Walter Buschoff Wins 7th Lubitsch Prize

Berlin, Jan. 28.

The annual Ernst Lubitsch Prize went to Walter Buschoff for his performance in "The Endless Night" (Atlas). The annual Lubitsch Prize, which Billy Wilder suggested, is picked by Club of Berlin Film Journalists to foster German comedy and may be handed to any German director, actor, author, etc. who delivered something like a "Lubitsch touch." Odd thing about the seventh winner is that he (Buschoff) is hardly known to native cinemagoers and "Endless Night" is anything but a comedy.

Yet local journalists felt that Buschoff's supporting performance of a unfaithful husband came very much in the neighborhood of "a Lubitsch touch" and that it doesn't matter whether the prize winner is prominent or not. Buschoff's toughest competitor was Lili Palmer only nosed out in the final voting.

Duke to Attend Preem Of 'Finest Hours'

London, Feb. 4.

The Duke of Edinburgh will attend the world preem of Jack Le Vien's "The Finest Hours" at the Royal Festival Hall, April 29. The gala performance is sponsored by the English Speaking Union. On the following day the film will start its run at the Columbia Theatre.

"Hours," made under a contract between Sir Winston Churchill and Le Vien, who also produced "The Valiant Years" vidpix series, is a two-hour color film based on the British leader's war memoirs. Film is being distributed worldwide through Columbia.

FBFM Huddles With BOT on British Lion

London, Feb. 4.

New representations to the Board of Trade about the sale of British Lion were made last Thursday (30) by a deputation from the Federation of British Film Makers. This followed a special meeting held the previous Tuesday to discuss various aspects of the sale.

The FBFM deputation was anxious that all rival bidders for the company were given a fair crack of the whip, and also asked for certain safeguards to be written into the contract. The Federation also sought elucidation of the recent House of Commons statement by BOT prexy Edward Heath, when he disclosed the government's intention to sell the company outright without retaining any interest.

French Film Aid Of 14% to Stay

Paris, Feb. 4.

Then French Film Aid setup of 14% on local grosses towards the next pix to producers will be continued after its expiration date of June 30. This resulted from a special government decree which merely did away with the end date and will keep it up indefinitely or until the Common Market comes up with a working common aid fund for its signatories.

Possible ending of the needed 14% aid, which only went into effect last February, it was 5.5% at the time, had producers worried. But they are now somewhat appeased and going ahead with production. They were going to hold up films if aid was cut according to an ECM plan of gradual annual cutting of film aid till a general overall aid could be instituted.

This pushes back ECM aid measures. Producers are still demanding tax cuts but are glad to get this bit of good news.

SWEDEN'S PIX BIZ IMPROVED IN 1963

Stockholm, Jan. 28.

The statistics available for 1963 show that the film industry is recovering and that Italian pix grow more and more important for every year. France used to be third best as far as number of films exhibited is concerned. But last year, France was replaced by Italy. Recovery of film biz here is shown by the fact that each pic shown has played longer at the opening house. Actually, there were fewer films shown at Stockholm firstrun cinemas.

During 1963, a total of 291 feature films was shown against 320 in 1962. The U.S. topped the list with 109 pix against 124 in 1962. Then Great Britain was second with 54. Italy, with 40, was third. France had 32. Sweden was fifth with 19 feature pix. Russia was repped by only two films.

The considerable decline in Russian films for this market in 1963 (only two against usually around 10) might be blamed on the espionage affair. This was when Col. Stig Wennerstrom, top ranking officer in the Swedish air force, was arrested as a Soviet spy.

Box Denies Rank Tieup

London, Feb. 4.

In a statement Friday night (31), Sydney Box rejected as "complete nonsense" any suggestions that his group, which is bidding for British Lion, was associated with either Rank or Associated British. Not a penny of the $14,000,000 he has available to buy the company and finance production comes from either of the majors, he declared, nor is there a single dollar of American money involved.

Box thought it was "naive" to suggest an affiliation with Rank just because he had once been associated with that organization. For that matter, he pointed out so had been four of the five existing British Lion directors. He emphatically declared that he was no longer tied to Lord Rank's apron strings.

International Sound Track

London

Samuel Bronston Productions set distribution deal for "The Fall of the Roman Empire" and "Circus World" in the Middle East with **Emil Dabague** of Dollar Ceda Films. Territories involved include Egypt, Iran, Ethiopia, Kuwait and Saudi Arabia . . . **Anatole de Grunwald** into production at Shepperton pronto with a new film version of "Harvey" starring **Tony Hancock** and **Margaret Rutherford.** It's being made outside de Grunwald's deal with Metro . . . Wrestling champion **Togo** has been signed by **Harry Saltzman** and **Albert R. Broccoli** for the role of **Oddjob,** the psychopathic killer and bodyguard to Goldfinger, the title character in their third James Bond adventure yarn, which goes into production at Pinewood of Feb. 24. Film, which will star **Sean Connery,** with Honor Blackman costarred, is for world release through United Artists and will be directed by **Guy Hamilton** . . . 20th-Fox has bought screen rights to "Call Me When the Cross Turns Over," a novel by **D'Arcy Niland,** who has also written the first draft screenplay. The yarn is set in Australia . . . **Nunnally Johnson** sailed back to New York on the Elizabeth last week to work on the screenplay of "Erasmus with Freckles," a 20th-Fox release, which will star **James Stewart** and will be produced and directed by **Henry Koster.**

Paris

Omar Sharif in to finish some dubbing on **Fred Zinneman's** "Behold a Pale Horse" (Col) . . . Producer **Francis Cosne** setting up a French-German-Italian-Spanish coproduction for costumer "La Marquise Des Anges." He feels this is the only way to share the risk and get enough capital to make big-scale European pix to compete with Yank blockbusters . . . Czech special effects pic "Baron Munchhausen" winning the top prize at the 4th International Children's Film Fest held here recently . . . A group of maverick critics, from both highbrow and ordinary brow papers and mags, not satisfied with awards handed out by other aislesitter groups, have formed La Nouvelle Critique Prize and gave out their nods this week. Best French pic was **Jean-Luc Godard's** "Le Mepris" (Contempt) with **Brigitte Bardot,** best foreign pic was **Vincente Minelli's** "Two Weeks in Another Town" (MG) with a best revival citation handed to the **Marx Bros.** in "Duck Soup" (MG). By chance, both "Contempt" and "Weeks" are about an American film being made in Italy by an old director . . . **Peter Riethof** dubbing **Ingmar Bergman's** "The Silence" into English here for Janus Films distrib in the U.S. Janus rep Cy Harvey in to looksee it.

Rome

Alberto Sordi off to Argentina by boat with his longtime scripter **Rodolfo Sonego** to work on "Carnival in Rio," pic he plans to shape along lines of "To Bed or Not to Bed" . . . "Bebo's Girl," **Claudia Cardinale's** latest, freed for Italo release after one-day stop on plea by real-life character who inspired story, who claimed pic infringed his privacy . . . **Matilda Calnan, Frank Wolff** signed for Compass Films' "A Quiet Business," off to Lausanne for exteriors.

Norbert Auerbach in town for UA huddles . . . "The Balcony" still held up by Italo censor . . . French association of "Cinema Comique D'Art" has protested upcoming Bordighera (Italo Riviera) fest of pic comedy, on grounds that event is mere tourist bait and organized by people sans pic experience . . . **Mario del Monaco** reported prepping suit against Yugoslav company for breach of contract; actor-singer opened his dinery, "Il Fungo," here to impressive entertainment world turnout.

Some 28 Italo pix and coproductions in work here and abroad for Italo firms this month . . . Italo exhib poll rates westerns as most popular genre, followed by adventure items, historicals, biblicals, and comedies; but tastes vary greatly, according to survey conducted by D.I.C. of Rome, between North and South of country: in North, westerns reign supreme, in South, historicals and biblical items are preferred.

West German Film Export Union Nixes Federal Aid on Pictures

By HAZEL GUILD

Frankfurt, Jan. 28.

In what looks like a strange switch, the West German Film Export Union has turned down an offer of federal aid, after film industryites have complained of the withdrawal of government funds to aid the failing German film industry. The West German Ministry had offered a special support of $37,500. And the Export Union rejected the offer.

Members of the Export Union decided to turn down the federal funds, which of course are a very minor amount in keeping, alive an export industry of German pics, and listed their reasons as follows:

Proposed federal funding was to be used only for films that would have some cultural or political aspect, and would be subject to innumerable regulations and controls from the government. The government, while reducing its financial aid to the German filmmakers in the last few years, has been increasingly demanding in what the flims and film producers must do to merit the funds.

The German Export Union now feels that its own members can raise at least this much cash, and without so many government controls. Export Union members noted that this is such a minor amount of aid anyhow, compared to the $19,000,000 of federal support given to the Italian film industry and the $15,000,000 support from the French to the film-makers.

The German Ministry of the Interior is still planning to give in 1964 about $1,500,000 in the form of premiums and film prizes for films that are considered outstanding. But this is no way represents subvention but rather monetary awards for quality. With the cost of a single German black and white pic running around $50,000, the award to one outstanding film would be only a fourth of a fifth of its costs anyway. So it was rather easy to reject such a small sum with so many conditions attached.

Still Hope For Real Govt. Aid

Hopes are still high for some form of federal aid, in the way of the Martin Plan, which would take a percentage of the cinema price from each German pic house with a gross income of over $50,000 per year, and put the money in a film fund for producers to draw upon.

Another request—that when the German television channels play a full-length film that competes with the cinemas, they would be forced to pay a $10,000 fee to a film-aid fund—already has been rejected.

Klaus von Bismarck, general manager of West Germany's richest television outlet, West German TV in Cologne, has rejected the proposal, saying the tele stations could not be forced to make such a payment, that it would be too expensive for them, and why should they have to help finance the competing film industry anyhow?

Baker Would Sign Up Liz, Burton for 'Sands'

Glasgow, Feb. 4.

Stanley Baker, English actor-producer, who turned out "Zulu," said here he will plane to Toronto in two weeks to sign Richard Burton and Elizabeth Taylor for his next film, "Sands of Kalahari." He claims he already has obtained their verbal agreement after discussing the subject with them in Mexico. Baker himself will act in the film.

HOW TO BEAT AUBREY & CBS

All-American Network Lineup

Following are the champ shows of the season that lead their time periods in the three-network prime time competition (based on the newest National Nielsens for the two weeks ending Jan. 12):

SUNDAY		
7 p.m.	Lassie	(CBS
8 to 9	Ed Sullivan	(CBS)
9 to 10	Bonanza	(NBC)
10:00 to 10:30	Candid Camera	(CBS)
10:30 to 11	What's My Line	(CBS)
MONDAY		
7:30 to 8	To Tell the Truth	(CBS)
8 to 8:30	I've Got A Secret	(CBS)
8:30 to 9	Lucy Show	(CBS)
9 to 9:30	Danny Thomas	(CBS)
9:30 to 10	Andy Griffith	(CBS)
10 to 11	Mitch Miller	(NBC)
TUESDAY		
7:30 to 8:30	Combat	(ABC)
8:30 to 9	Red Skelton	(CBS)
9 to 9:30	Petticoat Junction	(CBS)
9:30 to 10	Jack Benny	(CBS)
10 to 11	Fugitive	(ABC)
WEDNESDAY		
7:30 to 8:30	The Virginian	(NBC)
9 to 9:30	Beverly Hillbillies	(CBS)
9:30 to 10	Dick Van Dyke	(CBS)
10 to 11	Danny Kaye	(CBS)
THURSDAY		
7:30 to 8	Flintstones	(ABC)
8 to 8:30	Donna Reed	(ABC)
8:30 to 9:30	Dr. Kildare	(NBC)
9:30 to 10	Perry Mason	(CBS)
10 to 11	The Nurses	(CBS)
FRIDAY		
7:30 to 8:30	Int'l Showtime	(NBC)
8:30 to 9:30	Burke's Law	(ABC)
9:30 to 10	Twilight Zone	(CBS)
10 to 11	Alfred Hitchcock	(CBS)
SATURDAY		
7:30 to 8:30	Jackie Gleason	(CBS)
8:30 to 9:30	Lawrence Welk	(ABC)
9:30 to 10	Sat. Nite Movies	(NBC)
10 to 11	Gunsmoke	(CBS)

ABC-TV Laughing It Up in '64-65 In Bid for More Full Sponsorships

Weighing new program potentials for the 1964-65 season, ABC-TV execs are now riding high on a comedy kick. The web happens to be loaded with comedy half-hours, which, though they've earned solid response in agency preview sessions, cannot all get on next season without keeling over the schedule's balance.

Pyramiding on top of six comedy holdovers from the current season, ABC-TV appears to have definitely pencilled in such light-side half-hours as "Mickey," "Broadside," "Wendy & Me," "Tycoon" and "Bewitched." Other comedies under close consideration include "Valentine's Day," "Three On An Island" and "Pioneer Go Home."

Accent on the half-hour format is designed to give ABC-TV its best crack at expanding its roster of fully sponsored shows. Motivation is that more prestige and more fiscal stability is associated with full sponsorship.

This conception represents a

(Continued on page 34)

Tap Jack Benny For Colgate Spec

Hollywood, Feb. 4.

Jack Benny, Ernie Ford, Andy Williams and Donald O'Connor will star in a spec sponsored by Colgate, and to be aired on NBC-TV on April 10. Date is a tentative one.

Hour-long color show, being made under aegis of Ford's Betford Corp., has as its producer-director, Ralph Levy. Hal Kanter and Milt Josefsberg have been signed as writers.

A top femme singer is currently being scouted to join the headliners already set. Show will be taped in the next few weeks. Benny stint must be taped before he leaves for a concert in Melbourne, Australia, and Williams before he leaves for a date at the Diplomat in Miami.

Little to ABC News

Frank J. Little, WABC-TV, N.Y., publicity chief for the past couple of years, has been moved up to head the newly created ad-promotion-publicity department at ABC News.

He'll report to ABC News prexy Elmer W. Lower and v.p. Stephen Riddleberger, general manager of the new division.

ABC, NBC Avert NABET Strike; Trouble Looms

A walkout by technical and office employees at the ABC and NBC webs was narrowly averted last weekend when web execs and NABET officials settled on terms to be submitted to the union membership tomorrow night (Thurs.). Initial reaction by the technicians and office workers indicated that there is a strong possibility that the proposed package will be rejected by the unionists in the various locals around the country. In that event, a strike threat would again be posed for the two webs. CBS has a separate contract with the International Brotherhood of Electrical Workers for its technicians.

Union members are unhappy at the failure of their representative

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CBS News Shifting N. O. Bureau Staffers

Nelson Benton and Lew Wood, both operating the New Orleans CBS News bureau, will be made CBS News correspondents.

Benton, after he's made CBS News correspondent, will continue to function as bureau chief. Wood had been bureau producer. Both replace Dan Rather, new White House correspondent for CBS News.

SAVVY STATION MANAGERS DO IT

By GEORGE ROSEN

At a time when (as the most recent national Nielsen for the two weeks ending Jan. 12 attests) CBS is beating NBC and ABC by more than three and five average points, respectively, one clear way for either web to beat CBS clearly remains.

Apparently there's nothing with NBC's competitive status (a definite but respectable second) that a hundred or so Curley Vadeboncoeurs (Syracuse); Leonard Reinsches (Atlanta), or Jack Harrises (Houston) would not completely cure.

Or anything irretrievable about ABC's running 23% behind the national Nielsen of CBS or 9% behind NBC that a few dozen Jim Hanrahans (Cleveland) and Lawrence B. Rogers III's (Cincinnati) would not reverse through the skilled application of their tv station management expertise.

Thus, while a Lee Rich, a Dick Pinkham or a Danny Seymour can attack their network buying problems by following the Nielsen "CBS No. 1, NBC No. 2, ABC No. 3" rule of thumb, such sound overall generalities fail to apply in many key tv markets.

While CBS may be way ahead in national audience (and in the markets where it actually manages stations such as New York, Los Angeles, Chicago and St. Louis), it leads in evening prime time audience in only three out of five of the top 50 tv markets. NBC leads in 30% and ABC is No. 1 in 10%.

Thus while CBS (in addition to the aforementioned owned station markets) may dominate the audience in Pittsburgh, Dallas, Minneapolis-St. Paul, Baltimore or Miami, NBC takes the prime time audience honors in Boston, Washington, Seattle, Houston, Atlanta or Syracuse. ABC leads in Detroit, Cleveland, Milwaukee or Toledo, the "smoke stack" cities of the Great Lakes. That's why the more "spot" oriented agencies —such as Ted Bates, Leo Burnett, Compton, BBDO, et al—keep their research-focussed "computer" eyes on the relative standings of each of the three network affiliates, particularly in each of the top 50 tv markets. As a matter of fact, such data are less publicized but more widely used in the big advertising agencies and their media departments, than overall network national standings.

Spot Placements

This, of course, traces directly to the fact that tv national spot placements now account for considerably larger national advertiser appropriations than network television. And the dollar spread in favor of spot constantly widening as advertisers and their agencies become more and more sophisticated in the use of spot tv and more alert to certain of its key advantages over network.

Those agency purchasing executives who buy spot tv are keenly aware of the fact that CBS—in prime time—is No. 3 in Philadelphia, Detroit, Cleveland, Seattle and Houston; that NBC occupies the cellar in Pittsburgh, Hartford, Dallas, Indianapolis and Kansas City and that ABC finishes a poor third in New York, Los Angeles, Boston, San Francisco, St. Louis, etc.

The highest and lowest audience ranking stations affiliated with CBS are Norfolk and Seattle, respectively.

The highest and lowest affiliated with NBC are Syracuse and Dallas, respectively. For ABC, the lowest rated station is its owned Channel 7 in New York while its Cleveland affiliate (owned by Scripps Howard) leads the pack.

The key variable, in addition to the overall strength of the networks involved, according to agency observers, lies in management. Thus a Mrs. Bullitt in Seattle, a Jack Harris in Houston, a Leonard Reinsch in Atlanta or a Curly Vadeboncouer in Syracuse have the savvy and experience which en-

(Continued on page 38)

NAB's Split Vote of Confidence Clouds LeRoy Collins' Future Role in Industry; Support His Plea for Ciggie Ad Curbs

Washington, Feb. 4.

The future is cloudier than ever for NAB prexy LeRoy Collins after his pyrrhic victory before the NAB Board in Sarasota, Fla.

Speculation was increasing that Collins may find a political or legal career more appealing than the faint praise he received from his Board. The Governor might gain a clearer insight on his political future in Florida after talks with friends in Tallahassee.

Questions were also raised about what kind of leadership Collins can offer NAB after the so-called vote of confidence revealed a 25-18 split of the Board.

Strictly speaking the Board had before it the question whether Collins "should continue in office in view of some dissatisfaction with some of his speeches on non-broadcast subjects and the projection of issues regarded by some to be more appropriately subjects of Board policy determination."

In a statement issued after the Board meeting, chairman William Quarton said Collins defended his ciggie and anti-segregation blasts averring they didn't violate Board policy or go beyond his province as NAB chief.

Quarton's manifesto said, "No acrimony or hard feelings developed and it was the general feeling that the present administration should have the full support of the Board and vice-versa."

On other fronts, however, the Board folk did bolster Collins' position slightly.

The TV Board of Directors adopted suggestions of the TV Code Review Board for amendments cracking down on cigarette commercials.

The amendments, effective immediately, advise that ciggie commericals not depict smoking to juves as a habit worthy of imitation.

The second provision says ciggie ads can't give the impression smoking is good for the health.

A day later the Radio Board of Directors directed its Code board to work out provisions for radio cigarette blurbs. The Radio Board said it would not adopt the TV Code amendments since they pertained to visual presentation.

The Board suggested, in the absence of Code guidelines, that stations take a close look at cigarette ad copy to determine if it is in the public interest.

In other actions, the NAB Board unanimously confirmed the appointment of Howard Bell as Code Authority Director, succeeding Robert Swezey.

Reelect Revercomb

In another unanimous vote Everett Revercomb was re-elected to his ninth one-year term as secretary-treasurer.

By way of honors, the Board gave its former chairman Clair McCullough a silver tray and presented departing Radio vp John Meagher a brief case.

It was also disclosed that Billy Graham will speak at the closing

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National Nielsens

(First Jan. Report)

Beverly Hillbillies	42.9
Bonanza	37.7
Dick Van Dyke	35.0
Rose Bowl Football	34.6
Petticoat Junction	30.4
Candid Camera	29.5
Andy Griffith	28.9
Ed Sullivan	28.9
Favorite Martian	28.4
Lucy Show	28.0

CBS-TV Shifts '64-'65 Strategy With Lucy's Exit

Tentative nature of CBS-TV's '64-'65 schedule was spotlighted by the defection of Lucille Ball Monday night, and the shifting of shows from the initial tentative schedule for five nights of the week.

The new tentative schedule remains rather fluid, perhaps less so for CBS-TV than other webs, but other shifts have not been ruled out at CBS-TV.

In a suprise move, Miss Ball, who had been scouting the possibility of expanding her show to an hour, announced her decision to give up the rigors of a weekly half-hour outing. She said she wanted to devote her full energies to the affairs of Desilu Productions, which she heads. Miss Ball also said she would concentrate on motion picture production and tv specials. Her first special will be Bob Hope on CBS-TV, April 19, a special which was programmed prior to her decision to bow-out of her weekly vidfilm series.

Miss Ball, though, remains under exclusive contract with CBS-TV, a contract which runs to 1970. Desilu, the company which Miss Ball is president of, hasn't sold any of its pilots for next season—at least, Desilu's pilot projects haven't made it as yet on the tentative schedules of any of the three networks.

Decision of Miss Ball does shake up the CBS-TV Monday night comedic bloc Web has a number of other situation comedy projects under consideration, but, as yet, hasn't zeroed in on a choice.

Revised tentative CBS-TV schedule has resulted in the following changes:

Monday: "Andy Griffith" has been shifted to 8:30 to 9 p.m., leaving 9 to 9:30 p.m. yet to be filled, the spot which was supposed to be occupied by "Lucille Ball."

Tuesday: "Nurses" has been pencilled in from 10 to 11 p.m., instead of "Defenders."

Thursday: "Password," 7:30 to 8 p.m.; "Perry Mason," "Entertainers" (Carol Burnett); "Mr. Broadway." Initial tentative schedule had the following lineup: "Tarzan," "Mason," "I've Got A Secret," and "Nurses."

Friday: "Tarzan," from 7:30 to 8:30; "Rawhide," "The Reporter," "World War I."

Saturday: "Jackie Gleason," "Defenders," followed by "Gomar Pyle" and "Gunsmoke," as originally listed.

Jerry Chester Joins Goodson-Todman as V.P.

Giraud (Jerry) Chester, recently director of program administration at NBC-TV, has joined Goodson-Todman as veepee of program administration, operating out of New York.

While with NBC, Chester worked with G-T execs on production of "The Richard Boone Show," which soon winds up this season's production at 26 episodes.

ABC Grabs Gator Bowl From CBS

ABC-TV, which lost the Orange Bowl game to NBC-TV, has grabbed a top collegiate football event from CBS-TV in the Gator Bowl which the web has acquired in a three-year deal at around $145,000 per. The Gator Bowl game, from Jacksonville, Fla., will be telecast by ABC next Jan. 2.

The Gator Bowl, which generally pits a Southeastern conference against an eastern intersectional rival, is surrounded by a week of sporting events, including bowling, golf, basketball and a regatta, which may be the takeoff point for additional ABC programming.

Russ, Japanese Shows Share Top Prize In Monte Carlo Int'l TV Festival

Monte Carlo, Feb. 4.

The Fourth Monte Carlo International Television Festival wound Saturday (1) with the prizes handed out at a gala presided over by the Prince and Princess of Monaco. Top prize was split between Russia and Japan and the U. S. garnered only one regular award and a special mention.

The grand prize, the Golden Nymph, for the program best expressing understanding between nations, went to Japan for "Under the Clouds Today," by Mitsuru Watabe, and to Russia for "Cosmovision" by M. Volodarsky. They were given in that order. "Clouds" was a moving evocation of atom bomb radiation victims today done with discretion and without hysteria or forced shock tactics, and "Cosmovision," an adroit documentary on tv emissions from satellites and cosmonaut training.

Best adaptation for tv from another medium was David Wolper's "The Yanks Are Coming" with old newsreel footage on the American entry into and participation in the First World War. The feeling for the time and the excellent blending of old disks, commentary and imagery were lauded.

Best direction went to West Germany's Rainer Erler for "Decorations For the Exemplary," a witty, picaresque comedy about a swindler who raises money by getting contributions in a false promise for the highest order of merit from the government. Done in sharp black and white lensing, it is a well sustained comedy about bureacuracy if somewhat too long.

West Germany also got the best actress award for noted legit thesp Therese Giehse in an adaptation of the Maxim Gorki play "Vassa Schelesnova," directed by Egon Monk. No best actor was given. Top children's pic gave an award to Czechoslavakia for "The Amazing Mr. Barnabasek" of Ludovic Raza, a charming fable about a little boy who wants a baby sister.

Best original screenplay went to Hungary for "Action Epeios," of Eva Zsurzs, a clever look at what went on in the Trojan horse as a satire on the military and the fight between science and warlords over the use of their inventions.

Special mentions went to Trevor Howard for his acting in the U. S. "The Invincible Mr. Disraeli," to the Japanese children's pic "Dark, Gray Town," a knowing evocation of children's life in a slum area, and to Rumania for "Dialog on Old Age" about a method of arresting and debilitating effects of oldage that should have oldsters rushing off to Bucharest.

The Catholic Award, the UNDA Silver Dove, went to the Japanese "Dark, Gray Town" and the CIDALC award, for cultural accomplishment, to Belgian's "Cry and Expressionism" by Paul Haesaerts on the meaning of expressionism in painting generally and Belgian art today.

The International Critic's Award went to the French documentary "Angola '63" done privately for French tv by World Press Inc. Press people lauded the quality of its imagery and its truthful outlook. It was a fine example of tv reporting to them.

Ad Agency, Clients Plead Not Guilty to Charges Of Fraudulent Dieting Pills

Kastor, Hilton, Chesley, Clifford & Atherton last week entered a plea of not guilty to charges in an indictment of fraudulent advertising for a diet pill. Plea was made before Judge John R. Bartels in the United States District Court in Brooklyn.

The ad agency, the first to be hit with criminal charges, handled the $10,000,000 ad campaign for Regimen tablets, which the indictment called a useless product while charging that the tv commercials were rigged.

Also entering a plea of not guilty were John Andreadis, president, and Saul Miklean, chief chemist, of Drug Research Corp., distributors of the pills, and Arthur D. Herrick, president of New Drugs Institute, who was in the product's promotion. The agency and corporation execs were indicted Jan. 23 on 58 charges of mail fraud, violation of the Food and Drug Act and interstate transmission of fraudulent tv commercials.

Fforde Resigns BBC; Duff Upped

London, Feb. 4.

Sir Arthur Fforde has resigned his chairmanship of the BBC for health reasons. Sir James Duff, vicechairman of the Corporation, is to take over chairmanship for the moment.

Sir Arthur, 63, was appointed to his BBC post in 1957 and Sir James, 65, became a BBC governor in 1959.

He has been vicechairman since 1960.

Mogubgub Off Blurbs For CBS 'Trip to Moon'

Television commercial producer Fred Mogubgub steps off the blurb scene to do a 20-minute comedy segment for CBS-TV's "A Trip to the Moon" special slated for Feb. 12 airing.

Mogubgub, who created and directed film for the off-Broadway hit, "Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad," was called by CBS producer Robert Goldman who was impressed by Mogubgub Ltd.'s blurbs. Based on a Jules Verne story, "Trip to the Moon" is written by Goldman and Jonathan Miller ("Beyond the Fringe") and will be aired on the network's "Chronicle" hour.

JACK BARRY

Now producing five pilots for CBS-TV—Paramount TV Production Development program

Best U. S. Shows Not Repped At Monaco TV Fete

Monte Carlo, Feb. 4.

If American vid programs shown in competition at the recent 4th Monte-Carlo International Television Festival were generally considered good, Yank jurist Cecil Smith, L.A. Times tv editor and critic, felt that the best of U.S. tv was missing.

He thought a system of picking tv entries for the growing number of European video fests should be done in the manner in which the U. S. chooses its feature festival entries today. That is a special body of tv producers, directors and writers who would select the best and most representative.

Programs were culled via questionnaires to U.S. vid critics and 24 were sent with seven selected by a pre-selection committee in Monte-Carlo. But Smith indicated that too many fine documentaries, vaude shows and others were either missing or not sent. He was especially sorry that David Wolper's "Making of a President" was refused on the grounds that it might hurt the sensibilities of another participant, namely Russia, since the U2 incident is discussed in it.

Americans won only one regular prize and a special mention. Smith opined the U.S. could have done better. U.S. entries had three documentaries, ABC's "The Vatican," NBC's "The Kremlin" and "Greece, The Golden Age," which were all thought to be somewhat too didactic and surface in appeal.

The NBC "The Invincible Mr. Disraeli," a Hallmark Hall of Fame vid program, and "Hedda

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How New Schedules Are Born

Thriller of the season title goes to the off-screen maneuvers which found three networks on the same day leaking their tentative program schedules for 1964-65. For many, Jan. 28 could be called "Black Tuesday," for some $150,000,000 in current network programming was jettisoned for next season. The schedules have since turned out to be very tentative indeed.

Sequence of events which led to the historic three-web revelation came about this way. CBS-TV's prexy Jim Aubrey and program v.p. Mike Dann let it be known publicly way back in September that CBS-TV would have its 1964-65 schedule the week of mid-January. Right after Christmas, CBS-TV set program meetings, climaxed by the weekend meeting of Jan. 25-26, huddles which extended through Monday (27) night, attended by some 20 members of the web's program sales and business affairs department.

Historically, the opening sales drive for a new season spells the difference between a profit and loss for a network. That's when some of the cream biz is picked up. ABC-TV had no intentions of being caught napping, with the CBS-TV plot out in the open.

ABC-TV and NBC-TV called program-sales meetings of their own in an effort to come into the market at the same time as CBS-TV. Three-way race wasn't abated by the knowledge that CBS-TV for 1964-65 already had $200,000,000 committed in sponsor coin from 8 to 10 p.m., putting it in a virtual sellout position . The pre-season Friday and Sunday sales spurt of NBC-TV also made no difference in the "tentative program schedule" anxiety.

The Tuesday (28) leaks to the agencies and to key press outlets developed, as if someone hit a gong, and the tentative schedules unrolled. How tentative the schedules proved could be gleaned from what ensued, with programs and slots remaining fluid throughout the week.

There also were questions about whether some of the programs pencilled in would wind up on next season's schedule. When it comes to filmed shows, decisions usually are made on the basis of finished prints. It was estimated in the days following "Black Tuesday" that only about one-third of the filmed shows scheduled by the three networks had prints available. The remainder were in the form of rough cuts. (This does not rule out what now is a rough cut version of a series episode will not make it on the 1964-65 schedule. It does underscore the lack of decisive finished prints.)

Those series, pencilled in for 1964-65 for which finished prints weren't available, include "90 Bristol Court," "Project 120,"" NBC-TV; "The Reporter," CBS-TV; "Tycoon,' '(Walter Brennan), "Mickey Rooney," and "McCaffrey" (Darren McGavin) ABC-TV.

Jackie Gleason Sees Only a Year Left For Variety Shows, 'Material Lacking'

Variety shows as they are today will be a thing of the past in another year, according to Jackie Gleason, who will be going into his third year topping his own variety show Saturday nights on CBS-TV.

"It's almost impossible to get enough material, week in, week out. There's that deadline every week," Gleason said.

When he forecast the demise of the variety shows, he referred to the type such as his, that requires sketches, blackouts, monologs, etc. He also mentioned the competition for guests that exists among variety shows, a large number of which are on CBS-TV.

He works with eight writers on his weekly Saturday night top rated hour. "A month after we go off the air this season, we'll get to work on material for next season."

"I don't know how some Broadway comedies miss. They have the leisure of months to rehearse. And the author could spend two years on a script," Gleason reflected.

In his opinion the comics on tv today are better than Charlie Chaplin. Chaplin, he opined, couldn't come on every week. All that Chaplin did, Gleason suggested, would consume a comparative small amount of screen time against that of Red Skelton. "Skelton has been on 12 or 13 years and keeps going. It's a superhuman job," Gleason averred.

The way out of the dilemma of doing a variety show every week is to come up with a situation comedy series. Gleason, who once did the "Honeymooners," has six projects under the wing of his

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ADA DEMANDS OPEN ALLOCATION HEARINGS

Washington, Feb. 4.

The liberal Americans for Democratic Action demanded FCC hold public hearings before allocating UHF television channels over the country. The missive was relayed to FCC via President Johnson's consumer affairs assistant Esther Peterson. ADA urged Mrs. Peterson as "defender of the public interest" to seek open FCC hearings before allocation of the remaining tv channel space.

In a separate petition to FCC, ADA called the allocation "unsound, premature and of doubtful legality." Castigating the Commission for failing to enforce anti-trust regulations, ADA said networks and station chains have "acquired unprecedented types and magnitudes of social, economic and political power over the entirety of U.S. systems of mass communications."

Ed Murrow, Departing As USIA Chief, Beefed Up Agency's Global Ratings

Washington, Feb. 4.

Departing U.S. Information Agency chief Edward R. Murrow bade official Washington "good night," wished his successor "good luck" and left behind him an American propaganda mission with better ratings at home and abroad.

When Murrow in 1961 moved from CBS into the USIA post at President Kennedy's bidding, the agency was a favorite whipping boy of Congress and something of a sad step-sister in the administrative melange.

In the 34 months since, USIA has secured a role in foreign policy planning and something of a foothold in the Capitol.

In tandem with the Kennedy campaign pledges to bolster the Yank propaganda effort, Murrow moved on several fronts and now with his departure some of the results can be seen and weighed.

Perhaps most importantly, Murrow and the upper echelon at USIA were brought into meetings of the National Security Council and other top planning sessions where they could add their advice in preparing policy rather than having it foisted upon them.

Sitting in on such meets as those preceeding the Cuban blockade in 1962, Murrow could forewarn the policy strategists of the impacts U.S. action would have on people abroad.

This departure, of course, didn't gain unanimous praise. Some pundits were critical of policy formulated with an ear to "world" opinion.

Gaining White House access, Murrow buttressed USIA's position on several fronts.

First, USIA, using more refined overseas research techniques, attempted to pinpoint its shots rather than relying on the previous scatter gun broadsides.

At the same time, the agency increased its overseas posts from 199 to 298 and continued bringing in more skilled personnel. Added to this was the pepped up morale in the agency.

On the technical front the Voice of America doubled its operating power with the completion of the Greenville, N.C. giant transmitter. This and other power boosts strengthened the Voice's signal in Latin America, Europe and Africa.

The Voice increased its broadcast time from 617 to 796 hours weekly with most of the new punch going to Latin America and Africa.

Also bolstered is the Agency's television output. With new tv studios nearing completion, USIA will be able to double its productions.

One of the more acclaimed Murrow moves was the signing on of George Stevens Jr. as USIA film chief. The skilled work from those quarters has been praised here and abroad.

Murrow's success was stymied in one place, however—the House Appropriations Committee. There a subcommittee headed by famed budget slicer Rep. John Rooney (D-N.Y.) whacked at USIA's fund requests.

Though the Senate would usually restore some of the coin, the House action was a continued disappointment to Murrow and he voiced it in several sharply worded speeches last summer.

But Capitol insiders, realizing Rooney's penchant with the budget axe, remember USIA has fared far worse in the past and overall figure Murrow's men shouldn't howl too loudly.

Soviet TV Beams To 10-Mil Sets

Monte Carlo, Feb. 4.

Viatcheslav Chernichev, veepee of Soviet Radio & TV, says that the 35% of Russian tv programs are aimed at youth, with 15% given over to information, and the rest slanted for adult appeal. He was a jurist at the recently wound 4th Monte Carlo International TV Festival.

Chernichev points out that 15% of the youth programs are educational with the rest split between dramatic, musical, scientific, quiz and other kinds. Adults also get news, documentaries, films, dramas, etc. There are now 10,000,000 sets in Russia with 130 tv production centers and 400 transmission locations.

Moscow is the central spot and covers 60 big cities around the nation with about 50,000,000 spec-

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Approve 3-for-1 RCA Stock Split

RCA stockholders have approved the three-for-one stock split recently proposed by the corporation's board of directors. Split was approved by a vote of 16,091,049 shares to 86,233 shares.

Shareholders also voted to increase from 18,500,000 to 80,000,000 the total number of shares of common stock that RCA can issue. Addressing shareholders before the vote, RCA chairman David Sarnoff said the split would "serve the constructive purpose broadening the market for RCA common stock and permitting a wider participation in the ownership of the corporation."

CBS-TV LIGHTING UP NEW YORK

What's With '64-'65 Public Affairs?

Way things are shaping up for '64-'65, CBS-TV will be the only network with pubaffairs series slotted for regular prime nighttime exposure.

CBS-TV will retain its regular slot of Wednesdays from 7:30 to 8:30 p.m. for "CBS Reports," with "Chronicle" perhaps alternating in the time period. Web also will have Bud Benjamin's World War I half-hour documentary series, tentatively slotted for Fridays from 10:30 to 11 p.m.

NBC-TV will be replete with pubaffairs specials, and to a lesser degree ditto in the pubaffairs specials department for ABC-TV. NBC-TV and ABC-TV, though, reject the policy of regularly scheduled pubaffairs series. They would rather do it on a specials in prime time basis. It was after the quiz scandals, and in the period of Newton Minow as Federal Communications Commission chairman, that the webs instituted pubaffairs series on a regular prime time basis. NBC-TV and ABC-TV, after a twirl in the Minow direction, elected to go the specials-in-prime-time-route.

Election Year in Red Hot Getaway As CBS Hooks up With NBC's Plans

The case of the NBC-TV Republican Convention tv plans book may have to be cleared up by Amos Burke, gumshoe hero of ABC-TV's "Burke's Law." Anyhow, as it stands, NBC and CBS yesterday (Tues.) were handing out sharply divergent versions of the industry who-done-it.

One thing is for sure. The plans book, described as a loose-leaf folder of 600 pages labeled in bold, gold lettering "NBC, 1964 Convention: Republican," disappeared from under Allen "Scotty" Connal's chair at the conference Monday (2) in San Francisco between network convention execs and Republican National Commi tv nabobs. And it wound up in the Fairmont Hotel room of Don Hewitt, four minutes by cab from the meeting place. Connal is a NBC unit manager, and Hewitt is producer of the CBS Cronkite news strip.

Now an NBC spokesman says that Connal, upon discovering that both Hewitt and the NBC plans were missing from the Republican session, dashed out of the meeting, leaped in a cab and sped forthwith to Hewitt's hotel. He banged on Hewitt's door, and when the much smaller man answered and denied having the book, Connal threatened, "If I don't have the book in five seconds, you go out the window" (they were on the 10th floor). Hewitt turned over the book.

Now comes a CBS spokesman who says that the plans were somehow kicked out from under Connal's chair to virtually slide under the feet of Hewitt. He picked it up and began to read it. He left the meeting and went to his hotel room and continued reading there. When Connal arrived, and asked if Hewitt had the book, the CBS spokesman said Hewitt replied: "Sure I'm reading it right now."

There followed, says the CBS man, an "after you, Gaston" routine, in which Connal said there was nothing secret in the book anyway, and could he have it back when Hewitt finished. "Of course," said the CBS producer, handing over the book. They then allegedly went off to another session at the Cow Palace, virtually arm in arm.

Now NBC says "Oh Yeah!" to all of that, that in fact there was another man in the room with Hewitt who panicked at the Connal threats and locked himself in the bathroom.

Hey, Amos, what does ABC say?

CBS Expands NFL Station Breaks

CBS-TV, which pulled surprise after surprise in nabbing the National Football League games, has come up with still another new feature.

Affils won't be receiving any station compensation for the games. The network, though, has expanded its station breaks for the games, allowing affils one 70 second break and three 42 second breaks for each game.

Under the new plan, affils will be able to sell two 20-second spots, instead of one 10 and one 20, under the old practice.

NBC's Pitch for Cigs

With the cigaret advertisers on the sharp lookout for suitable timeslots since the Government's report on the cig-cancer link, NBC-TV is making a special pitch to the tobacco men of the 2:25 to 2:30 p.m. news strip.

Network's pitch points out that all three early evening network news shows have a cig sponsor (CBS-Cronkite, Philip Morris; NBC-Huntley-Brinkley, Reynolds; and ABC-Ron Cochran, Brown & Williamson), and cites the "public service ruboff, trade image and adult orientation" factors involved.

Iron Curtain Chinks Easing TV News: Frankel

By BILL GREELEY

"There's a lot more freedom than you think" in the exchange between the tv news gatherers in eastern and western Europe, says Eliot Frankel, who since July has been European (and African and Middle Eastern) producer for NBC-TV's half-hour Huntley-Brinkley early evening news strip.

Frankel makes routine weekly checks with several tv news men behind the Iron Curtain (at government outets in the Soviet satellite countries) and often buys news footage from them. All the contacts speak English and are glad to exchange news gossip with their western counterpart, says Frankel, even though they are not in a position to buy film back.

As another angle on eastern coverage, Frankel points out that the East Zone's Intervision network is constantly monitored in West Berlin.

The more accessible east is one of the factors in greatly souped up coverage of Europe by NBC News, says Frankel. Fast feeds are another factor, with all three networks now using the daily satellite passes (for both pool and special transmission) and NBC for now exclusively using Slow-Scan, the film-via-cable method. Latter, which is time-consuming and costly (100 minutes of transmission for one minute of film) enabled NBC to accomplish sameday coverage of

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MET LIFE QUITS DEAL FOR CBS NEWS EXTRAS

Metropolitan Life has quit the deal it had with CBS-TV for instant specials, the reason reportedly being that the network was too tight with preemptions to give the kind of consistency of exposure the company wanted.

Met Life's agency Young & Rubicam got the insurance company to go for the plan last year, but the only "extras" the web allowed were on the man shoots. Gulf Oil, via Y&R, has instant specials on NBC.

50% OF SHOWS BASED IN EAST

By MURRAY HOROWITZ

In the midst of frenetic juggling of next season's network program schedules, one of the most exciting things to emerge is the resurgence of New York as a production base for CBS-TV.

The dramatic resurgence finds nearly 50% of CBS-TV's prime nighttime schedule for '64-'65 originating in N.Y., a share which is equal to the heyday of N.Y. as a production center in the '50s, before programming, all but fled to the Coast.

For all practical purposes, NBC-TV and ABC-TV have abandoned N.Y. as a production base, a situation which has worked to the advantage of CBS-TV leaving the latter web free to wheel and deal in what's still considered the entertainment capital of the world.

It's always been the Paley-Aubrey policy of maintaining strong program arms on both coasts. While CBS-TV joined the west coast production parade, along with the other webs, over the past few seasons the number of shows originating from N.Y. have steadily climbed, returning to the current peak, represented in the '64-65 schedule.

Mike Dann, CBS-TV's program topper, functioning under the Paley-Aubrey twin coast policy, said "not to draw upon performers and creative talents in the east, legit, night clubs, and even coffee houses, would seriously damage our chances of coming up with exciting programs. I have dealt with many artists who for one reason or another can't work on the coast. Unless CBS kept both coasts alive and active we'd have to do without their services."

No small part of that east coast dedication is the $25,000,000 renovation job being done at the N.Y. CBS plant, with five new studios being built, a project which received the blessing of CBS prexy Frank Stanton. Another indication of the two coast dedication is that CBS-TV, alone among the networks, has separate programming v.p.'s for each coast.

It's not only the variety and game shows which give CBS-TV its production preeminence in N.Y., but web will have four filmed series shot in N.Y. as well.

A look at the tentative schedules of the networks finds the following shows in '64-'65 originating in N.Y.: NBC-TV, "That Was the Week That Was" and "Jack Paar," if Paar returns; ABC-TV will have "Patty Duke" and "The Price Is Right."

Against this token N.Y. representation of the other two webs, here's the N.Y. origination rundown for CBS-TV: "Ed Sullivan," "Candid Camera," "What's My Line," "Alan King," "To Tell the Truth," "I've Got A Secret," "Mr. Broadway," "CBS Reports," "Pass-

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NBC NIXES WESTPORT BID TO REBUT 'TODAY'

Westport, Feb. 4.

Despite a slew of protests of home-town viewers against what they regarded as aspersions on the good name of Westport, NBC has advised local solons that it stands on the accuracy of the "Today" report on the community Jan. 15.

Rejecting an official request for equal time addressed to NBC prexy Robert Kintner, who is a Westporter himself, executive v.p. William McAndrew wrote that a review showed the report was "carefully researched and its content fully documented." The local gripes were based on contentions that the "Today" roundup had stressed "drinking and necking by high school students, inordinate use of alcohol by adults and status-seeking."

McAndrew's letter has been termed "unsatisfactory" by Westport First Selectman Herbert Baldwin.

NBC Scores Again in Pigskin Parade With 5-Year, $36,000,000 AFL Deal; Grid Now Padded by TV's $77-Mil.

The biggest sports package in the history of tv was contracted last week as NBC-TV and the American Football League signed a five-year agreement for $36,000,000 to begin in 1965.

Negotiated by NBC-TV sports director Carl Lindemann Jr. and AFL commissioner Joe Foss, the deal is a consolation prize for the network, which was third in the previous week's bidding for the Natonal Football League tv rights, and a financial boon to the American League. Break-even figure for a pro football franchise is figured at between $800,000 and $1,000,000. Each of the eight AFL clubs will get around $900,000 a year from NBC, and the contract provides for additional funds for new clubs under expected league expansion.

The new year's mad rush for network rights to tv's leading sports attraction has seen more than $77,000,000 poured into the football coffers. NBC made the first killing, landing the National College Athletic Assn. games (for the last two years on CBS) with a bid of more than $13,000,000 for two years. CBS came back to retain the NFL for another two years with a staggering bid of $28,200,000, topping an all-out try by ABC at $26,000,000 NBC with around $21,000,000.

ABC, which has AFL games for another season, was not in on the bidding for the new five-year pact, but did last week land the Gator Bowl (formerly on CBS) with a contract covering three years at reportedly more than $100,000 a year.

The plunge on football, and the hard bidding for all sports events, should see the networks doubling their total outlay this year. All three have weekly sports specials now (with NBC preeming their's this year), the usual lineup of postseason bowl games. ABC has the winter Olympic games current, and NBC will telecast the summer games from Tokyo. Then there are the various golf spreads and tourney coverage, NBC's eastern college basketball (on an east coast hookup), World Series (and games of the week on NBC and CBS) and New Year's Day triple header—Sugar Bowl, Rose Bowl and Orange Bowl, with the latter at night. NBC also will again have the National Singles Tennis championships.

A Gold Medal Junket

ABC-TV got some extra selling punch into its pitch of the current Winter Olympics coverage with the network guesting the advertiser and agency execs involved on a 10-day, all-expenses paid junket to Innsbruck, Austria, site of the games.

The Madison Ave. free loaders—and their wives—making the trip also were gifted with tailored ABC-Olympic parkas and other winter accessories. While ABC is not releasing a list of the guests, agencies and sponsors involved include BBDO, Benton & Bowles, Lennen & Newell, Sweeny & Jones, Cunningham & Walsh, Texaco, Firestone, P. Lorillard, Liberty Mutual and Schlitz.

Smith, Morgan Set As ABC's Anchors For Election Year

Edward P. Morgan and Howard K. Smith, whose stock on ABC-TV soared as a result of their performance during the weekend following President John F. Kennedy's assassination, have now been firmed to serve as anchormen for the web's coverage of major phases of the 1964 Presidential race.

ABC News prexy Elmer W. Lower indicated that the web's two top news personalities would be given maximum backing in an all-out effort that will be oiled by a $7,000,000 network outlay.

Coincidental with settling the anchor posts, Lower also lined up the top behind-the-camera assignments for this election year. Bill Seamans, producer of the Ron Cochran news show, has been named tv producer of the Republican and Democratic conventions in San Francisco and Atlantic City. Robert Sammon, a 30-year network news veteran, moves over from CBS to join ABC News as manager of convention-election-inauguration coverage, reporting to Seamans. Latter will continue to produce the Cochran show, but will be pulled off as required by the convention coverage.

ABC-TV preparations for the March 10 Republican primary vote in New Hampshire are already in full swing. A network staff has checked out all of N.H.'s "barometric wards," the election districts which have given the earliest indications of voting trends in that state. The wards were selected with the help of Oliver Quayle 3d, a former exec with the Lou Harris organization.

ABC will broadcast the results of the New Hampshire primaries via bulletins scattered throughout the primetime hours. A full wrap-up will be made at 11:15 p.m., when counting of the ballots will be about wound up.

In addition to full coverage of the Republican and Democratic conventions, ABC has also committed 10 half-hours to the months between the conventions and election night and one-hour to a post-Election Day analysis.

COLGATE PICKING UP 'DOCTORS' FOR 2D QTR.

NBC-TV's half-hour soap-opera strip, "The Doctor's," has been renewed by Colgate through the second quarter of this year. Show winds up its initial firm 52-week Colgate buy at the end of March.

"Doctors," which has had a rocky career in the ratings and has been a tough sell for the network because of Colgate's one-half domination, now gets a reprive through the end of June.

BBC 'Steptoe' Seg Slotted on Paar

NBC-TV's Jack Paar show has bought the "Stepmother" segment of the BBC's "Steptoe & Son," the British web's highest rated show, and has pencilled it in for April 24 showing.

"Steptoe," penned by Rah Galton and Alan Simpson who also authored the early Tony Hancock successes, recently became the first BBC show to top the Television Audience Measurement Ltd. network ratings, beating "Coronation Street" two weeks running. The comedy scored a dual-channel homes-viewing audience of 9,481,000 and 9,227,000 respectively, according to TAM.

GREENE'S RED CHINA FOOTAGE FOR ATV

London, Feb. 4.

Filmmaker Felix Greene has returned to this country following a three-month stay in Red China where he was allowed to film "anything he wished. Now pacted to Associated Television, Greene's 17 hours of uncensored film shot in the "prohibited lands" of Communist China has been edited into three half-hour documentaries.

Shows, which feature a 15-minute interview with Chou En Lai, are scheduled for Monday night prime time viewing from Feb. 17.

'Russian Roulette With a Phone' As Gabmasters Take Over L. A. Radio

Hollywood, Feb. 4.

As is happening in other radio markets around the U.S., the long-time preeminence of the personality disk jockey in Los Angeles is being challenged for the first time in years currently by a band of largely argumentative conversationalists, "the beeper phone jockeys." KHJ's Michael Jackson, one of the local leaders in the field calls it "Russian roulette with a phone."

Pooled air-hours of the chatty group now totals 150 a week. KABC, which has tabbed itself the "Conversation Station", features gabmasters Jack Wells and Ben Hunter daily, last week adding a third spot called "Sunday Line," helmed by Bob Grant. KLAC has the testy Joe Pyne. KFI carries Ron McCoy from midnight to dawn. Telephonic opinion is also solicited within other radio formats such as KNX's "Curious Radio" and KFI's "Diversion."

Recent shift in timeslots and musical chairs switching of station affiliations has set stage for a spirited for Los Angeles nighttime radio audience. Pyne departed his KABC early evening berth for his present 9 to midnight KLAC slot after a beef with ABC brass and Hunter took over Pyne's old job, picking up an additional hour of air-time. Jackson who formerly aired 10 p.m.-2 a.m. was moved back to a 7:15-12 a.m. slot. Wells with his four-hour afternoon bloc and allnight McCoy remain without phone-show competition opposite them.

Phonesters unanimously believe boom in popularity of their shows stems from listener dissatisfaction with excessive deejay programming though they also feel that the phone show is rapidly approaching the saturation point, if it has not already reached it. Pyne, a one-time standup comic who forsees an eloquent $80,000 income for himself this year, has been insulting radio listeners since 1949 in Atlantic City. Says he of current success, "Seven or eight years ago I tried to interest some L.A. stations in the concept and they couldn't see it. Now they can't get phones fast enough." He predicts that some of the present shows will fall by the wayside, declaring, however, "I expect to outlast the others."

KFI's Ron McCoy disagrees. Three years ago he took over the chair warmed 12 years by Ben Hunter—the acknowledged originator of the on-the-air telephone conversation. McCoy also took over Hunter's easy-going format which eschewed controversy for discovery of the odd informational item. "A show such as ours has more chance for longevity than the other gimmick shows," opines McCoy.

Hunter seems slightly uneasy in Pyne's old slot with its apparently management directed, carry-over emphasis on political debate. Almost wistfully he says that he would like to reroute program into areas of "friendly discussion" and into a more diverse range of topics. He reports that he has made a start, estimating that he has re-

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This'll Teach Him

Chicago, Feb. 4.

In the subbasement of the Wrigley Bldg., there is a room that is stacked to the ceiling with used Christmas cards. They are there because WIND deejay Dick Williamson put out a call to his listeners to collect them for San Francisco adman Jack Early, who sends them to hospitals, missions and orphanages overseas.

WIND, in its zeal, collected 11,000,000 cards. Early said he couldn't possibly use more than a few hundred thousand.

WBBM-TV, Chi, Offers 10G Reward for Dynamiters In Fighting Mob's Power

Chicago, Feb. 4.

Consistent with other recent moves designed to make its editorials speak lounder and more meaningfully in this community, WBBM-TV infused its broadcast last Friday (31) with a magic word that is guaranteed to arrest the ear — money. Specifically $10,000 cash reward.

The CBS anchor is offering the sum for evidence leading to the arrest and conviction of whoever planted the dynamite bomb in the automobile of Lewis Barbe, an informer on the crime syndicate and state's key witness in an insurance fraud case involving some top gangsters.

The reward offer was made in the context of an editorial urging the participation of the apathetic or frightened citizenry to help end the crime syndicate's reign of terror in Chicago. Station directed the listeners to turn over any evidence or leads to the state's attorney's office but volunteered also to serve as intermediary.

The WBBM-TV editorials, called "Standpoint," received a new author and mouthpiece the first of the year when Carter Davidson took them over. With the beginning of the fall season, they were dignified with regular prime exposure in the 6-6:30 p.m. news strip. They're also repeated the following mornings at 7:25 a.m.

KCOP-TV RENEWS DEAL FOR BURRUD PROJECTS

Hollywood, Feb. 4.

KCOP-TV has signed a two-year pact with Bill Burrud Enterprises, renewing four Burrud-produced series and buying a new series from the travel-adventure producer. It's one of the largest deals set between an indie station and an indie production company.

New Deal, which goes through September, 1966, renews four Burrud series now on the channel, "Holiday," "Wanderlust," "True Adventure" and "This Exciting World." KCOP-TV also is buying exec's new series, "Islands in the Sun," which goes into distribution later this year. All five series are in color. Burrud also will make 10 live appearances a year on the channel. Burrud's shows began airing on the channel in 1965.

Four Star Wraps Up Five Sales in Detroit

Four Star Distribution cleaned up in Detroit last week with five sales of the syndication firm's off-network series to city stations.

CKLW-TV "Stagecoach West," "Target Corruptors," the half-hour "Detectives" and the hour version of the same. Same time, WXYZ-TV bought "The Dick Powell Theatre."

Other recent FSD sales include: "Dick Powell Theatre" to KGUN, Tucson; KETV, Omaha; KNTV, San Jose; "Zane Grey Theatre" to KTVB, Boise, WBC, Greenville, and KOA, Denver; "Stagecoach West" to WTVO, Rockford, and KRON, San Francisco; and "The Tom Ewell Show" to WTPA, Harrisburg.

ALLEN DOESN'T MISS A BEAT IN HONOLULU

Honolulu, Feb. 4.

Knocked off last Friday night (31) by KGMB-TV here, the "Steve Allen Show," 90-minute nightly series syndicated by Westinghouse Broadcasting, was picked up immediately by KTRG-TV without a lapse in programming. Show bowed on the latter station yesterday (Mon.).

KGMB-TV dropped the show because of "low ratings."

Tokyo to Launch 7th TV Station

Tokyo, Feb. 4.

Tokyo's seventh tv station, Channel 12, will be launched in April with a starting schedule of more than 10 telecasting hours daily, of which 60% will be devoted to science and technology, 15% to other educational areas including music and the remaining 25% to domestic education and newscasts.

The new outlet will become Tokyo's fifth commercial station. In addition, there are the two channels of the government web, Japan Broadcasting Corp. (NHK).

Although its programs will hopefully be sponsored, Channel 12 will disregard ratings. It will be financed and operated by the Japan Science Foundation, an outfit comparable to the Ford Foundation composed of more than 120 of Japan's leading industrial firms and dedicated to the training of engineers and technicians.

Channel 12 will start with a staff of 250 plus 100 parttime workers. While station officials expect Channel 12 to eventually earn $10,000,000 a year, they expect a deficit of over $1,000,000 in the first year of operation, with profits starting to begin in the second year. The initial deficit can easily be covered by a fund of contributions from Japan Science Foundation members. These companies are also expected to become major sponsors of the station's programs.

Mrs. Tarzian, Ind. TV Exec, Sues Two N. Y. Dept. Stores For Assault, False Arrest

Mrs. Mary Tarzian, v.p. of her husband's Indiana corporation which controls a number of radio and tv stations in that state, and a prominent Bloomington (Ind.) businesswoman, has brought a $120,000 damage suit against two Fifth Ave. women's stores in N.Y. Federal Court on false arrest charges. Bonwit Teller and Peck & Peck are the defendants.

She claims she had been "assaulted and manhandled" after being falsely accused of stealing a custom-made bathing suit.

Mrs. Tarzian, detailing that she was a member of the National Council of the Metropolitan Opera and the National Council of the Women's National Republican Club, detailed how on last June 13 she walked from Bonwit's on West 56th St. to Peck & Peck on 53d, both on 5th Ave., and when she emerged without making a purchase, a Mrs. Rolf Pech, a store detective assigned by a protection agency that services both department stores, allegedly accused her of stealing a bathingsuit from P&P.

MCA-TV Rings up Sales On Syndicated Shows

New sales have been rung up by MCA-TV, in a roster of markets. Deals involving one hour shows included: "Checkmate" to WUSN, Charleston; "Frontier Circus," to WBTV, Charlotte, N.C.; "Thriller," WTHI, Terre Haute; "Wide Country," WTHI, Terre Haute; WSIX, Nashville; WSJV, South Bend-Elkhart; and WUSN, Charleston.

In half-hour shows, sales were made on "Bachelor Father" to WBTV, Charlotte, N.C.; WOAI, San Antonio; WJXT, Jacksonville, Fla.; KNTV, San Jose; and WTVY, Dothan, Ala. "Leave It to Beaver," to KXLY, Spokane; KONO, San Antonio; KHSL, Chico, Calif.; WREX, Rockford; WKBN, Youngstown; and KFDM, Beaumont. Other deals, new and renewals, involved other properties.

TV-Radio Production Centres

IN NEW YORK . . .

"No Hiding Place," **Arnold Perl's** script for CBS-TV "East Side, West Side," received the Anti-Defamation League's tv award at the Hotel Pierre last Saturday night (1) . . . International Radio & Television Foundation sponsoring a college majors' conference at the Hotel Roosevelt, N.Y., Feb. 20-21 . . . Columbia U. Graduate School of Journalism kicked off a series on early morning shows explaining modern news reporting on WABC-TV.

"To Tell the Truth" emcee **Bud Collyer** winged to Annapolis Sunday (2) to address the Cadet Corps . . . **Lloyd Griffin**, tv prexy of Peters, Griffin, Woodward, the station reps, was one of the two graduates to receive the U. of Northwestern Alumni Medal, highest award of the school's Alumni Assn. . . . Empire Room singer **Nancy Wilson** did the **Gary Moore** show this week, does the **Jack Paar** show March 31 . . . **Paul Isaacson** of NBC Research joining Young & Rubicam . . . NBC-TV "Say When" producer Bob Rowe wings to Puerto Rico for vacation . . . NBC Press' **Betty Voigt Marshall** became a grandmother Jan. 27 . . . **Gerry Hilly**, ex-NBC sales, heading Dancer-Fitzgerald-Sample's business office while boss man **Vince Connelly** confabs with SAG on Coast . . . **David C. Horowitz** new Far East correspondent for NBC News . . . **Bob Newhart** guests with **Jack Paar** Feb. 14 . . . NBC News GM **'Shad' Northshield** and publicity chief **Joe Derby** in San Francisco scouting for upcoming GOP convention coverage . . . **Robert Goralski** named NBC News White House correspondent . . . NBC presented tapes of its coverage of the Solemn Pontifical Requiem High Mass Jan. 19 to the John F. Kennedy Memorial Library Fund in Boston . . . NBC-TV program veep **Mort Werner** speaks before Cincinnati Ad club today (5) . . . **James Merrick** named director, NBC productions, tv network . . . **Dick Bogarde** makes his U.S. tv debut in NBC's "Little Moon of Alban" March 18 . . . GOP presidential hopeful Senator **Margaret Chase Smith** and **Atty. Gen. Robert Kennedy** on NBC-TV's "Today" tomorrow (6) . . . **Arlene Francis** joins NBC's "Monitor" family in March . . . Dave Diamond, WIL program director in St. Louis, has guested on his 1 to 4 p.m. interview show recently Al Martino, Julie London, Linda Scott, Nick Noble and stripper Laurie Layne, and would like to book other show biz folk coming to that city in the future.

Martin Plissner, until recently editorial director and producer at WMCA, N.Y., has joined the CBS News Election Unit as an associate producer and writer . . . **Anne Harding**, after 30 years, has retired as manager-service division of CBS Radio . . . CBS Radio v.p. **Thomas Dawson** on three-week vacation trip to Key West, Fla., and Caribbean . . . **Irene Ryan** of "Beverly Hillbillies" has signed **Sidney Miller** to write songs and prepare special material for her spring p.a. tour. Tour is packaged by her own company, Renay Enterprises . . . **Barry Sullivan** and **Barry Foster**, currently appearing in "Private Eye," visit WCBS Radio's Norton Mockridge this week . . . New Jersey division of American Jewish Congress will grant an "Amity Award" to "East Side, West Side" and star **George C. Scott** . . . **Denis Dever** named assistant sales promotion manager for CBS Televsion Stations National Sales . . . **Robert Whithead**, coproducer of **Arthur Miller's** "After the Fall," will be **Helen Hall's** guest on WCBS Radio Friday (7)

Allen B. Schwartz named manager of production for Sextant Inc., tv producers . . . **Geraldine Brooks**, after roles in "The Nurses" and "The Defenders" in New York, returns to Hollywood to film a "Ben Casey" segment . . . Veterans Hospital Radio & Television Guild, through the cooperation of ABC Radio, distributing an LP, "Nov. 22, 1963," to over 100 veterans hospitals . . . WABC-TV film editor **Don Feldstein's** 14-month-old daughter admitted to N.Y. Hospital for a glocoma operation.

IN HOLLYWOOD . . .

There's one film editor at ABC-TV that nobody's going to push around. He's **Mike Henry**, 225-pound, 6-foot-three linebacker of the L.A. Rams, who's learning the business in the off-season. Two of his uncles are film eds and they talked him into it as a career after his playing days are over . . . **Digby Wolfe**, Australia's premier tv emcee, is taking up residence in Hollywood and already has bids from Ralph Edwards, John Guedel and Mary Markham . . . ABC-TV's daylight stripper, "Queen For a Day," moves back to its old stamping ground which it departed in 1946 for the Moulin Rouge. What was then the El Capitan theatre is now the Hollywood Palace and for 13 weeks was the Jerry Lewis Theatre . . . **Bill Froug's** secretary, **Adele Strassfield**, sold a script to "Twilight Zone," which Frough produces . . . Desilu's production head, **Jerry Thorpe**, should have an announcement to make when he returns from a three-week siesta in Mexico . . . **Jean Bartel** reports that the Iron Curtain countries are getting into the act of tv festivals. Moscow gets the first one and then alternates with Czechoslovakia . . . **Art Gilmore** packaged his own panel show, "Know the Word." . . . **Emmett McGaughey**, late of Erwin Wasey, Ruthrauff & Ryan, moved over to Hixson & Jorgensen as senior veepee and a member of the board . . . What with the new tax law on reruns, **Andy Griffith** and his partner in Grifflink, **Dick Linke**, have joined the chorus of the old Army refrain, "you'll never get rich . . ." Next year is definitely his last in tv, vows Griffith, who amends, "how many years can you keep going in the same uniform?".

IN CHICAGO . . .

John Weigel's WCIU, which has been beaming a test pattern for a week, will do an inaugural program tomorrow (Thurs.). Weigel says there are about 100,000 sets in Chi area homes already equipped for UHF reception . . . WBBM Radio newsman **John Meyer** leaves the local shop on Feb. 10 to become a member of the Washington bureau of CBS News. He'll work both radio and tv . . . WNBQ racked up four news "beats" in the space of a week, involving two developments in the Republican gubernatorial race and first newsreel footage of two local stories . . . **Jack Brickhouse** will be one of the commentators on the Phoenix Open Golf Tourney this Sunday (9), which WGN-TV will carry via the Sports Network . . . WBBM's **Mal Bellairs** leaves today (Wed.) for the Quebec Winter Carnival as official guest of the Canadian government. He'll serve as a judge of one of the events . . . **John Madigan** will do a special Sunday afternoon edition of "At Random" on Feb. 16 from the U. of Chicago Law School Auditorium. That'll cancel the regular midnight opus for that week . . . **Len Stuttman**, who hosts an adventure show on WGN-TV, won himself the Carnegie Bronze medal for Heroism for saving the life of a locomotive engineer in a railroad accident near Lansing, Mich. last spring . . . "Outlook," the Saturday pubaffairs series on WBBM-TV, underwent a title change to "The Pat Leslie Show". That's part of the buildup for the new gal from the east who's being groomed as a standby for **Lee Phillip** . . . WNBQ's documentary this Sunday (9) will deal with the commercializing of the Lincoln name . . . **John Harrington** notches his 28th year with WBBM Radio tomorrow (Thurs.) . . . Rockford station WTVO switched to the Blair reppery.

IN LONDON .

Independent Television Authority's handbook ITV 1964 being distributed in the U.S. by Acme News Co., price $2.50 . . . Vidcomics **Benny Hill, Alfie Bass** and **Bernard Bresslaw** are among the cast of Associated-Rediffusion's upcoming production of "Midsummer Night's Dream" which is being script edited by Prof. G. H. W. Rylands . . .

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Oops, Phil Mayer Sticking With WGN-TV to Sidestep Power Struggle at WBKB

Chicago, Feb. 4.

Phil Mayer, assistant program director of WGN-TV who unwittingly found himself in the middle of a power struggle when he accepted the program director's job at WBKB, had a change of heart and declined the offer last Friday (31). He will remain with WGN, which is glad to have him. Meanwhile, Dan Schuffman has been assured at WBKB that the p.d. title is his as before, and he too remains.

Mayer had been hired for the Chicago ABC station by Ted Shaker's o&o division in New York, over the head of local veepee Sterling (Red) Quinlan. The move, one of several of the same stripe, provoked a showdown between the station head and his immediate superior, and the contest is still in the early rounds.

Mayer's decision to stay with WGN-TV cannot be construed as either a setback for Shaker or a victory for Quinlan. It just postpones the fireworks.

TV KEYS IN FEATURE SQUEEZE

Tangled in N.Y. Red Tape

Some of the trials and tribulations of producing in N.Y., when the cooperation of city officials is necessary, were related recently by Hal Schaffel, production manager of Platus Productions' "Defenders" and "Nurses."

Schaffel explained that one day he received permission to film a sequence for "Defenders" in Pelham Bay Park area, only to have that permission rescinded the next day by an official of the Park Dept.

The scene to be filmed was that of a marine sergeant putting rookies through drill. The application received the okay of Assistant Borough President Bragaw of The Bronx. However, a Park Dept. official nixed it on the ground that his department's ordinances prohibit filming of any action that it not normally permitted in the park. Marines, the Park Dept. official said, were not permitted to drill in the park.

Protests by Schaffel were to no avail.

John Vrba, Ex-KTTV, Links 121 Outlets Into '4th Network' for Golf Tourneys

Hollywood, Feb. 4.

What was said couldn't be done is now The Fourth Network. It was practically a one-man job, that of stringing together 121 tv stations for two golf tournaments, all but seven network-affiliated. The man who did it is no muscled-in promoter but a solid citizen of the business, John Vrba, former sales veepee for KTTV in Hollywood and known in every major ad agency. (The missing letter in his name stems from his Bohemian ancestry.)

How did he do it? Even more important is how did he do it so fast, that is, the first golf meet. Says John, "it was simple. All I did was to make telephone calls and send wires." In the matter of three weeks after the idea popped out of his noggin, he had the rights bought, stations lined up, lines contracted and sponsorship signed. What first temoted him was the rejection by ABC-TV of the Bing Crosby golf clambake at Pebble Beach when the ante was raised to $50,000 and the network passed. Vrba went to his KTTV bosses and proposed the project. "Go ahead if you think you can do it," they told him. The station (now Metromedia) netted 8% on its gamble but they just shrugged it off.

Now on his own, Vrba entered the high bid on last week's Palm Springs $100,000 classic and put together the same network of 121 stations and the same sponsors. It was a coup for Vrba to land such a golfing plum at a time when major sports attractions are at low ebb. It also bolstered his confidence that a fourth network of sports could survive. But he's not stopping there. In his blueprint are entertainment specials but that comes later. Is he interested in pay-tv for his Fourth Network? Says Vrba, "I would like to talk to Tom Gallery (sports director of Pat Weaver's Subscription TV)."

How did he wean so many net-

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All Major Cities Now Have Educ.TV

Washington, Feb. 4.

In an unusual publicity splash, FCC revealed the grant of a construction permit to Community Television of Southern California to build an educational station on channel 28 in Los Angeles. Commission said the grant to Community Television marked the 113th okay for etv and means every major city in the country will be serviced with teach-vee.

With 85 etv outlets in 38 states, more than 110,000,000 people are on the receiving end for educational tv fare, FCC said.

Chairman E. William Henry commented on the grant saying, "Community and educational leaders in Los Angeles have worked diligently toward the development of educational television for their community and are to be commended for this result of their efforts."

FCC's action was tied to grant of $468,790 to the station by the Dept. of Health, Education & Welfare last week.

KCOP Grants $100,000 To Educ. UHFer in L.A.

Hollywood, Feb. 4.

First grant by a local tv station, KCOP's $100,000, has been acknowledged by the educational uhf band (channel 28), which has applied to FCC for call letters KCET.

This swells the working capital of Community Tv of So. Cal. to $1,318,790. Previous contributions included $468,790 from U.S. Department of Health, Education & Welfare and $250,000 each from CBS, NBC and Metromedia, which owns and operates KTTV.

Des Moines Suit Bops 'TV Bingo' As Illegal Game

Des Moines, Feb. 4.

It has been ruled here by a district judge that "TV Bingo," formerly shown on WHO-TV, Des Moines, was an illegal lottery under state law. The ruling was made in a suit brought by Idea Research & Development Corp., a California firm that owns the program, to force General Broadcasting Co., operators of WHO-TV, to abide by a contract requiring the station to show the program. The station discontinued the program after Atty. Gen. Evan Hultman claimed the program constituted a lottery.

In upholding the decision of the attorney general, Judge Tom K. Murrow held two of the elements of a lottery were undisputed in the "TV Bingo" case in that a "prize is given strictly based on chance." The third element of a lottery, "consideration" for participation, was disputed.

In the game television viewers were invited to pick up without charge bingo cards at any Safeway grocery store, Skelly Oil Co. service station and certain Rexall drug stores. He said that many persons bought merchandise when picking up the cards and that this constituted "sufficient consideration" for the program to be classified as a lottery .

The court noted that Central Broadcasting Co. made a "diligent and good faith effort" to determine the legality of the program and entered into the contract with Idea Research "on the assumption" that it was not in violation of federal or state law.

AA Sells Bob Hope Pix In Five More Markets

Package of seven Bob Hope features has recently been sold to KGO-TV, San Francisco; WMBD-TV, Peoria, Ill.; WITI-TV, Milwaukee; WXYZ, Detroit; and WDAF-TV, Kansas City.

New sales brings total of markets sold to 24. Pix are distributed by Allied Artists Television.

HARPER DETAILS MGM STRATEGY

Hollywood, Feb. 4.

Shortages of major studio feature film backlogs in television are now being felt in major markets such as Los Angeles, New York and Chicago, and these shortages will become even more critical, it was predicted here by Richard A. Harper, director of global syndicated and feature sales for MGM-TV.

Harper said as far as Metro is concerned it has been leasing out relatively small numbers of pix annually, and has enough post-1948 product for six or seven years. Since pix are continually produced by the Culver City lot with the older ones going to tv, he expects there will be enough post-1948 product to go far beyond that. He explained that next year he would also expect to have product for six-seven years, since MGM-TV will in the interim receive more pix from the studio, product which has had its theatrical run.

Harper made plain, however, that MGM has no plans at the present time for tv release of 15-20 top Metro releases which will be reissued theatrically again and again.

The list of "untouchables" include the alltime b.o. hit, "Gone With the Wind" (over $41,000,000 to date); second best alltime hit, "Ben Hur" ($38,000,000); "Quo Vadis," "An American in Paris," "Seven Brides and Seven Brothers," "North by Northwest," "Julius Caesar," and the Cinerama pix, such as "How the West Was Won." "GWTW," already reissued several times, is slated for one or more theatrical reissues, Harper said. Eventually some of the blockbusters from Metro might be sold as network specials, as was "The Wizard of Oz," Harper said, but he indicated this is not in the forseeable future.

MGM-TV Sales At Peek

Harper, with Metro for 18 years and one of the execs involved in the studio's decision to enter tv in 1956, predicted MGM-TV sales this year will be the best since the studio's first year in tv, a year in which it leased 700 pre-1948 pix to tv, with many going for high prices to network o&o stations.

MGM-TV's policy on post-1948 pix has been to take the 300 pix produced between 1949 and 1959, and lease them annually at the rate of about 30 a year on a 10-year basis. This policy began in 1961. Last December the MGM-TV package of oldies was upped to 40, altogether 130 post-1948 features have been put into syndication thus far. Company policy has been one of conservatism, to insure stations of a constant and continued supply of films, Harper explained. This makes it easier for channels to handle financially, also avoids some mistakes made when stations originally gobbled up huge supplies of backlogs when oldies first found their way to tv, he added. Some stations would buy hundreds of pix, show the best the first year, then would have only pix of medium or less quality to fill out the runs.

Harper said he could not attempt to speak for the industry regarding the extent of the post-1948 backlogs, but that the largest unreleased post-1948 major studio

(Continued on page 34)

STORER'S SYNDIE DIV. ROLLS WITH TAPE PROD.

Storer Programs Inc., the syndication arm of Storer Broadcasting, is another company rolling at a good clip in the syndie market with a group of taped shows. Last week's VARIETY erroneously claimed that Westinghouse was "the only surviving syndicator of video tape shows."

Storer has sold "Divorce Court," a tape show with 390 segments, in over 75 markets. Storer is also selling 130 tape half-hours of the "B'wana Don Show," which was produced for early morning stripping. It's been sold thus far in 13 markets.

Storer TV Chain Jettisons Nielsens In Row Over Diary Survey Technique

Storer Broadcasting has dumped the A. C. Nielson tv rating service for the group's five o&o stations in a hassle over the audience research firm's diary method of collecting data. The Storer stations are WJBK-TV, Detroit; WJW-TV, Cleveland; WAGA-TV, Atlanta; WITI-TV, Milwaukee; WSPD-TV, Toledo.

In a wire to Nielson informing the company of immediate cancellation, Bill Michaels, veepee, tv division of Storer, said:

"Pursuant to our conversation, we are hereby serving formal notice of termination of Nielson Audience Survey Service for the five Storer television stations . . . We regret the necessity for such action in the light of our long and pleasant association, but we simply cannot accept the validity of audience measurement figures predicated on the type of diary to be utilized under the proposal submitted.

"It is a well known fact, substantiated by considerable research in depth, that there is a high correlation factor in the viewer's mind with channel numbers and programs, but low in call letters—and yet your diary will leave out both channel numbers and programs and be confined solely to call letters. This procedure is completely incompatible with the conclusions of our own independent study involving some 1,000 personal depth interviews we commissioned through Social Research, Inc. in the Storer markets. These showed a 91% identification factor with channel numbers, 6% with call letters and approximately 3% 'don't know.' The factor of highly possible, even probable, human error on the part of the diary keeper setting down nothing but call letters would be continuously present with no feasible means of cross checking.

Michaels said that Storer could not have enough confidence in the validity of the Nielsen diary figures to make either program decisions or sales presentations. Same time, he pointed out that Storer has always encouraged privately and publicly the maintenance of competitive rating services, and had consistently maintained a middle position in the competitive battle between Nielsen and ARB.

"Unfortunately," he said, "in the midst of all the governmental furor and excitement about the effect of ratings on network programming, the problem of getting the most accurate and dependable audience information for local station use has received all too little attention, whereas as a matter of actual fact the national samples and studies are statistically far

(Continued on page 42)

Brickhouse Gab Earns Chi Cub Directorship

Chicago, Feb. 4.

Jack Brickhouse, who's been doing the highly partisan play-by-play of the Chicago Cubs ballgames for going on 17 years, last week was elected to the team's board of directors. He doesn't own stock in the ball club, but that's not a requisite for board membership in a Delaware corporation.

Before accepting the post, however, Brickhouse made sure that he had the permission of White Sox prexy Arthur Allyn. He needed that clearance because he also voices the White Sox games, and WGN-TV just entered into a new four-year pact with the American League team.

Firestone Backs Trade Assn. For TV Syndicators

Four Star Distribution veepee and general manager Len Firestone, commenting on a VARIETY story of Jan. 29 regarding a trade association for the syndication field, reports he is solidly behind formation of a trade group for the industry.

Says Firestone, "A working trade association would certainly help to spread the word that there has been an upgrading of product and industry attitude in the syndication field. For many years the syndication field was the stepchild of the television industry. However, with the availability of top grade off-network product and quality feature films, the syndicators have moved up in the television industry and attained new stature. This new image should be projected to the ad agencies, sponsors, stations and press. One method of accomplishing this could be to entrust it to a strong trade association."

Among other objectives of such an organization, says Firestone, should be a plan to re-acquaint the advertisers with the values inherent in sponsorship of shows in view of the higher quality of the product currently.

"A trade association," he says, "would also be able to compile important statistics concerning the scope and dollar-value of the syndication business. This would give the syndicators a scale with which to measure their progress."

But, Firestone cautions, "this type of organization depends on full cooperation and participation of all major syndicators, and to date this has been the major obstacle."

'H'wood And the Stars' Sold in 13 Countries

UA-TV International has recorded sales in 13 countries for "Hollywood and the Stars," the David Wolper half-hour documentary series.

Countries buying the skein include: England, Sweden, Mexico, Belgium, Spain, Holland, Japan, Italy, Venezuela, Philippines, Hong Kong, Australia, and Brazil.

Triangle Chain Revamps Binghampton Operation

Binghamton, Feb. 4.

Triangle chain has revamped its WNBF-AM-FM-TV operation here by turning the radio and television outlets into independent entities.

Robert E. Klose has been named general manager of WNBF Radio while George R. Dunham continues as g.m. fror the tv station. Klose moves over from KFRE, the Triangle station in Fresno.

CBS Films Spins Global TV Sales

In its world girdling sales effort, CBS Films has made deals on a roster of series.

Among the deals made were "Beverly Hillbillies" to Australia, Southern Rhodesia, Philippines, United Kingdom, Nigeria, Jamaica, Kenya, Gibraltar, and Trinidad. "Defenders" was sold to Australia, New Zealand, Philippines, Japan and Jamaica.

Vidtape deal on "Jackie Gleason" show was made in the Philippines. "Garry Moore" series was sold in Philippines and Hong Kong.

"Gunsmoke" was picked up in Australia, Bermuda, Philippines, Brazil, and Santo Domingo. "Have Gun, Will Travel" was sold to Singapore, Santo Domingo, Australia and Brazil. "The Nurses" for second years in Australia and Philippines and new deals in Nigeria and Ireland.

"Perry Mason," like many established properties, was renewed in many markets. Ten markets inked for "Twentieth Century."

HOW TO IDENTIFY A NETWORK

You don't really need a television set in order to identify a network. All you have to do is eavesdrop on the way to work.

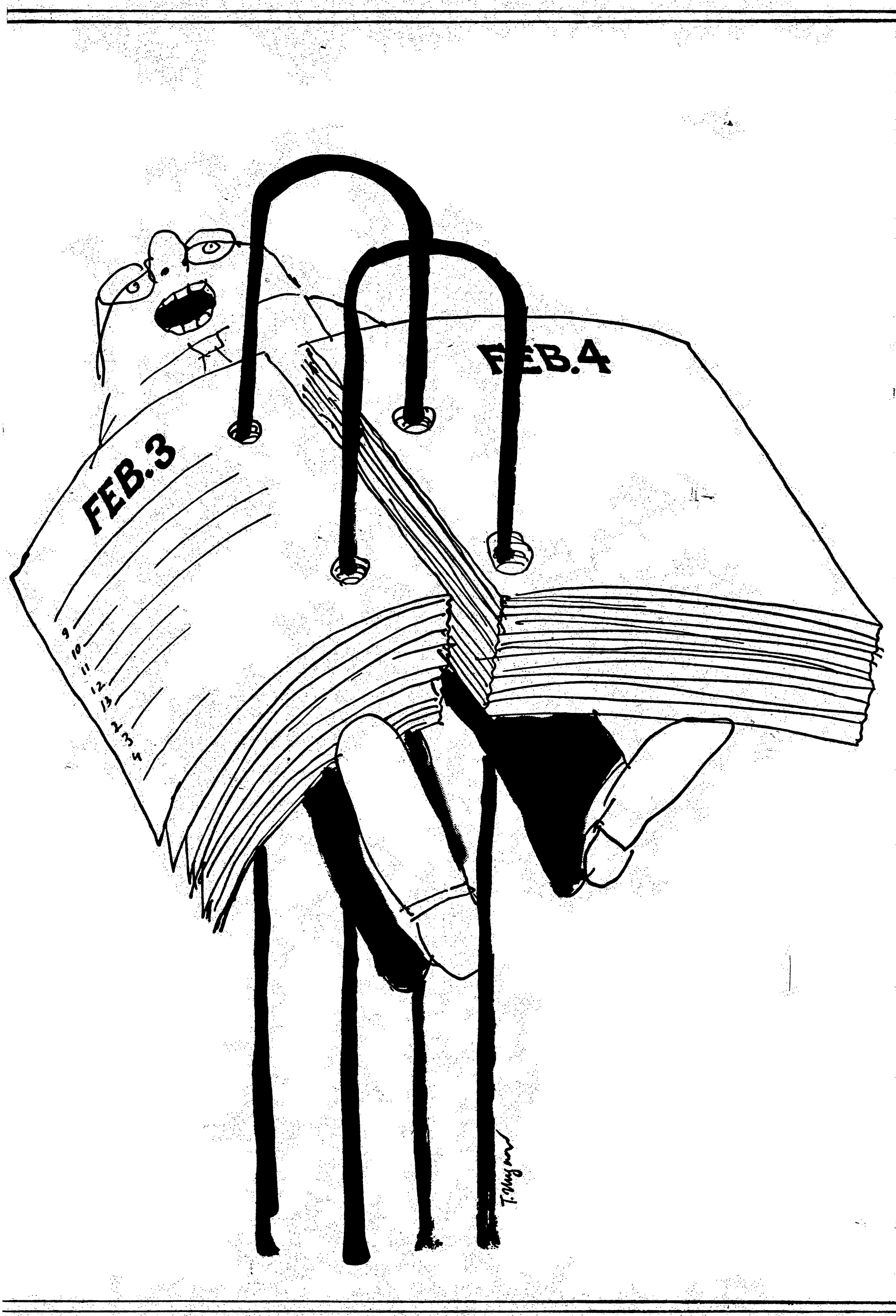
Last November's special, one-hour preview of *"That Was The Week That Was,"* for instance, was easy to recognize as an NBC program by the way it completely dominated morning-after conversation. Comment about its originality and daring filled the air.

It filled newspaper columns, as well. Said the New York World Telegram & Sun, "There's never been an hour of television quite like it. Nothing so impudent, so gay, so salty, so outrageously funny." The Washington Star noted, "It was a dandy hour...a refreshing change of pace." "...fresh, bright, imaginative, amusing..." said the Boston Traveler. The New York Times proclaimed it, "...an important turning point for network TV."

Obviously, there was only one thing to do, and we did it. *"That Was The Week That Was"* (or TW3, for short) became a weekly feature of the NBC Television schedule last month. The ensuing conversations have made it easier than ever to identify a network by eavesdropping on train, bus or ferry.

Of course, there's no denying that with a program like TW3, it's even more fun to identify this network by watching it.

NBC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VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

NEW YORK

STATIONS: WCBS, WNBC, WNEW, WABC, WOR, WPIX.
SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Candid Camera	WCBS	1,508,400	30
2.	Dick Van Dyke	WCBS	1,484,100	28
3.	Dr. Kildare	WNBC	1,461,500	28
4.	Beverly Hillbillies	WCBS	1,451,000	28
5.	Jackie Gleason	WCBS	1,449,200	28
6.	Ed Sullivan	WCBS	1,440,800	28
7.	Danny Kaye	WCBS	1,440,600	29
8.	What's My Line	WCBS	1,329,800	27
9.	Bonanza	WNBC	1,327,700	25
10.	Hazel	WNBC	1,326,400	25

RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.
1.	Astro Boy (Sat. 6:30)	WNEW	NBC Films	918,000	18
2.	Top Cat (Sat. 7:00)	WNEW	Screen Gems	870,600	17
3.	Sea Hunt (Sat. 7:00)	WCBS	Economee	745,600	15
4.	Mickey Mouse Club (Mon.-Fri. 6:30)	WNEW	Buena Vista	699,000	13
5.	Rifleman (Wed. 7:00)	WABC	Four Star	644,500	12
6.	Mr. Magoo (Thurs. 7:00)	WNEW	TV Personal.	606,100	12
7.	Phil Silvers (Tues. 7:00)	WABC	CBS Films	576,200	11
8.	Detectives (Fri. 10:00)	WNEW	Four Star	572,700	12
9.	Gallant Men (Fri. 7:00)	WNEW	Warner Bros.	562,100	11
10.	Gun Will Travel (Mon. 7:00)	WABC	CBS Films	467,400	10

Top Competition	Sta.	Total Homes
Evening Report	WCBS	658,000
Sea Hunt	WCBS	745,600
Top Cat	WNEW	870,600
CBS News	WCBS	620,000
Evening Report	WCBS	704,600
Evening Report	WCBS	776,200
Evening Report	WCBS	730,000
Teenage; Hitchcock	WCBS	1,079,600
Huntley-Brinkley	WNBC	605,800
Evening Report	WCBS	730,500

PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU. SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

1.	Donna Reed	WFIL	700,000	37	1.	Death Valley Days (Mon. 7:00)	WRCV	U.S. Borax	248,900	13	TV 10 Big News	WCAU	259,200
2.	McHale's Navy	WFIL	673,400	38	2.	Sea Hunt (Sat. 7:00)	WCAU	Economee	244,800	15	Gun Will Travel	WRCV	185,500
3.	Ben Casey	WFIL	614,200	32	3.	Science Fiction Theatre (Mon. 7)	WFIL	Economee	231,700	14	TV 10 Big News	WCAU	259,200
4.	Candid Camera	WCAU	595,000	33	4.	Hennesey (Fri. 7:00)	WRCV	NBC Films	226,400	13	TV 10 Big News	WCAU	187,400
5.	Combat	WFIL	577,000	35	5.	Rifleman (Wed., Sun. 7:00)	WFIL	Four Star	223,300	12	Rescue 8	WRCV	193,400
6.	Patty Duke	WFIL	572,700	30							Lassie	WCAU	493,500
7.	Beverly Hillbillies	WCAU	554,300	29	6.	Popeye Theatre (Mon.-Fri. 5:15)	WFIL	UAA, KING	195,700	10	Early Show	WCAU	298,500
7.	Bonanza	WRCV	554,300	25	7.	Maverick (Tues. 6:30)	WFIL	Warner Bros.	195,600	12	Huntley-Brinkley	WRCV	313,500
8.	My 3 Sons	WFIL	541,800	29	8.	Rescue 8 (Wed. 7:00)	WRCV	Screen Gems	193,400	11	Rifleman	WFIL	265,100
9.	Int'l Showtime	WRCV	538,900	28	9.	Wyatt Earp (Thurs. 7:00)	WRCV	ABC Films	190,000	11	TV 10 Big News	WCAU	298,300
					10.	Gun Will Travel (Sat. 7:00)	WRCV	CBS Films	185,500	10	Sea Hunt	WCAU	244,800

SEATTLE-TACOMA

STATIONS: KOMO, KING, KIRO, KTNT, KTVW.
SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

1.	Bonanza	KING	195,700	34	1.	Death Valley Days (Wed. 7:00)	KING	U.S. Borax	160,900	26	Northwest Travels	KIRO	63,800
2.	McHale's Navy	KOMO	188,200	32	2.	Lawbreaker (Thurs. 7:00)	KING	UA-TV	129,700	21	Husky FB Forecast	KOMO	70,200
3.	Bob Hope	KING	171,000	31	3.	Leave It To Beaver (Tues. 7:00)	KOMO	MCA	119,700	19	Hennesey	KING	111,300
4.	Wagon Train	KOMO	167,700	26	4.	Expedition; Explore (Mon. 7:00)	KOMO	ABC Films	118,600	20	Husky Football	KING	142,400
5.	Donna Reed	KOMO	162,900	30	5.	Hennesey (Tues. 7:00)	KING	NBC Films	111,300	21	Leave It To Beaver	KOMO	119,700
6.	Virginian	KING	161,800	27	6.	Bold Journey (Tues. 6:30)	KOMO	Banner	102,100	16	Early Show	KING	132,300
7.	Ben Casey	KOMO	158,900	26	7.	Champ Wrestling (Sat. 6:00)	KIRO	Paramount	100,500	19	Wide World Sports	KOMO	65,100
8.	My 3 Sons	KOMO	155,700	28							Weekend Edition	KING	91,400
9.	Candid Camera	KIRO	153,700	28	8.	M Squad (Sat. 7:00)	KING	MCA	94,300	16	Detectives	KIRO	77,600
10.	Int'l Showtime	KING	153,200	27	9.	Across 7 Seas (Thurs. 8:30)	KOMO	Crosby Prod.	92,700	16	Early Show	KING	134,900
					10.	Third Man (Fri. 7:00)	KING	NTA	80,000	14	To Tell The Truth	KIRO	80,400

KANSAS CITY

STATIONS: WDAF, KCMO, KMBC. SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

1.	Beverly Hillbillies	KCMO	215,100	41	1.	Untouchables (Wed. 9:00)	KMBC	Desilu	72,500	13	Danny Kaye	KCMO	125,600
2.	Andy Griffith	KCMO	197,800	40	2.	Lawman (Mon.-Fri. 5:30)	KMBC	Warner Bros.	71,100	13	Huntley-Brinkley	WDAF	58,500
3.	Candid Camera	KCMO	180,700	36	3.	New Breed (Sun. 5:30)	KMBC	ABC Films	62,900	11	News; Weather; Sports	KCMO	45,800
4.	Bonanza	WDAF	176,300	34							Lassie	KCMO	90,900
5.	Dick Van Dyke	KCMO	170,900	35	4.	M Squad (Sun. 9:00)	KMBC	MCA	61,800	10	Candid Camera	KCMO	180,700
6.	Lawrence Welk	KMBC	156,100	24	5.	Death Valley Days (Thurs. 7:00)	WDAF	U.S. Borax	59,400	14	Donna Reed	KMBC	138,400
7.	My 3 Sons	KMBC	146,900	29	6.	Naked City (Thurs. 6:30)	WDAF	Screen Gems	52,200	11	Flintstones	KMBC	129,100
8.	Petticoat Junction	KCMO	143,200	27	7.	Wyatt Earp (Sun. 5:00)	KMBC	ABC Films	49,800	11	20th Century	KCMO	46,500
9.	What's My Line	KCMO	142,500	29	8.	Checkmate; FB (Sun. 1:00; 4:00)	KMBC	MCA	49,200	11	NFL Football	KCMO	72,900
10.	Benny; Calamity Jane	KCMO	139,500	29							Movie Spectacular	WDAF	42,600
					9.	Detectives (Thurs. 9:30)	KMBC	Four Star	44,900	9	Nurses	KCMO	102,700
					10.	Supercar (Sat. 11:30)	KMBC	ITC	43,100	8	Studio 5	KCMO	22,600

BUFFALO*

STATIONS: WGR, WBEN, WKBW. SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

1.	Candid Camera	WBEN	224,300	40	1.	Bat Masterson (Thurs. 7:00)	WBEN	Economee	132,500	21	Bishop Sheen	WGR	69,500
2.	Beverly Hillbillies	WBEN	216,300	35	2.	Honeymooners (Mon. 7:00)	WBEN	CBS Films	125,000	22	Bachelor Father	WGR	61,200
3.	Dick Van Dyke	WBEN	198,400	35	3.	People Are Funny (Fri. 7:00)	WBEN	NBC Films	107,800	14	Fractured Flickers	WGR	61,800
4.	P. Mason; B. Crosby	WBEN	191,700	35	4.	Phil Silvers (Tues. 7:00)	WBEN	CBS Films	94,400	17	Gun Will Travel	WGR	74,300
5.	What's My Line	WBEN	186,700	35	5.	Death Valley Days (Wed. 7:00)	WGR	U.S. Borax	86,900	20	Zane Grey Theatre	WBEN	59,100
6.	Hitchcock; Teenage	WBEN	184,600	32	6.	Superman (Wed. 5:00)	WGR	Flamingo	74,600	15	5:00 O'Clock Show	WBEN	55,200
7.	Nurses	WBEN	178,400	34	7.	Gun Will Travel (Tues. 7:00)	WGR	CBS Films	74,300	14	Phil Silvers Show	WBEN	94,400
8.	Ed Sullivan	WBEN	173,900	28	8.	Story Of; Star Perf. (Mon. 9:30)	WBEN	UA-TV	73,100	12	Hollywood & Stars	WGR	130,200
9.	Danny Kaye	WBEN	170,200	32	9.	Huckleberry Hound (Thurs. 5:00)	WGR	Screen Gems	70,400	15	5:00 O'Clock Show	WBEN	58,100
10.	Lassie	WBEN	169,900	30	10.	Bishop Sheen (Thurs. 7:00)	WGR	Marcus Assoc.	69,500	16	Bat Masterson	WBEN	132,500

*U.S. Homes Only

INDIANAPOLIS

STATIONS: WFBM, WISH, WLWI, WTTV. SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

1.	Beverly Hillbillies	WISH	230,400	43	1.	Cheyenne (Mon.-Fri. 6:30)	WLWI	Warner Bros.	106,700	17	Huntley-Brinkley	WFBM	85,100
2.	Dick Van Dyke	WISH	192,500	38							News; Wea; Headlines	WFBM	89,800
3.	Petticoat Junction	WISH	179,000	24	2.	Fractured Flickers (Sat. 7:00)	WFBM	Desilu	87,500	12	Midwestern Hayride	WLWI	85,800
4.	P. Duke; Emerg. Ward	WLWI	177,300	29	3.	Three Stooges (Sat. 8:00)	WFBM	Screen Gems	86,000	13	Captain Kangaroo	WISH	24,000
5.	Bonanza; Yanks	WFBM	176,100	29							Public; County School	WISH	9,900
6.	Ozzie & Harriet	WLWI	173,400	28	4.	Surfside 6 (Sun. 5:00)	WISH	Warner Bros.	72,300	11	AFL Football	WLWI	57,600
7.	Combat	WLWI	166,400	30	5.	Lawbreaker (Sun. 7:00)	WLWI	UA-TV	69,100	15	Lassie	WISH	154,200
8.	Lawrence Welk	WLWI	164,000	24	6.	Superman (Mon.-Fri. 5:00)	WTTV	Flamingo	62,700	10	Frances Farmer	WFBM	64,400
9.	Mister Ed	WISH	161,300	28	7.	Huckleberry Hound (Mon. 6:30)	WTTV	Screen Gems	60,600	10	Cheyenne	WLWI	108,600
10.	Andy Griffith	WISH	160,600	29	8.	Bat Masterson (Sun. 6:30)	WLWI	Economee	60,400	10	Mr. Ed	WISH	161,300
					9.	Wally Gator Show (Tues. 6:30)	WTTV	Screen Gems	60,100	6	Cheyenne	WLWI	105,500
					10.	Quick Draw McGraw (Wed. 6:30)	WTTV	Screen Gems	59,400	7	Cheyenne	WLWI	113,300

Television Reviews

IX WINTER OLYMPIC GAMES
With Jim McKay, Curt Gowdy, Jim Simpson, Carol Heiss Andrea Meade Lawrence, Art Devlin, Stan Benham, Willy Schaeffler, Bob Beattie
Exec Producer: Roone Arledge
Producers: Chuck Howard, Chet Forte, Dick Kirchner
Directors: Andy Sidaris, Mac Hemion, Bill Bennington
17½ Hours, Jan. 29-Feb. 10
PARTICIPATING
ABC-TV, from Innsbruck

ABC-TV's telecasting of the current Winter Olympic Games from the Austrian Alps is a standout technical feat which brings the dream of a simultaneous world television system measurably closer to realization. The events at Innsbruck are flashing on the U.S. screens only a few hours after they occur in a tape transmission setup using communication satellites and jet transportation to New York. That five-hour time differential between Austria and the U.S. is also serving an important role in making this same-day coverage possible.

The Olympic games themselves shape up as a superb spectacle fully justifying this heavy tv coverage, encompassing one hour of primetime Mondays through Fridays and two or three hours on Saturdays and Sundays. Four years ago, CBS' telecasting of the Olympic games from Squaw Valley was credited with sparking the American winter sports craze. The 1964 Olympics should spur interest to a new peak.

ABC-TV was limited on the opening day last Wednesday (29) by the heavy accent on the traditional ceremonies. Some of these sequences, like the march of the nations and the lighting of the Olympic torch, were fascinating, but there was a tendency to hope that the real show would get on the road. Unfortunately, there were only a few minutes left for a condensed report on the U.S.-Soviet hockey game. The USSR victory had already been broadcast on earlier news shows, but this did not seem to diminish the rooting interest in the game.

Starting last Thursday (30), the winter games began rolling in high with the tv coverage marked by good editorial judgment and technical clarity. The women's speedskating was a good standard event for a curtain-raiser, but was overshadowed by the magnificent highlights of the pairs figure skating competition. From the spectator point of view, figure skating has to be the acme of winter sports. Even to a total tyro, the Gold Medal adagio ballet performance by the Russian skating team had the immediate impact of classic beauty. From one point of view, Wednesday and Thursday were bad days for American fans. The Russians won all the events covered on tv.

The team of ABC commentators are doing a sound reporting job with ex-Olympic champion Carol Heiss most prominent in explaining the fine points of figure skating. There should have been some explanation of the scoring system used in this event, but that may have been edited out of the final tape because of time considerations. Interviews with the athletes after the events have been handled in a interesting, forthright style. *Herm.*

THE RESTLESS SEA
(Bell Science Series)
Producer: Walt Disney Productions
Director: Les Clark
Writer: William Bosche
60 Mins., Fri. 7:30 p.m.
AT&T
NBC-TV (film, color)

(N. W. Ayer)

"The Restless Sea" should make a great classroom film. From the vivid underwater photography and clever cartoon animation to the lively and lucid script of William Bosche, it rates as a "spectacular" in the league of audio-visual aids for education. But, regrettably, what's good for the schoolroom is usually out of place in prime time television, and that was certainly the case with this opus out of the Walt Disney shop.

For all its virtues, the film was simply too heavy in educational content—and too direct in its teaching—for nighttime television. This seemed especially so at 7:30 of a Friday night, which is approximately when the weekend begins for the school kids. Bell Tel, which paid Class "A" rates for the time, could probably have rounded up more science buffs for it on a Saturday or Sunday afternoon.

The mass switchout probably occurred after the first quarter hour, when the escapism of ocean photography gave way to the chemical analysis of a drop of water, attended by charts and graphs. Right there was the tipoff that this was going to be strictly business and not an idle alternative to "International Showtime" which it preempted. Surprising for a Walt Disney entry, it was almost totally lacking in an entertainment level, although it was characteristically showmanly in what might be called the illustrations for a video textbook.

Viewers who stayed with the 60 minute lecture got a rich informational reward that included an explanation of the unending cycle of water movements in the sea, a survey of the chain of life, the revelation of earth's history in the sedimentary deposits on the ocean floor, and the methods used by scientists and oceanographers to probe further into the "earth soup" and the "ancestral home." Bosche's script performed the delicate trick of explaining the scientific phenomena in understandable lay terms, without oversimplifying or talking down.

Welcome as is any food for the brains on this or any mass medium, this was the wrong style of presentation for a mass viewing period. *Les.*

OUR MAN ON THE MISSISSIPPI
With David Brinkley, others
Producers: Ted Yates, Stuart Schulberg
Director: Yates
Writer: Brinkley
60 Mins., Sun., 10 p.m.
HUMBLE OIL
NBC-TV (film)

(McCann-Erickson)

No doubt the last time most viewers travelled the Mississippi was with Huck Finn, thus this current NBC-David Brinkley junket had many revelations.

But, as Brinkley pointed out the river is so vast and America so diverse that the people of Louisiana could neither know nor understand the Indians of Minnesota, and, to viewers with a knowledge of any piece of the spread, the NBC treatment thereof may have seemed sketchy. To Brinkley, for instance, the distinctive strains of Cajun melodies at a Louisiana political rally were merely "toe-tapping bayou music." Nor did the staginess of certain sequences bolster viewer confidence.

Still it was an hour loaded with fascinating divertisments. Richard Bissell, author of "Pajama Game" and "Say Darling" was on hand in his river home at Dubuque, Ia., to display artifacts of the good old river days to make antique dealers drool, including a piano nickelodion that should have scored most of the show. J. Kahlke, an 80-year-old retired millionaire Mississippi steamboat builder, reminisced from the clutter of a decaying office. There was the closeup sight of the last sidewheeler and tours of Louisiana slave-day mansions. All of the foregoing, dealing with the past, provided most of the show's interest.

For fascinating moments on the contemporary scene, however, there was the vast cotton domain of Robert E. Lee Wilson, and the virtual dictatorship of Leander Perez in Placquemines Parish, La. Perez, who is reconstructing a Spanish fort in the bayous to imprison possible integration demonstrators, topped a strange interview with Brinkley by displaying a music-box cigaret lighter that played "Dixie" and was decorated with a replica of the Confederate flag. *Bill.*

FOCAL POINT
(Education's Stepchild)
Narrator: Marie Torre
Executive Producer: Dick Thrall
Producer-Director: Joseph Hall
90 mins., Wed. 7:30 p.m.
KDKA-TV, Pittsburgh (tape, film)

"Education's Stepchild" dealt with vocational training schools and the stigma attached to them. In the most powerful of the year-long "Focal Point" series presented by the Group W stations, Marie Torre handled the narration with a hard-hitting script which highlighted the amazing refusal of parents to aid their children in getting a vocational education when only two out of 10 high school graduates ever finish a liberal arts college in this area.

Lloyd Zimmer's cameras sweep through the depressed employment areas where employers are seeking skilled help to no avail. They then turn to the vocational schools with many vacancies that place 89% of their graduates. With this obvious opportunity Miss Torre pointed out how parents want their children to get an education in schools that don't want them and do not have room for them.

Helping Miss Torre to show the present and future role of technical and vocational education were Dr. Alfred W. Beattie, superintendent of Allegheny County Schools; Dr. Sidney P. Marland, superintendent of Pittsburgh public schools; Lane Ash, assistant director of the department of technical and vocational education of the U.S. Office of Education; and Dr. William Logan of Ohio State U.

Miss Torre used her guests sharply, keeping them within the running theme of the program as experts on specific questions where the problem was discussed in depth. The backstage work of Dick Thrall and Joe Hall was again in strong evidence. The writing on the show was crisp and of constant interest. *Lit.*

THE UNWED MOTHER
With Lee Phillip, hostess; Dr. Frieda Kehm, Sister Celestine, Mavis Koopman, Dr. M. E. Davis, others
Exec. Producer: Harold Wallace
Producer: Scott Craig
Director: Al Schwartz
Writers: Wallace, Craig
30 Mins., Wed. 7 p.m.
PARTICIPATING
WBBM-TV, Chicago (film, tape)

After awhile all tv documentaries on the conventional social problems begin to look and sound alike, and unless someone somewhere develops a fresh style of presentation for them they're going to waste away as a form of meaningful and effective local programming. "The Unwed Mother," which led off WBBM-TV's new series of monthly documentaries, was competent enough but was stale in its content and approach. It left the viewer with the feeling that he'd been all through this several times before.

From the melodramatic opening of the pregnant girl walking bleakly beside the lake and assessing her life, to the examination of maternity homes and similar institutions, to the interviews with psychologists and social workers, to the final pitch about this being a time for action—it all had a deadly predictability. All the familiar ingredients were there in the familiar format; the only thing lacking was

(Continued on page 42)

Foreign TV Reviews

SENTIMENTAL OVER YOU
With the Tommy Dorsey Orch, Frank Sinatra Jr, Helen Forrest, the Pied Pipers, Charlie Shavers
Producer: John Hamp
Director: Philip Casson
42 Mins., Wed., 9:48 p.m.
Granada-TV, from Manchester

Granada-TV, which specializes in booking visiting American bands for abbreviated versions of their stage performances, grabbed the Dorsey outfit, who put on an adequately varied display and stirred nostalgia among the over-40's. The presentation was scrappy, with Philip Casson directing John Hamp's production with some clumsy moments, and more could have been done to stress the period charm of the show.

The Dorsey band, with horns swinging from side to side more or less in unison, efficiently recreated such potent oldies as Sy Oliver's "Opus One" and "Body and Soul." For this show, it was a little disappointing that there wasn't much solo trombone, as reminiscent of the late leader, but director Sam Donohue wielded a showy tenor-sax and the items didn't stale.

The presence of the young Sinatra, warbling in dad's tracks, gave added interest. There was a touch of self-consciousness in his studied relaxation, but there was little wrong with his phrasing of "Night and Day," "I'll Never Smile Again," and "I'll Be Seeing You." Because he directly challenges comparisons with his famous father, his shortcomings are the more obvious. Thus, he has a tendency to strike a little below the note consistently, and this gives a mournful tinge to his duties. And his personality was decidedly meagre.

Helping the sentiment was Helen Forrest, who gave a lusty "Almost Like Being in Love" and revived other numbers linked with her. The Pied Pipers also smoothly reminisced with "Sunny Side of the Street," and trumpet fireworks were sparked off by the genial Charlie Shavers, who hit some anguished high notes.

The deliberately old-fashioned delivery pleased, but the band certainly suggested that, even in its palmy days in the swing era, it couldn't quite rival those led by Benny Goodman or Artie Shaw. Maybe because there was no substitute for Tommy Dorsey. *Otta.*

DISCS A GOGO
With Kent Walton, Mike Cotton Jazzmen, The Lady Birds
Producer: Christopher Mercer
Director: Terence de Lacey
Writer: Ker Robertson
30 mins.; Mon. 7 p.m.
TWW, from Bristol

Mounted initially about two years ago, this music show produced by the Welsh indie station is now being networked to eight other commercial tv stations (though not to any major outlets) and recently had the distinction of scoring an equal top place with Granada-TV's "Coronation Street" in the Central Scotland area. And it has become a regular top rated show in almost all regions that have taken it.

Set in a local-style coffee bar, a favorite haunt of British teenagers, show features disk artists who mime to their current records while kids all around unleash the latest dance crazes. Latter's unbridled shenanigans are also featured while top disks are given a whirl. Show is professionally anchored by Kent Walton.

New sound from the Mike Cotton Jazzmen which they aired here for the first time, successfully marks their switch from traditional (Dixieland) jazzmaking to the new r&b beat. Their exuberant showmanship was amply displayed as they opened and closed the show. The Lady Birds, a new femme duo (something similar to the Caravelles), made good use of the show to plug their first release "Lady Bird," and came up with a snappy routine refreshingly away from the stand-up-and-sing thrushes.

Under its now director, Terence de Marney, the show flowed along smoothly enough, and a nice production touch was the inclusion of cartoons, by Harry Hargreaves, which provided smiles at certain disk lyrics.

In essence, a good clean program which is a valuable showcase for emergent songsters. And it gives the kids a chance to have a ball, too. *Watt.*

THE OUTSIDERS
(The Puerto Ricans)
With James Mossman
25 Min., Sun. 11:10 p.m.
Associated TeleVision, from London

The first of three reports on minority groups on the North American continent, this study of New York's 600,000 Puerto Ricans will be followed by similar looksees at French-Canadians and at the Spanish-speaking people of New Mexico, Texas, and California. Produced by Television Reporters International, the freelance reporting group now losing its chief luminaries, the initialler was an interesting and detached survey, with a crisp and lucid script written and spoken by James Mossman.

The dilemma was stated, in the words of a Puerto Rican, as the inability of New York to accept his fellow immigrants as first-class citizens. And Mossman developed the theme on these lines, backing up photography of rat-infested overcrowding in decrepit brownstone houses, of teenage gangs loitering with intent, and a general lack of opportunity to assimilate. Chief impression was of a lack of social conscience in their fellow-Americans, and one old-established Puerto Rican advocated political action, while stressing that this was difficult when the immigrants could not even control the crime and unrest in their own precincts.

Maybe there are positive reasons for hope, but these were not indicated. The report thus gave a gloomy factual footnote to the conflicts of "West Side Story." *Otta.*

Tele Follow-Up Comment

Les Crane Show

Les Crane is as refreshing as a midday show biz interviewer-chatterer on WABC-TV, New York, because he takes nothing from the hausfraus and, in contrast to the sycophantic antics of most eager-to-please ingratiators, he talks back to the biddies and most often talks them down. Even if they make a good point he's sardonic, laconic and originally brusque. He's always in command whether vis-a-vis Bill Cosby and Theo Bikel, his two interviewees on last Wednesday midday's show, or when taking phonecalls.

In turn this brought a more mature attitude by both the Negro comic (currently at Basin Street East) and Bikel who was a bit late on the scene because of taping an Arthur Godfrey show.

When an irate local booster took Crane to task for panning Gotham as "the irritating, uncouth and brash city that it is," and she told him to go back to Frisco where he came from, Crane took delight in telling her he was born in the Bronx. Fact that he deejayed on the Coast was something else.

Crane has a Friday midnighter also in addition to his daily stint. He looms as ABC's defi to Johnny Carson, Jack Paar, et al. Lipreaders might have some inside stuff on this daily five-second-delayed vidtaped show because, if Cosby, Bikel and Crane want to sound off, they do uninhibitedly, and that portion is wiped clean and no sound emits when the lingo gets two lurid for the ladies.

Only on one Pete Seeger reference did Crane inject a jingoistic moment—seemingly with ABC-TV loyalties paramount — as the phoner-inner wanted to know how come Seeger was kept off "Hootenanny." Bikel didn't make it easier for him, by endorsing Seeger as "the No. 1 American folk singer" —not himself, as Crane sought to fling a posy. Crane wisely backed down by not irritating the circumstances which dates back to the networks' frown on Seeger's alleged political leanings.

Crane is a literate, personable and refreshing new personality who brings a nocturnal adult image to midday telecasting. *Abel.*

Bell Telephone Hour

Bell Telephone had a can't-miss parlay in Ethel Merman and the Cole Porter library, and last Tuesday's chapter of the "Hour" fulfilled the expectations. It was a bright and fast-moving excursion through Porter's orchard of evergreens, with contributions by pianist Peter Nero, musicomedy singers John Raitt and Martha Wright, legit-cafe performer Gretchen Wyler and danseuse Jillana lending grand proportions to

(Continued on page 38)

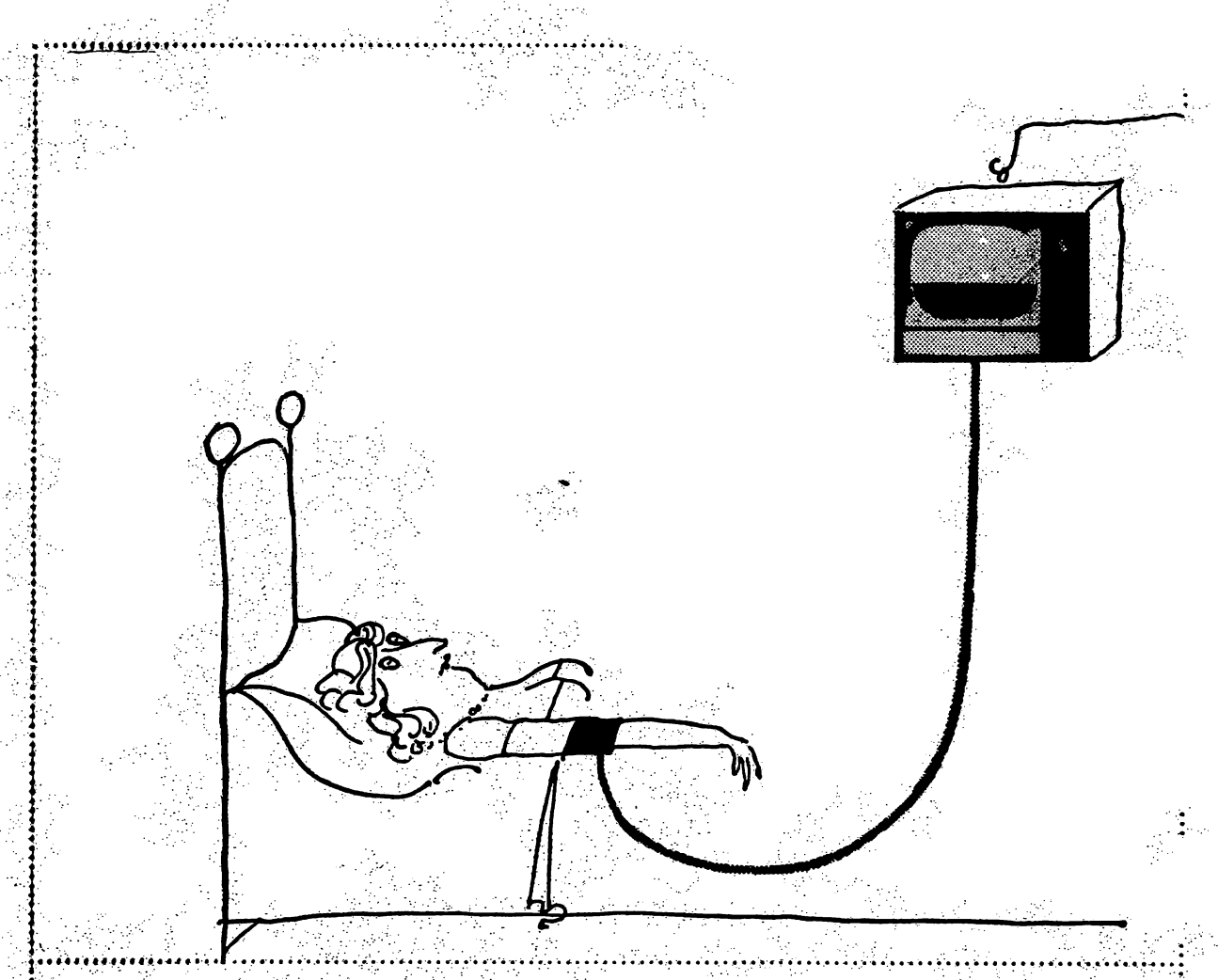
Foreign TV Followup

Armchair Theatre

"Last Word on Julie," by Lynne Reid Banks, made a glossily effective entry in ABC-TV's "Armchair Theatre" skein, with an intriguing situation that held the interest to the bitter end. And bitter the end, suitably, was. It didn't probe as deep as it promised, for Miss Banks seemed on the verge of making a statement in dramatic terms about the nature of personality, and the reactions of friends and relations to it, but flunked it in the end. Otherwise, the only fumbling in her craftsmanship was a certain glibness of dialog.

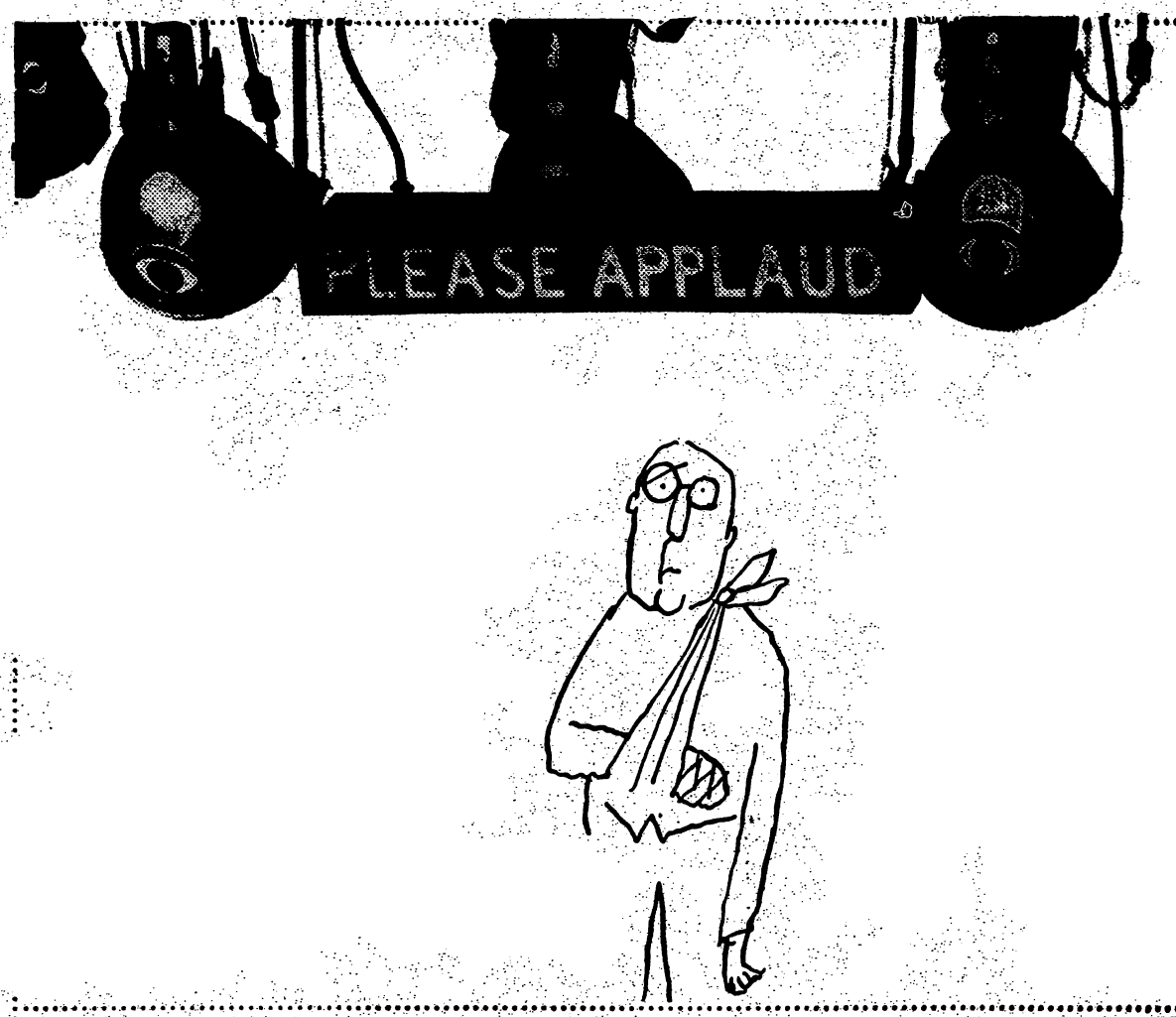
Julie (Sue Lloyd) sent suicide letters to her immediate circle, and promptly disappeared. This stirred up quite a shoal of revelations and misconception. Mother

(Continued on page 38)



Some women can't live without it.
Indeed, our daytime line-up is such
a vital part of their lives that
the 9 most popular programs are
all ours. Of our 16 daytime programs,
12 are in the Top 15. The ladies
have taken us to their hearts.
CBS Television Network

Based on Nielsen Television Index estimates subject to qualifications which the CBS Television Network will supply on request. (NTI Average Audience, regular programs, 7am-6pm, Monday-Friday, October 1963-January 1, 1964)



We didn't expect that big a hand this season. But the spontaneous applause for our nighttime schedule gives us 9 of the Top 10 programs, 15 of the Top 20, and five of seven nights. That about wraps it up. The CBS Television Network

Based on Nielsen Television Index estimates subject to qualifications which the CBS Television Network will supply on request. (NTI Average Audience, regular programs, 6-11pm, seven nights, October 1963-January 1, 1964).

My Son, the Quarterback

TV Trend Towards Using Athletic Stars Threatens Journalists: Bob Wolff

In tv, last year was the year of the medicos and this year is the year of the quarterbacks, says sportscaster Bob Wolff, but in the networks' sports madness the journalist breed of play-by-play man is being forgotten.

There has been so strong a trend recently of "experts" in the sportscaster ranks, Wolff feels, that the guy with the special journalistic and broadcasting training has become scarce. The "experts" may be good for color in their field, but their numbers have squeezed out the man who, like a good news man, can cover anything with skill, and who can write colorfully as well as call colorfully if the situation demands.

Wolff, to be sure, is one of the journalists, and over the last several months he's called NBC Radio's coverage of the Rose Bowl and East-West games; the web's (eastern stations) Eastern College Athletic Conference basketball games and the major league baseball last summer; the hockey Rangers and the basketball Nicks, the annual Horse Show (and next month's Dog Show); Madison Square Garden track events; bowling; and pre and post game wrap-ups. As a topper, he went to Australia to cover ABC-TV's "Wide World of Spots" coverage of surfing, and recently published, with Andy Bathgate, a book on hockey.

Another, and quite separate, situation arising out of the web sports mania is the competition it's creating for young athletes, Wolff feels. He points out that most athletes graduating from high school are two or three lettermen, and in many cases have to choose between a college, and later pro career, in either baseball or football.

The college football scouts now have the advantage, says Wolff, because they can pitch the kids on the advantage of a college education should they fail to make the grade in pro football. The major league baseball scout, on the other hand, has to sign the kids for an immediate whack at going pro. If they don't make it, they flounder in the minors for a few years, and wind up with no future and no education. It's one of the reasons for the big bonus in baseball, and Wolff says that any number of young ball players are using the bonus money to go to college in off season, even if the short winter months in school lengthen the higher-education rap to seven or eight years.

Anyhow, my son the quarterback has grown to be as big a status symbol as my son the doctor.

Feature Squeeze

Continued from page 27

backlog is that of Paramount, which has around 280. Warner Bros. and 20th-Fox have just about exhausted their supply of post-1948 pix, he said.

Long Life

MGM-TV feels that "important" pix have a long life, that some of the better pre-1948 pix such as "Boom Town" and "30 Seconds Over Tokyo" can be leased again and again, he commented, adding there will always be a market for top pix.

Metro has no plans for first-run syndication production because of high production costs, and such shows cannot be made profitably in today's syndication market, Harper said. Until the market shows a definite improvement so that it can pay for first-run syndie product, such an effort would simply be a headache for anyone undertaking it, Harper observed.

Harper remarked that the foreign market is improving rapidly, despite quotas and restrictions in a number of countries. Studio is doing "very well" in overseas sales on series now being sold in 25-30 foreign markets, he said. Harper compared the overseas tv picture to that in this country in 1950 when tv first began, said more sets are continually coming into use, that the foreign market has considerable potential. However, no Metro features have been released to tv in Japan and the United Kingdom because of complex restrictions, he said.

NABET

Continued from page 23

to negotiate a satisfactory wage increase, particularly for the office workers. The technicians are scheduled to receive about a $16 hike over the three-year period. The Coast employees failed to receive parity with their eastern counterparts.

One of the main targets for union criticism is the proposal to extend the term of the new pact from three years to three years and two months. Current pact ended Jan. 31. The next pact, if ratified, would end March 31. That would be the start of the rerun season and unionists figure that the webs would then be in a better position to ride out a union walkout.

NABET's New York exec board will be submitting the proposed pact either with a recommendation to reject or no recommendation at all. It will take about two weeks for all NABET units to vote on ratification.

Finnish TV

Continued from page 8

almost constant worry over whether its license would be extended or canceled.

Tesvisio pioneered tv in Finland nine years ago. The firm was an outgrowth of the association of radio engineers and the Helsinki Technology. Tesvisio's development has been admirable, but uncertain and shaky. There has also been a fair amount of friction and rivalry between Yleisradio and Tesvisio. Some observers claim that the official treatment of Tesvisio was sometimes rather ruthless because Yleisradio was closer to its heart.

Another reason for Tesvisio's sale was its declining finances. During the autumn of 1963 Tesvisio was getting only about 10% as much advertising as Mainos-TV.

Some Finns feel that commercial tv should be abolished. They believe that the government no longer needs the income from selling time to Mainos-TV or running Tesvisio as a commercial network.

Some observers believe that now that Yleisradio has bought Tesvisio the future of commercial tv will be quite certain until the second channel is entirely built, which will take several years. Tesvisio had transmitters in Helsinki and Turku. Through its agreements with Tamvisio, Tesvisio covered a large percentage of the most populated areas of Finland. Government ownership will compell it to move in the less populated areas as well.

NAB-Collins

Continued from page 23

luncheon at the NAB Chicago convention April 8.

Meeting alone, the TV Board revealed its vehement objections to Government regulation depends upon who is being regulated.

The Board formally adopted a policy opposing pay tv into homes no matter by what device it is transmitted. The Board ordered the NAB staff to implement the policy "as speedily as possible."

The Board also voted to back FCC's proposed rules controlling microwave community antenna systems.

NAB's Future of Television Committee was directed to prepare legislation giving FCC jurisdiction to regulate non-microwave CATV systems as well.

In its solo session, the Radio Board approved the initiation of four programming clinics as a trial run for NAB's proposed programming service.

The clinics, each budgeted at $2,500, will be held in two large cities and two small cities.

In another action, Collins named Elmo Ellis as Chairman of the Radio Code Review Board. Ellis, general manager of WSB, Atlanta, succeeds Cliff Hill, prez of KEZY.

ABC Laughing

Continued from page 23

switch away from the former strategy of encouraging spot carriers on the webs. The latter course was more or less thrust on ABC-TV as it was struggling for survival in its formative years. Now, the pitch for full sponsorships indicates the web's coming of age and new sense of confidence.

This sense of confidence in next season's prospects has been buttressed by the prolific output of the web's development program. In contrast, ABC execs consider CBS-TV to be more or less standing pat with a hand that has been winning while NBC is promoting a concept of block programming with features.

Acquisitives*. . . live better in Cleveland

Cleveland homes top the next highest market by $2,500 in valuation.
WJW-TV is aimed at home owners—the acquisitive with money to spend.

*Ac-quis'-i-tive—given to desire, to buy and own.

ACQUISITIVES WATCH

LOS ANGELES KGJS	PHILADELPHIA WIBG	CLEVELAND WJW	BOSTON WGBS	TOLEDO WSPD	DETROIT WJBK	STORER BROADCASTING COMPANY
NEW YORK WHN	SAN FRANCISCO WTVU-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBK-TV	

WJW-TV

JONES BEACH uses a revolving stage from Macton — the world's leading producer of turntables Standard • Custom • Portable (also rental units)

WRITE.. Macton Machinery Co., Inc. Jefferson St. Dept. V. Stamford, Conn. 06902—(203) 324-6161

THEIR PREFERENCE WAS APPARENT

ITA to Hike Brit. Commercial Web Rents by $14,000,000 Annually

London, Feb. 4.

Since the Independent Television Authority—body that administers the commercial web here—came into existence in August 1954, it has accumulated an income of more than $72,800,000 which, in the main, emanates from the commercial tv contractors' transmitter rentals.

Authority spent more than $29,400,000 earning that income, however, and has paid, or is due to pay, $20,400,000 in income and profits tax. ITA also forked out a further $2,800,000 which was "reclaimed" by the Treasury. The balance has been retained to build up the indie network and to provide reserves for future development.

Figures emerge from the ITA's just published handbook, ITV 1964, which is now being distributed locally and, this year, in the U.S. (at $2.50).

Authority also reveals that it considers from July next it will require rentals of $22,400,000 a year from the 14 indie contractors, an annual increase of $7,000,000. Depending on the companies' ad coin in 1964-65, it's stated, the ITA expects to collect a total of $64,000,000 from the stations which included the new ad levy coin which will pass straight into the national purse at the Treasury.

ITA's handbook also reveals that more than 51,000,000 Britons (97% of the total population) live within reach of indie transmissions. About 39,000,000 have receivers able to pick up commercial tv telecasts, it's said.

In homes with a choice of the commercial channel or BBC-TV, the average home is switched on for between three-and-a-half and five hours a day, according to the time of year, says the Authority.

It further points out that the average set is currently tuned to the indie channel for about 63% of this time and to BBC shows for about 37% of the time. Average number of viewers per set is approximately 2.2, and every night between 7:30 and 10:30 p.m. there is an average audience of more than 13,000,000 people watching commercial tv programs while audiences for the most popular programs reach 20,000,000 or more.

Soviet TV

Continued from page 24

tators. Outlying centers have their own stations and use the Moscow programs later on via kinescope or film.

Each Russo republic has a Russo station and another that has programs in the local lingo or dialect. Chernichev says that local station output is also used in the more populated centres by retransmission.

There are color webs in Moscow and Leningrad but they are mainly experimental and with not many sets in operation as yet. Leningrad has two days of tint emissions a week and Moscow one. It is four hours a day and a set to be able to get color and regular programs is now being developed.

First station has from seven to 12 hours a day of broadcasting and the second six. Films shown are of recent vintage since a film is felt amortized after four months. Top programs are a weekly variety show and the news roundups and commentary news shows.

Chernichev also feels that world vision is in the near future with satellites and ground relays sure to make it a reality within a few years. However he does not think that the Olympic games will be able to be televised this way this year even if Japanese sources think it is likely and already feasible.

Hartford—John L. C. Ulrich Jr., has been named station manager of WNHC-FM, Hartford-New Haven outlet of the Triangle group. He replaces John L. Ellinger, resigned. Ulrich has been an account exec with WFIL-FM, Triangle radio outlet in Philadelphia.

Brit. Prime Time Educ'l TV Into 204,000 Homes

London, Feb. 4.

Ratings are now in on the results of the U.K.'s first adult educational vidseries to be run in prime time. Mounted on Southern-TV, indie contractor covering a large section of South England, the first etv offering went out 7-7:30 p.m. and was seen in 204,000 homes in the area. It racked up a rating of 23 according to Television Audience Measurement Ltd.

"The Full Man," the etv show in question, was start of a series of 12 peak time shows dealing with English literature. First edition featured Sir Michael Redgrave, among others.

Opposing the etv show was BBC-TV's "Tonight." Which notched a 51 rating for the area.

Radio Review

SOUND OF THE CITY
With Bob Hood, Jim Clark
Producer: Stan Hagan
Director: Bill Sanders
10 hours, Daily except Sunday; 9 A.M. to 7 P.M.
WNOX, Knoxville

Unique is the word for "Sound of the City," a 10 hour stint conducted by two disk jockeys. Not exactly a Top 40 type disking operation, this program features all flavors of music; popular with some of the old tunes added for diversification and listener acceptance.

Humor is prevalent in both of the young diskers. Bob Hood has been a local favorite formerly with WKGN-radio. Jim Clark worked as an announcer and handled program direction at Winston Salem, N.C., before his present assignment.

The two men rotate, chatter, use off-the-cuff humor and recorded features. Hood moves in with rapidity extending excellent perception, feeling out his listening audience. His ad-lib comedy is good. Hood plays it by ear, such as pulling the key in the middle of a record announcing a bulletin from Washington: "Hi-fi for sale cheap, 1600 Pennsylvania Avenue."

Clark uses a number of recordings to augment his routine. Throughout the program news is covered and local civic events are announced.

Ratings for the show are high, near 29%, with local and national advertisers giving good support. Balanced blending of spots into the program is good. *Brad.*

Inside Stuff—Radio-TV

Minnesota's senior U.S. Senator Hubert H. Humphrey, who will be going on the air for pay for the American Broadcasting Co. network, is not telling how much he'll get for this assignment. Charles H. Bailey, Minneapolis Morning Tribune's Washington correspondent, reported to his newspaper that he tried unsuccessfully to learn the amount of payment called for in the contract. Bailey said ABC's Jim Hagerty told him "it's a matter between the network and senator."

Bailey also said that when he questioned Humphrey, too, anent how much the latter would be paid, the senator replied the compensation would depend on the amount of broadcasting that he does. Humphrey also said he didn't wish to discuss the amount of pay until it finally was decided what he'd actually do to fulfill his contract's terms. Humphrey said the contract calls on him to do one pre-convention program, regular daily network appearances during the convention, an election night stint and an additional appearence between the convention and election if ABC so desires.

Mentioned frequently as a likely Democratic Vice Presidential candidate, Humphrey, who is the party's assistant whip in Congress, told Bailey that his contract contains a clause permitting either party to it to cancel "if events develop that would make it advisable to do so." As for Humphrey, that would be if he becomes the Vice Presidential candidate, it's pointed out.

WNEW, N.Y. Radio's coverage of the tragic weekend following the assassination of Pres. John F. Kennedy has been incorporated in a longplay album released by Colpix Records under the title of "Four Days That Shook The World." Album is a compilation of both UPI and WNEW News tapes with a portion of the royalties going to the Joseph P. Kennedy Jr. Foundation. A book with a similar title has been published by American Heritage.

During the last two years tv has become the public's major source of news, according to a survey by Elmo Roper & Assoc.'s. Firm says 55% of the survey sample named tv and 53% named newspapers (some respondents naming both mediums). Radio was named by 29%, mags 6% and talking to people, 4%.

This is the third such Roper study at two year intervals. Newspapers won the first two.

Nominating time for the National Academy of Television Arts & Sciences Emmy Awards is running short with the deadline for the current period Feb. 15. After that date, there will be one more nominating card for the current season mailed in March, with expiration April 12. Soon after the national awards committee will meet to pick the five nomintions for each category for the year's Emmys. Awards program is slated for May 25, 10 to 11:30 p.m. on NBC-TV.

WNEW Radio, N.Y., is kicking off its 31st anni Feb. 14 with a theatre party at a special preview performance of the new musical, "What Makes Sammy Run," at the 54th St. Theatre. The Metromedia station is giving away 200 orchestra seats to listeners. WNEW has thrown four similar theatre parties for its fans since 1960.

KRLD-TV DELIVERS 10 OUT OF 10 TOP TV SHOWS*

Dallas-Fort Worth	Station	Total Homes Reached	Metro Area Rating
1. Beverly Hillbillies	KRLD	331,900	48
2. Dick Van Dyke	KRLD	303,400	43
3. Candid Camera	KRLD	290,600	42
4. Andy Griffith	KRLD	274,900	40
5. What's My Line	KRLD	244,400	34
6. Gunsmoke	KRLD	243,200	31
7. Petticoat Junction	KRLD	241,000	32
8. Benny-Calamity Jane	KRLD	235,200	32
9. Danny Thomas	KRLD	229,500	34
10. Lucy Show	KRLD	214,800	31

Plus...

Monday thru Sunday, 9:00 am to Midnight*

53.8% larger Average METRO SHARE OF AUDIENCE than the 2nd place station.

60.4% MORE HOMES DELIVERED per average quarter hour than the 2nd place station.

*ARB Television Market Report Survey Period: October 27-November 19, 1963 (omitting Nov. 3-5).

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THE DALLAS TIMES HERALD STATIONS

Channel 4, Dallas-Ft. Worth

Clyde W. Rembert, President

MAXIMUM POWER TV-TWIN to KRLD radio 1080, CBS outlet with 50,000 watts

Some observations by TV and radio critic Jack Gould, on a

"NETWORK'S ACCOMPLISHMENT"

excerpted from the New York Times, Sunday, Jan. 26, 1964

"Between the hours of 10 in the morning and 11 at night [Sunday, January 19] the National Broadcasting Company offered three altogether remarkable specials, two hours of the unforgettable performance of Mozart's Requiem by the Boston Symphony Orchestra, two hours of opera prepared by the network's own company and an hour's tour in prime evening time of the world of art.

"Were a publishing house to issue on one day three major volumes or a single Broadway producer to present as many productions on a given evening, one can fairly imagine the headlines and editorials hailing the cultural renaissance. Yet the NBC network's accomplishment was not the only video equivalent of such a feat, it was also a mere part of the total TV day on NBC, on the other networks and on New York independent stations.

"The particular significance of last Sunday on NBC, however, was to pinpoint the affirmative in qualitative video. For all the running complaints against the medium—the commercial clutter and Hollywood pap—there are constructive forces doing precisely what is often asked of the medium. Each of the three cited programs constituted a distinctive use of the home screen; each was an example of collective program leadership that does not register in ratings or financial statements, only in cheers...

"...the NBC support of color TV must be judged in its proper perspective. Color TV is first a new tool of communication and only second a new consumer product; it is expanding the usefulness of TV in acquainting the mass audience with untold visual treasures. For any network to delay color's introduction on the ground that not enough color sets have been purchased . . . is to be culturally laggard and indifferent to the demands of progress.

NBC

FCC Links Support of TV Tax Repeal To No-Kidding On All-Channel Sets

Washington, Feb. 4.

A worried FCC hinted it would withdraw its support for repealing Federal excise taxes on television sets if rumors are confirmed that manufacturers are stockpiling VHF receivers.

In a letter to 19 major manufacturers, Commission requested confirmation or denial of reports the manufacturers are fudging on the April 30 deadline for all-channel receivers.

FCC said the reports, if true, would be "entirely inconsistent with the basic representations made to the "Commission" promising an orderly transition by April to all-channel sets.

Under legislation passed two years ago, all television sets manufactured and shipped in interstate commerce after April 30 must be capable of receiving all channels.

"If there be a factual basis for the reports," FCC wrote, "you will appreciate the Commission's concern and the desirability of its evaluating what action might be appropriate" to deal with the question. "In this connection," FCC went on, "we also call your attention to our support of legislation to give relief from the Federal excise tax on all channel tv sets."

FCC did not need to say that without its support, the tax repeal has little chance of Treasury Dept. or Congressional approval. Responses were requested by FCC as quickly as possible.

In another development Rep. James Burke (D-Mass.), a member of the tax writing House Ways and Means Committee, introduced legislation removing the tv excise tax.

Burke warned failure to clear the repeal could result in a drop in tv sales, new employment and a decline in corporate income taxes from the industry.

Providence, R.I.—Joel A. Spivak, southern New England d.j. joins the staff of WJAR Radio here. He will be coming from WPRO, Providence.

TV Followup Comment

Continued from page 31

the video concert and serving also to demonstrate the range of the composer's idiom.

The show got off the ground with the very first note Miss Merman trumpeted, so instant is her showmanship and so effectively does she project. She assumed the hostess chore on the basis of her long professional association and friendship with the songwriter; and happily she did not effuse with love and affection the way some are wont to do in such situations. Her personal regard for Porter seemed genuine without the gushing, and as for any professional estimate of him—the songs spoke for themselves.

There was lots of opportunity for schmaltz and corn, but producer Charley Andrews hewed to the dignified tradition of the Bell Hour and stuck to the task of reeling off the songs. A total of 52 tunes were aired during the hour, most of them in medley or abbreviated form.

Peter Nero's keyboard offerings were standout, both in the jazz and ballad moods. He had an imaginative rendition of "Night and Day" in the manner of "Moonlight Sonata," and later performed a swingy medley with his trio. Raitt and Miss Wright took turns on a set of love songs, Miss Wyler and a male dance corps kicked in with a pair of lively production numbers in Western motif, and Jillana (dancer with New York City Ballet Co.) soloed on "Begin the Beguine" for the longhair touch. But it was the Merman voice and song style that dominated the show, and that was decidedly to its benefit.

Les.

NBC's Frankel

Continued from page 25

the Pope's Holy Land visit—for that matter, says Frankel, has given his network more same-day coverage than any other.

Broadcasting's overseas news coverage has seen radical changes with tv. Gone are the days, says Frankel, when the New York hq called the correspondent and read him an AP dispatch to read back. "In tv you've got to scramble and hustle. You can't get the Prime Minister to fall in front of the car again," and this means that the tv cameras have to be on standby at all kinds of happenings that might make big news, but don't necessarily develop that way.

One thing correspondents still do is read all the foreign papers thoroughly each day. That's how Frankel picked up on the rock 'n' roll phenomena, The Beatles, and had the quartet on film and on the H-B show for their U. S. preem, long before the kids became a craze here.

Otherwise on the "hustle and scramble" circuit, Frankel is in contact at least once a day by phone with Reuven Frank, H-B producer, and in daily check with correspondents in all the major European cities, and, naturally, on the road a lot on the beat.

In sum, he says, it comes down to the fact that his network (and presumably the others) have a "going news room for the first time" in Europe.

Foreign TV Followups

Continued from page 31

(Joan Miller) accused her sister of betraying Julie in her hour of need, and clung to an idealized memory of the girl as a seduced innocent. Her friend learned from Julie's note that her husband had spent an illicit evening with her; it was all very innocent, but the suspicion stuck. And Julie's boy friend lost his job through missing an assignment, and was accused of undue lechery by her mother to boot. Thus Julie spread alarm and despondency, ostensibly from beyond the grave.

But she hadn't killed at all. She had gone off with a rich and boring tycoon, whose wife conveniently died, leaving Julie to contemplate years of purposeless and monotonous matrimony. The emptiness, the play implied, was her just reward, and nicely proved it.

Jonathan Alwyn, directing Leonard White's production, clearly and firmly linked the many short scenes, and allowed for some capable performances. Joan Miller and John Bonney were fine as mother and Julie's lover, and they were sensitively supported by Patricia Garwood and David Sumner as the young couple. Sue Lloyd was adequately languorous as Julie, but Bill Owen was miscast as the middle-aged sugar daddy and looked it. Result was a clever, skin-deep concoction that puzzled, rather than moved.

Otta.

Chevy, Quaker Oats Co-Sponsor 'Bewitched'

Chevrolet has decided to buy half of the new Screen Gems comedy series, "Bewitched," which has been slotted by ABC-TV next season on Thursday at 9 p.m. Chevy will co-sponsor the show with Quaker Oats.

"Bewitched" stars Elizabeth Montgomery, Dick York, and Agnes Morehead.

Schiller, Weiskopf Exit Desilu After Nine Years

Hollywood, Feb. 4.

Bob Schiller and Bob Weiskopf, who have scripted for Lucille Ball for nine years, have departed Desilu, after toiling on 15 teleplays for her "The Lucy Show" series on CBS-TV this season.

Relationship just terminated began when they wrote "I Love Lucy," which starred Miss Ball and Desi Arnaz, for five years. They penned her hour-long comedy spex for two years, and worked on the half-hour comedy series for two years.

ARMISTEAD RENTING, MAY BUY ALLIED LOT

Hollywood, Feb. 4.

Mark Armistead, vidtape company, has made a deal to rent facilities at Allied Artists, and has expressed some interest in eventual purchase of the property which is up for sale.

George Burrows, exec veepee of AA, emphasized that at this stage the Armistead deal is strictly a rental one, but added, "Armistead has indicated for some time he is interested in the property." He said no option to buy is involved in the deal.

Beating CBS

Continued from page 23

able them to take the NBC schedule and beat a CBS affiliate equipped with stronger network programming. They do it, observers say, through superior local programming, showmanship and promotion.

And thus, despite even the handicap of a definitely third (from a national standpoint) ABC, a Jim Hanrahan in Cleveland takes the prime time measure of the competing Storer (CBS) and Westinghouse (NBC) outlets with a 37% share of audience from 7:30 to 11 p.m. to qualify as the No. 1 ABC affiliate in the country.

Top Five stations of each network, according to the ARB November '63 prime time surveys of the 50 largest markets, are as follows:

TOP 5 CBS AFFILS

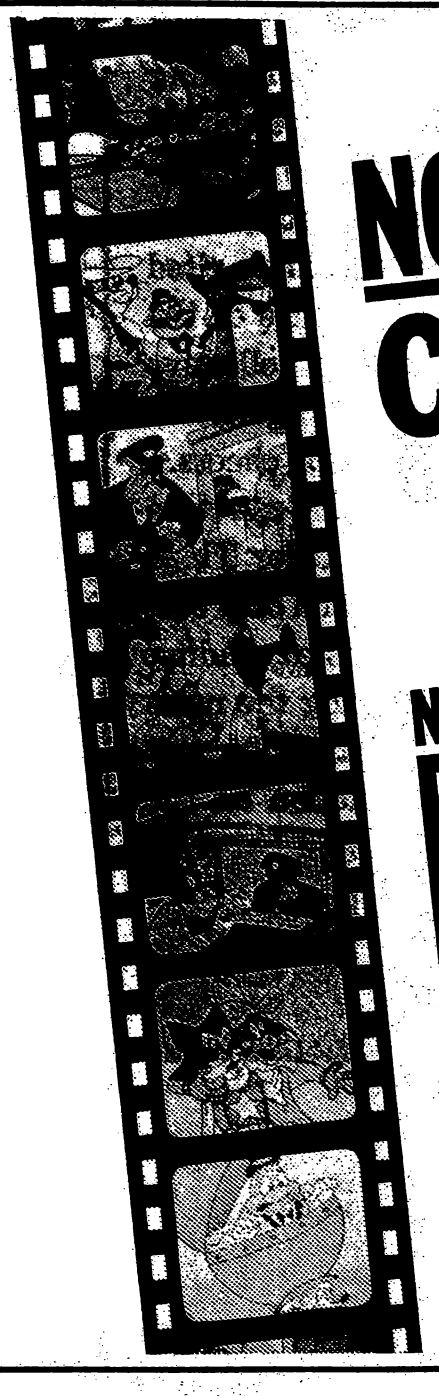
Norfolk	WTAR-TV
Pittsburgh	KDKA-TV
Dallas	KRLD-TV
New Orleans	WWL-TV
Oklahoma City	KWTV

TOP 5 NBC AFFILS

Syracuse	WSYR-TV
Charleston	WSAZ-TV
Atlanta	WSB-TV
Albany-Schnectady	WRGB
Houston	KPRC-TV

TOP 5 ABC AFFILS

Cleveland	WEWS
Cincinnati	WKRC-TV
Memphis	WHBQ
Milwaukee	WITI-TV
Detroit	WXYZ-TV



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News-on-the-Hour with CBS News Correspondents: Winston Burdett, Ned Calmer, Wells Church, Charles Collingwood, Tom Costigan, David Dugan, Douglas Edwards, Bernard Eismann, George Herman, Richard C. Hottelet, Allan Jackson, Bernard Kalb, Marvin Kalb, Peter Kalischer, Frank Kearns, Alexander Kendrick, Charles Kuralt, Blaine Littell, Roger Mudd, Paul Niven, Stuart Novins, Robert Pierpoint, Dan Rather, Prescott Robinson, Hughes Rudd, Robert Schackne, Daniel Schorr, Eric Sevareid, Neil Strawser, Dallas Townsend, Robert Trout, Charles von Fremd. **"Dimension" Programs:** "The Moscow Scene" with Stuart Novins; "European Diary" with Daniel Schorr; "Mediterranean Notebook" with Winston Burdett; "Sidelights" with Charles Collingwood; "Ask Dimension" with Walter Cronkite; "Better Living" with Douglas Edwards; "The Headliner" with Douglas Edwards; "Woman's World" with Betty Furness; "Fashion Notes" with Edith Head; "The Women of Washington" with George Herman; "At The U.N." with Richard C. Hottelet; "Follow-Up" with Richard C. Hottelet; "The Morning Report" with Allan Jackson; "Dateline" with Richard Joseph; "Calling America" with Peter Kalischer; "Special From London" with Alexander Kendrick; "This Week In Business" with Stanley Levey; "At Your Leisure" with Bill Leonard; "In New York" with Kenneth Banghart; "White House Correspondent" with Robert Pierpoint; "It's New" with Harry Reasoner; "In Latin America" with Bert Quint; "In Hollywood" with Ralph Story; "Science Beat" with Dallas Townsend; "Dear Abby" with Abigail Van Buren; "This Week in Space" with Charles von Fremd; "Personal Close-up" with Mike Wallace.

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The CBS Radio Network

*Representing a 50% sales increase over 1962! And, so far in 1964, sales are 15% ahead of First Quarter, 1963.

From The Production Centres

Continued from page 26

Comedienne-singer **Joan Turner** turns deejay for BBC Radio later this month . . . **Peter Sellers** snared for in-depth Radio interview re his role in "Dr. Strangelove" . . . Technical problems involving the establishment of land lines have caused the building of Associated TeleVision's vidcentre at Coventry to be delayed . . . With the West End legit scene about to enter a "new" phase of music hall, the revival of the on-stage entertainer is also extending to tv. BBC is to launch a new variety "Club Night" series featuring talent from provincial social clubs . . . For the first time repeat edition of the **Rikki Fulton** and **Jack Milroy** show "Francie and Josie" slotted at 5 p.m. on Sundays obliged with a rating of 61 secure seventh place in the STV's top 10 . . . **R. D. Crombie** appointed local sales manager of Anglia Television . . . Radio audience for the BBC pop show "Saturday Club" has now climbed to 9,000,000 . . . Corporation hiked musicians fees following a threatened walk out, and now has to lay out an extra $420,000 a year on tooters . . **Bob Norris,** ABC-TV sales controller, reshuffled the station's provincial sales staff and appointed Dennis Conway as Midlands Ad manager.

IN WASHINGTON

WMAL-AM-FM-TV initiated a master broadcast time agreement providing for permanent contracts for time buyers. First agency to sign the new pact was Kal, Erlich & Merrick . . . Education, housing discrimination and public housing will be the topics on upcoming segs of WTOP-TV's "City Side." Among the interview guests will be U.S. Commission of Education **Francis Keppel,** local civil rights leader **Rev. Walter Fauntroy** and U.S. Public Housing Commissioner **Marie McGuire** . . .

When Republican Presidential candidate **Sen. Margaret Chase Smith** of Maine appeared on "Face the Nation" Sunday (2) she was interviewed by a constituent—CBS correspondent **Paul Niven,** a native of Brunswick, Me., who first met the Senator in 1942 on a student visit to D.C. from Bowdoin College . . . WMAL-TV pub affairs show "Close-Up: Child Beating," aired on Dec. 1 has seen results. **Rep. Abraham Multer** (D-N.Y.) introduced legislation in the House aimed at checking such abuses.

IN BOSTON

WHDH-TV preeming series of eight programs from as many countries with "England: Puritan Versus Cavalier" Saturday (8) at 11:30 p.m., and **Bob Cheyne,** promosh manager; **Joe Costanza,** p.r. chief, hosted tv eds at Jimmy's Harborside for advance screening . . . WBZ-TV newsman **Gene Pell** will report "Eyewitness News/11 P.M." starting Monday (10) replacing **Jim Jensen,** who ankled to news staff WCBS-TV, New York. **Mort Dean** reports the 6:30 and 11 p.m. "Eyewitness News" programs on Saturdays and Sundays formerly handled by Pell and Jensen . . . **Jack LaLanne** is coming back on WNAC-TV beginning Monday (17). Thousands of letters, were mostly from distaff side, received at the station after LaLanne's program was dropped, and station is bringing him in for press confabs week of March 22 . . . **Mrs. Rochelle Most** of Marblehead, winner of WNAC-TV's "Girl Talker" yak yak contest, gets on **Virginia Graham's** "Girl Talk" show Feb. 17 with guests **Tessie O'Shea** of "Girl Who Came to Supper," and **Kay Stevens** . . . **Haywood Vincent** guests cartoonist **Al Capp** and **Dr. David Manning White,** BU, on his WNAC program in a discussion of Capp, Friday (7), 2:15 p.m. . . . **Bob Bassett** hosts hypno act **Sam Vine** on his WTEV "Community" show, Channel 6, New Bedford.

IN ST. LOUIS

KMOX-TV will tape a "Montage" program titled "The Artist at Work" before a gathering of luncheon guests in the ballroom of the Statler-Hilton on Wednesday (5). The event will be staged as a "salute to working women" and program will be telecast on Sunday (9). **Mark Russell** is producer-host of "Montage" . . **Jack Buck,** KMOX radio sportscaster and anchor man for "At Your Service," will host the Globe- Democrat's annual spring fashion show at Kiel Aud. . . . Former boxer **Henry Armstrong** slated as a Thursday (6) guest on **Russ David's** "Playhouse Party" on KSD radio . . . Same outlet picked up the five-minute sports shows packaged by **Pee Wee Reese** . . . KFUO has set a p.a. series titled "Society In Crisis" for a seven week Sunday ayem run . . A portion of the "CBS Reports" documentary—"The Catholics and the Schools"—will focus on St. Louis' Mary Magdalene elementary school . . . KSD-TV will veto NBC's "You Don't Say" program effective Tuesday (18) and fill the slot with "Stump the Stars" repeaters . . **Hans Conreid's** "Great Voices From the Great Books" tv series hooked by KTVI-TV.

IN PITTSBURGH

Red Donley, sports director of WIIC, is now doing the weather at 11:10 p.m. in the station's "Dateline '64" series of news, sports and weather. He formerly did all sports in this time period but he now gives the top sport headines within the news period of the 11 p.m. show the same way **Bill Burns** does it on KDKA TV. This leaves **Ed Conway** of WTAE with the only full five minute sport show in town after 11 p.m. . . . KDKA TV will do a live telecast of the University of Pittsburgh's Winter Carnival for viewing on its Sunday afternoon, "Assignment Pittsburgh." . . . Reruns of "The Rifleman" are now being run six times a week on KDKA TV . . . **Bill Jennings,** with KQV since 1959, has been named news director of the station, succeeding **Alan Boal** who left to become a Latin American correspondent for ABC News . . . The first winner of the **John Reed King** talent hunt on KDKA TV, **Nina Stewart,** was presented at Kramer's Restaurant on Monday (3) by **Don Brockett,** Pitt writer and avant garde comedian. Brockett is the emcee at Kramer's and produces the room's intimate shows . . . Baseball Hall of Famer **Pie Traynor,** sports director at KQV, is doing a new show each morning at 8 a.m. on the show by answering sports questions sent in by listeners.

IN PHILADELPHIA . . .

Frank Hall, special affairs director for WRCV, named tv-radio chairman of Educational Week for the Blind . . ."Understanding the Stock Market," an investors round-table moderated by **Dr. Gerald E. Warren,** Temple University prof, preemed on WHYY (3) . . . **John Lauer,** formerly with WSYR, WSYR-TV, Syracuse, appointed sales account exec for WCAU. He replaces **Jack Baker** who joins staff of WCAU-TV . . . WHAT deejay **Jerry Blavat** adds a syndicated session, over stations in Pottstown, Trenton and Georgetown, Del. (22) . . . **Gene Kelly,** "voice of the Phillies" for over 10 years and the play-by-play broadcaster of the Cincinnati Reds with **Waite Hoyt** the last two years, joins KMOX, St. Louis, for a daily sports round . . . WIBG received one of the 44 gold medals given at the 1964 Printing Week Best-of-the-Year Awards Banquet

IN SAN FRANCISCO

"Big West Jamboree," one-hour live town and country music show featuring **Blackjack Wayne** and the **Roving Gamblers,** hootenanies off Saturday (1) on KTVU . . . KNBR radio taking newspaper ads to point out it has contributed $304,645 worth of broadcast time to "charitable educational and cultural needs" of the Bay Area . . . Mayor Shelley joining Gov. Brown in proclaiming "California Youth Symphony Day" in recognition of KCBS Radio's 'Music Till Down' concert.

IN DETROIT

Patrician Carrier, WXYZ-TV's entry in the "Miss Farmer's Daughter USA" contest, was the winner over seven other entrants from other cities, and has won a role in "The Swinger" episode of ABC's "The Farmer's Daughter" show . . . CKLW-TV celebrated the 35th anniversary on radio and tv of "Popeye and His Pals" . . . **Ed McKenzie** interviewed **Karl Wallenda** of the Flying Wallendas highwire act on WXYZ-TV's "After Hours" show . . . Former Secretary of the Army and former Republican Michigan Governor Wilbur M. Brucker and Richard H. Austin, Democratic topliner in the state, will square off on the re-apportionment of the state's voting districts on WWJ-TV's "Town Meeting" show this week.

IN CINCINNATI

Claude Sullivan, v.p. and general manager of Bluegrass Broadcasting's WINN-Radio, Louisville and former sportscaster for WVLK, Lexington, Ky., has signed as assistant to **Waite Hoyt** in announcing Cincy Reds' baseball games on the 84-station Burger Beer network. He succeeds **Gene Kelly** who moves to KMOX, St. Louis after two seasons in the tandem slot. Midland Advertising Agency is the employer . . . An out-of-court settlement in the $14,000 suit of **George Bryson,** former telecaster of the Cincinnati Baseball Club, for alleged unpaid contractural arrangements, was reported last week in Kansas City. He claimed money due for the years 1957 through 1959 . . . WZIP is reviving radio mystery thrillers of yesteryear. General manager **Harold Perry** includes "The Shadow" and "Greeen Hornet" among the dramas now heard at 2 p.m. Monday through Friday and daily at 5 p.m. . . . Crosley Broadcasting has upped **Tom Comerford** from salesman to manager of its N.Y. sales office.

IN MINNEAPOLIS

Mutual Broadcasting System switched its local hookup from WPBC to WLOL Saturday (1). Web is owned by Minnesota Mining & Manufacturing Co., St. Paul . . . KSTP-TV aired colorcast documentary on Scuba diving for artifacts Sunday (2). Show, "A Plunge into the Past," was filmed and edited by KSTP photo chief **Skip Nelson.** Minnesota Historical Society was sponsor . . . **Don Swartz,** president and g.m. of 20th-Fox's KMSP-TV, named chairman of the Variety Club Heart Assn. . . . **Tyrone Guthrie** Theatre's new associate designer is **Lewis Brown,** former NBC-TV costume designer. Brown's credits include "Arthur Murray Party," "Howdy Doody" and "Young Dr. Malone" . . . KRSI fed its coverage of Memory Music Ball at the St. Paul Hotel to ABC Saturday. **Fran Allison** and **Inger Stevens** were among guest stars appearing . . . Tagged "the world's tallest structure," new 2,063-ft. tv tower of KTHI, Fargo, was dedicated Saturday. Located between Fargo and Grand Forks, tower will permit coverage of 100 miles in all directions . . . KTCA-TV, Twin Cities educational station, seeking $20,500 from public in third annual fund drive

John Vrba

Continued from page 27

work stations away from the mother nest? "It was a simple matter of paying them more for their time than the networks. For instance, I gave them 40% of the commercial load against the networks' 28%. The charge per minute on a national basis was $20,000 a minute against the web charge of $41,000 for college football, $30,000 for American League pro football and the current asking price of $56,000 for the National League gridders.

Next on Vrba's agenda are the Canadian League pro football games, for which he has a handshake agreement. When Bob Naud tried to sell him the Davis Cup tennis matches, Vrba smiled a polite negative. Vrba will be in N.Y. this week talking to Madison Square Garden and other fight promotions now that ABC-TV has dropped the fisticuffs. He also has a date with Gillette, said to be ready and willing to go along.

Vrba has organized his Fourth Network with a complete roster of knowledgeable aides, with banking interests to provide the guarantees.

Lighting Up N.Y.

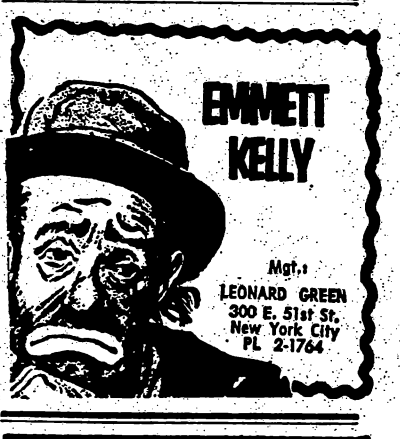
Continued from page 25

word," "Nurses," "Carol Burnett," "The Reporter," "Jackie Gleason," and "Defenders."

It's acknowledged by the web that Gleason is shopping around to do his regular Saturday night show from warmer climes, but the conviction of web brass is that Gleason won't be able to find the facilities he needs other than in N.Y. Inclusion of "CBS Reports" in the rundown is (1) because its regularly scheduled pubaffairs outing and (2) its slotted in prime time. Of course other webs will have N.Y. originated pubaffairs specials and before the tentative schedules are set, there may be a few other N.Y. originations.

What stands out dramatically, though, is that 11.5 hours of the 25 hours in the CBS-TV schedule for '64-'65 will originate from N.Y.

Mgt.: William Morris Agency



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PLaza 1-6655
Sardi's
234 W. 44th ST. NEW YORK
LA 4-0707

PHOTOGRAPHER
of national advertisements would like to build up his file of non-professional models. We are interested in men, women and children. Please send your composite to
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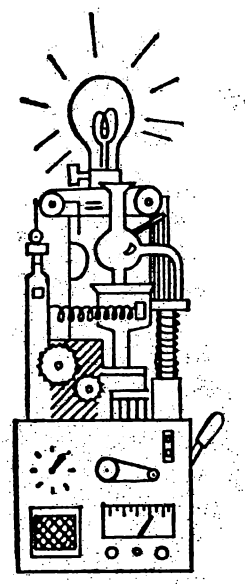

What is it?

We don't know. Couldn't care less.

But we *do* know that if you advertise it on KSTP-TV you can sell it . . . and plenty more like it.

The Northwest's *first* TV station, KSTP-TV effectively and economically *sells* a market of 810,800 TV families and over *Five Billion* in spendable income.

KSTP television 5
100,000 WATTS NBC
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SHOCK!
72 OF THE MOST FAMOUS HORROR FILMS OF ALL TIMES!
The original great horror films that made motion picture and TV history . . . *are still making TV history from coast-to-coast!*
Available only from
SCREEN GEMS, INC.

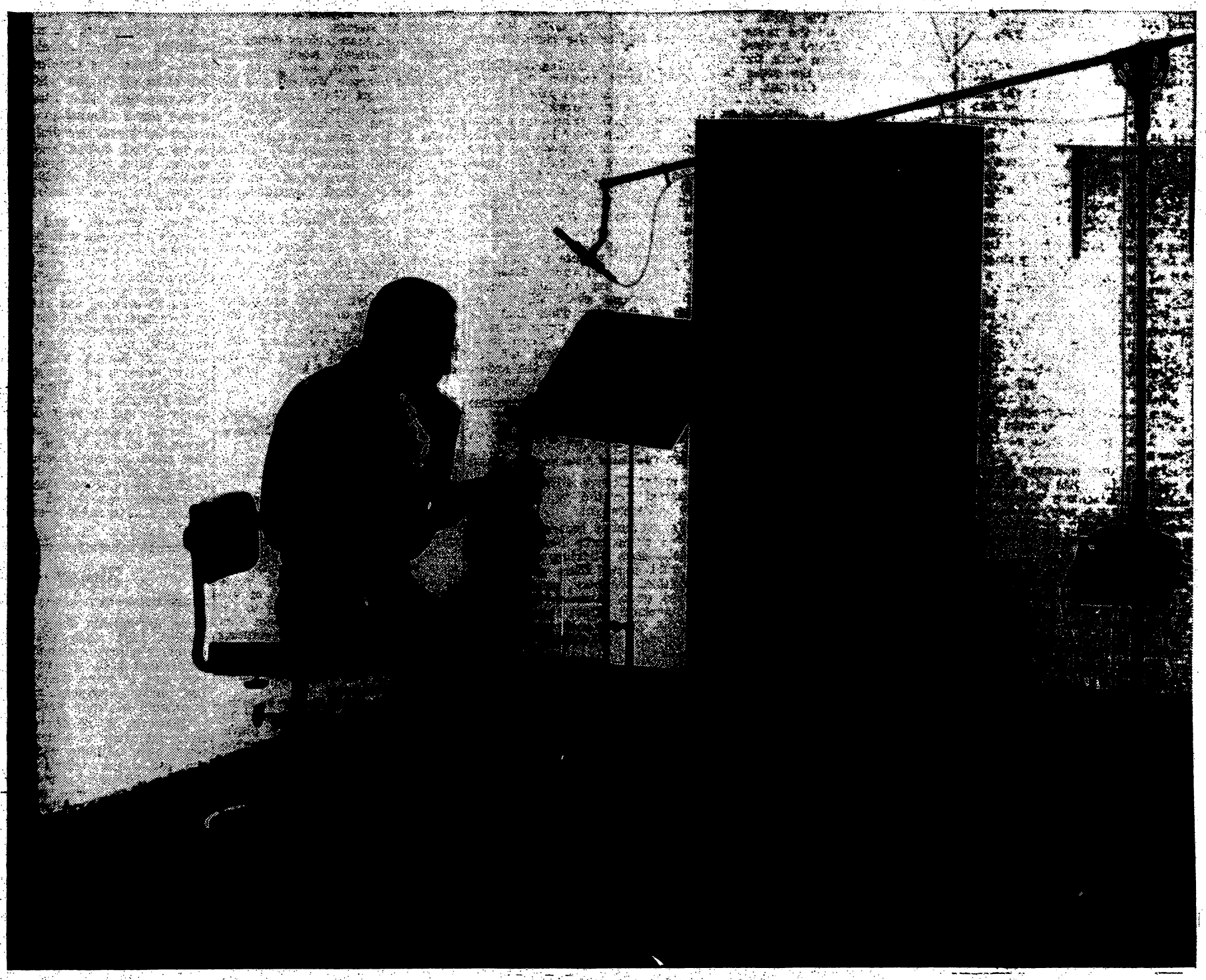
Monte Carlo

Continued from page 24

Gabler," of Talent Assoc., BBC and Paramount Ltd., were thought too theatrical while the sharpest was considered David Wolper's "The Yanks Are Coming," a clever compilation of America in the First World War.

Still the U.S. showed well within the context of the fest. And the best entry, as far as most press people queried went, the "East Side West Side" skein seg "Who Do I Kill?" got nothing, even its dramatic sureness and incisive look at American race pressures, plus the thesping, were felt outstanding.

Now...a new EASTMAN Sound Recording Tape!



LISTEN...New "R"-type Binder Assures Long-Term Sound Clarity...

AT LAST, a much superior binder—one that provides a super-smooth, tough, homogeneous oxide layer which dramatically suppresses tape noise and intermodulation distortion! You'll notice this in the new sound clarity.

At the same time, extremely abrasion-resistant, it prevents oxide build-up on the recording head, assures long-term excellence of performance.

Equally important are outstanding magnetic characteristics which make possible two superlative tapes of widely different performance characteristics: a superb low-noise, *high-output* tape and an extra *low print-through* tape.

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MORE CONVENIENT: A continuously repeated permanent legend on the back of the tape offers a means of indexing.

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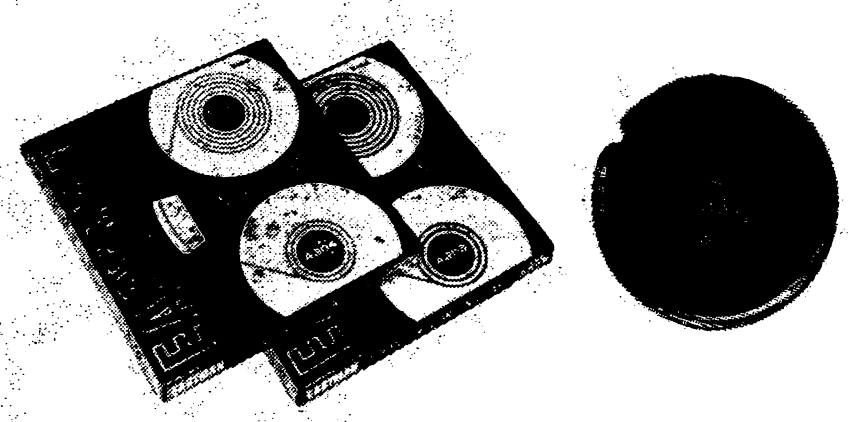

For fast threading and extra convenience—the unique, handy, Thread-Easy Reel with indexing scale and built-in splicing jig.

For details, see your electronic supplier or write:

Magnetic Products Sales

EASTMAN KODAK COMPANY

Rochester, N.Y. 14650

Russian Roulette In L.A.

Continued from page 26

duced percentage of program dominated by politics from 99% to 95%.

KABC's Jack Wells, whose salary-plus percentage of ad gross deal will garner him between $30 and $5,000 a year, avers that he conducts show on a tongue-in-cheek basis as much as possible. When show drifts into more serious waters he says that he never expresses an opinion unless asked to do so by caller. "I'm a middle of the road guy," he says, "Who am I to form opinions for someone else." Wells describes his average listener as a "little old lady from Pasadena who wears tennis shoes."

All of the group express awe at the almost God-like position in which they sit, one in which they are constantly called upon to pontificate on all possible subjects as well as often being asked to mediate personal difficulties of callers. Additionally, they shoulder, at least partially, responsibility for potential affect on the impressionable of opinions expressed by people whose qualifications as the experts they often claim to be are, at best, unknown.

Wells, for one, however doesn't see possible influence of his show as a danger. "Anybody who can be influenced by the program can be mislead by anybody, anytime." He ses his show as "strictly entertainment" in any case.

Pyne believes his show a three ply combination of "information, public service and entertainment". Acknowledging that his opinions and judgments "can't always be right", he says that he can only hope that "I will never say anything wrong for the American people."

Says Hunter, "If it could be statistically known what effect we have it would be pretty scary." To minimize any possible harm of programs he feels the type of participant can be, to a degree, regulated. "It varies according to the way you handle the show. You can attract nuts or the more intelligent. Joe's (Pyne) method of putting people down with insults has got to attract the nuts; he needs idiots so he can put them down".

Michael Jackson is a 29 year old Englishman who put in 11 years in South Africa as a deejay prior to coming here via San Francisco. He sees his show in terms of the BBC motto which, paraphrased, sets network's goal as: "To entertain, to enlighten, to inform." Jackson believes that "the impulse to take yourself too seriously" must be resisted along with urge to "talk down to people because they're talking up to you."

Airing of all of the shows is delayed, via tape, from three to five seconds per FCC edict. This precludes possibility of someone either purposefully or otherwise blurting a profanity on the air. Jackson says he has to make use of tape about once a month.

The FCC closely watchdogs the telephonic shows in terms of its "fair practices" doctrine, this insisting that all sides of all topics be given equal airing. In an election year such as this, proviso is watched with special intensity.

At least one L.A. station looks upon the budding medium with undisguised disdain. KNX, the station which claims local initiation of the argumentative phone-opinion show ("Information Please," launched in 1959) sees talkers as something of a blight. Station's general manager Bob Sutton claims its informational format it calls "Curious Radio" is much more of a meaningful contribution than "the indiscriminant use of people just gabbing and saying nothing". Frankly, he feels phone shows are by now "a little tired."

Pyne is the first to admit the "sensational" is an integral part of his show. He declares that if asked to describe what line of work he's in he says, "I do controversy," but he adds, "I never say anything I don't believe."

Thought he maintains that he has never been bounced off a show for his opinions, Pyne has parted with employers under decidedly "unamicable" conditions. His affiliation with KTLA (then Paramount-owned) was severed, he says, over dispute on split of show's revenue, supposedly a 50-50 divvy. He states that his recent stormy departure from KABC stemmed from ABC-TV's beaming of Howard K. Smith's "Political Obituary of Richard Nixon" which included comments of Alger Hiss. Following it, Pyne told his listeners that he was "ashamed to work for the same company."

FILM EDITORS

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Jackie Gleason

Continued from page 24

Peekskill Enterprises. Not all of them are in the comic vein. One project, for which CBS-TV has put up money, is a 90-minute series called "The Big Operator," dealing with a high powered public relations man. Gleason said he would like to get novelist John O'Hara to do the script.

Another projected series is one starring Frank Fontaine. Compared to a variety format, situation comedy is the easiest to write, Gleason maintained.

The comic is scouting locations outside of N. Y., hoping to originate his show in warmer climes next season. He says he's getting great cooperation from Miami, but he has yet to find the right theatre layout.

His 15-year exclusive deal with CBS-TV runs another 10 years. Under his deal, he is paid $100,000 yearly whether he works or doesn't, Gleason said. When he does a show under the banner of his Peekskill Enterprises, his company and the network make a deal, his most recent one being for $5,500,000 for next season. That deal calls for the production of 30 hourlong shows and eight repeats. Gleason said, in addition, the network is financing some of his projected series.

Comic paid tribute to Art Carney, Fontaine, and Audrey Meadows for contributing to his success. "This business about discovering them is malarky. They had the talent before they came to me." Stars who say they "discovered" someone usually fought off the agent and grimaced at the ordeal of interviewing the talent, he said.

11,000 Pix on TV

Continued from page 1

'48 major library still remaining untapped for the tv medium is that of Paramount.

It's estimated that about 8,000 pre-'48 titles have been released to television. Striking an average of what these films grossed on television, the poor, good and excellent ones, savvy estimates put the average gross per pic at $50,000. That would put a gross of about $400,000,000 on the pre-'48's.

The better pre-'48's still are being circulated, new deals made following the expiration of licensing deals with stations, thus adding more dollars to what already has been earned.

There are about 3,000 post-'48 titles available to tv, according to estimates. Striking an average gross per pic, again considering the poor, good, and excellent, the average gross is in the neighborhood of $125,000. That would represent some $325,000,000 grossed by post-'48's on tv to date.

The average of $125,000 for post-'48's is considerably lower than what can be secured for good product of the majors today. The average, though, is weighed on the lower end by not-so-hot foreign and domestic product. Good major product currently can earn as high as $200,000 per pic in U.S. syndication. If a network deal is secured, prior to market-by-market selling, as high as $400,000 can be grossed domestically on such deluxe pix in television.

Spiralling Prices

In weighing the grossing performance of post-'48 pix, it should be borne in mind that all pix have been riding a spiralling price wave in the television market. The upward price spiral in tv has been caused by a number of factors, not the least of which is the diminishing supply of feature product.

Another factor is the role of NBC-TV, which currently telecasts two features weekly on the network schedule. The two nights of movies will be continued in '64-'65. Thrust of NBC-TV in the market-place of features, which in years past had been relegated solely to individual station buying, has tended to take off additional fresh pix from the station market. This, too, has accentuated the product shortage.

Third factor which is contributing to the post-'48 product shortage is that in more recent years, the number of pix made in Hollywood and in the rest of the world has declined.

Virtually all of the majors today, in light of the diminishing supply of product now and in the forseeable future, are releasing pix in small packages. It's considered likely that the majors, if not the indies, will retain a three year spread between theatrical and tv exhibition.

Whatever the future holds—and in terms of tv grossing potential, it's excellent—pix to date on tv have grossed nearly three-quarter-of-a-billion dollars, an astounding figure.

Indianapolis — William R. LaBorde has been named program director for radio station WNDY here.

Television Reviews

Continued from page 31

the emotional impact that excites, arouses or angers.

It was an inauspicious debut for Harold Wallace's newly formed documentary unit, and that's regrettable because Wallace and his associate Scott Craig have several times demonstrated their ability to do vital and significant television work. If they mean to make the most of the once-monthly prime time period made available to them, they'll have to get out of this cut-and-dried documentary groove.

Their work on "Unwed Mother" suffered also from the choice of Lee Phillip as reporter, yclept hostess. She's an intelligent and compassionate interviewer, and a topflight tv personality, but somewhat too ladylike and altogether too fashionable to be doing the leg-work on sordid subjects. Not that she doesn't handle herself expertly; she's just dressed wrong for the occasion, and out of key. *Les.*

---

10 INNING BILLIARDS
With Sam Molen, host, Jerry Davis, Commentator, Director: Norman Bernauer
30 mins., Sun. 1:30 p.m.
PARTICIPATING
WDAF-TV, Kansas City

This show introduces pocket billiards as an entertainment-sport to television perhaps the first in the nation to attempt this on a regular basis. The ascendancy of billiards as a popular participant sport via the increasing number of home tables and the blossoming of billiard parlors adds topicality to the show. It is this very aspect that the King Louie Lanes is attempting to foster in producing the half hour in its new and chi-chi Cue Rom at its extensively remodelled establishment here.

The competitive factor is introduced in the specially devised 10-inning match, with each player limited to a run of 10 per inning, except the final inning when 20 is allowed. The game played is the popular "14 and 1" call shot, and the players are entered eight to a bracket competing in elimination fashion for a $25 savings bond for each match, with a watch to the bracket winner. A championship play-off of bracket winners may emerge later, as King Louie has taken the plunge with contracts to produce the show for a year.

The tv advantage of the close-up is played full scale under the guidance of director Norman Bernauer and technical director Harold DeGood of the WOAF-TV staff, a great improvement over watching these matches from the far back spectator seats at ringside. Sam Molen as the host is a fortunate choice, for he's widely known as a veteran sportscaster in the midwest, and is also continuing his "Bowlin' with Molen" into its 10th year. He handles the commercials of the participating sponsors of which there is no shortage.

Alex George as the referee calling the shots also is a prominent sports figure, officiating in football, basketball, baseball and tennis, in addition to this new role. Jerry Davis is the commentator and an expert player on the staff of the producing company, giving the fine points of cue ball position, english and all that. In its fourth week the show seems well launched, and already is quite watchable. *Quin.*

REPERTOIRE WORKSHOP
(Great Gettin' Up Mornin')
With Don Marshall, Nichelle Nichols, Pauline Myers, Jeff Burton, Van Whitfield, Davis Roberts, Kimberly Sanford, Marc Dymally
Producer: Joe Scully
Director: Dick Franchot
Writer: Ann Flagg
30 Mins., Wed., 8 p.m.
KNXT, Los Angeles, (tape)

What could be more pertinent or poignant a subject for contemporary dramatic exploration than the plight of a Negro couple about to send their six-year-old daughter off to an all-white grammer school under hostile circumstances? And yet this commendably-motivated entry of KNXT's "Repertoire Workshop" series lacked the dramatic clarity and philosophic eloquence necessary to hit the viewer with the proper emotional impact. Call it, then, a stab in the right direction, but only a surface scratch where deeper penetration was needed.

Negro playwright Ann Flagg's one-acter, pleasurably uninterrupted by commercials, hastily examined the tense situation in the home of a young Negro dentist who, together with his wife and in spite of continual threat from the local bigots, has decided to send his child off to the white school. Unfortunately, Miss Flagg's characters never seemed to come into sharp focus and her dialog tended to be stilted, hollow and self-conscious. What might have been an incisive, uplifting, significant story of our time simply failed to come off with any power.

Don Marshall and Nichelle Nichols performed with feeling and sincerity as the parents, although the latter fluffed several lines. Pauline Myers came through nicely as the wife's mother, who was opposed to sending the child to the white school on the strength of the couple's "convictions." Others in the cast, most of them capable, were Jeff Burton, Van Whitfield, Davis Roberts and moppets Kimberly Sanford and Marc Dymally. Dick Franchot's direction for producer Joe Scully seemed uneven.

For all its flaws, the program represents an intent and an effort that must be applauded. At least it is grappling with a major and ticklish issue of our time. In the play-it-safe world of television drama, that in itself is an achievement. *Tube.*

Storer

Continued from page 27

more dependable than the local studies. Like many other broadcasters, we have had our share of differences with the rating services, and in some technical areas they have convinced us of the soundness of their position.

"However, there are some fundamental areas in which our stations own intimate contact with the radio and television public over a 35-year period, supplemented by our own researeh in depth is just as reliable, if not more so, than that of the rating services . . ."

Viewers, he said, simply do not have an accurate identification comprehension of television call letters . . ."

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OFFICES, STUDIOS, SHOWROOMS
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By Appointment Only
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Mantovani's 'Kismet,' Arnold's 'Folk,' Fitzgerald's 'Blues,' Hester's 'Life,' Fontaine's 'Sweet' Top New LPs

"KISMET" (London). The rich and melodious score that Robert Wright & George Forrest developed out of the themes of Alexander Borodin for the Broadway musical "Kismet" (1953) gets a spectacular sound workover in this new treatment led by Mantovani's orchestra and Robert Merrill, Regina Resnik, Kenneth McKellar, Adele Leigh and Ian Wallace as lead vocalists. Its' recorded in London's Phase 4 stereo technique so it has many audio high points to embellish the work of the orchestra and the singers. The treatment is colorful and lush, and such memorable items from the show as "Stranger In Paradise," "Baubles, Bangles and Beads," "And This Is My Beloved" and "Not Since Nineveh" really take hold. It's a standout addition to the showtune shelf even for those who already have the original Broadway cast album on the Columbia label.

EDDY ARNOLD: "FOLK SONG BOOK" (RCA Victor). Veteran country singer Eddy Arnold is still one of the most satisfying folk singers around. In this entry, backed by the Needmore Creek Singers, he delivers in an effortless, lyrical style on a fine collection of folk-flavored numbers. Arnold is at the top of his form on such tunes as "Time's A Gettin' Hard," "Gotta Travel On," "The Songs of The Coo Coo" and "Blowin' In The Wind."

ELLA FITZGERALD: "THESE ARE THE BLUES" (Verve). Ella Fitzgerald is not essentially a blues singer, but she can supply all the required inflections to this elementary jazz idiom. In this offering, she takes a group of blues standards and whips them into an attractive confection which makes up in vocal expertise what it often lacks in tragic feeling. Miss Fitzgerald is standout on such numbers as "Jailhouse Blues," "See See Rider," "Cherry Red," "St. Louis Blues" and "Hear Me Talking To Ya." She's backed by a solid small jazz combo.

CAROLYN HESTER: "THIS IS THE LIFE I'M LIVING" (Columbia). Carolyn Hester is a folk artist with commercial pull. She's pure and authentic but she's not esoteric and therefore can draw a wide audience to this roundup of delightful and varied folk items. With music directed by Milt Okun and disk production supervised by John Hammond, Miss Hester is working with the benefits of two boys who really know their folk stuff and she doesn't let them down. Some of the standouts in this collection are "Brave Wolfe," "Come, O My Love," "Coo Coo" and the title song.

"FRANK FONTAINE SINGS 'HOW SWEET IT IS'" (ABC-Paramount). This is another potentially winning set from Frank Fontaine, who leads the dual life of comedian and straight vocalist on Jackie Gleason's weekly tv hour. The show has catapulted him into a click series of disks for ABC-Paramount and this fits the same smooth ballad groove as the previous platters. As usual, emphasis is on standard items. For the outing, however, one new tune, penned by Gleason and Irving Caesar has been added, called "How Sweet It Is," which is one of Gleason's tag lines on his show. Fontaine does his usual deep-throated job here, with arrangements by Sid Feller and Bill Stegmeyer adding plusses.

"THE BEATLES" (MGM). Britain's click combo, The Beatles, which is formally tied to Capitol in this country, is turning up on various labels via recordings from sundry overseas diskeries. This one comes to MGM by way of the German Polydor series, but in all cases, the group's rocking remains intact in a pop style that has been dominant for over a decade and promises to keep right on going. In this set, The Beatles are spotlighted only on three vocals, "My Bonnie," "The Saints Go Marching In" and "Why," all primarily a showcase for Tony Sheridan. The rest of the set is filled out by slices by a couple of other rocking groups, The Beat Bros. and The Titans. It hardly adds up to a set that can justify its title.

"WOODY HERMAN: 1964" (Philips). The big Woody Herman band continues to turn out a swinging sound and it is well captured on this LP. Both big, driving uptempo items and lusty ballads are displayed, giving Herman and his unit another top outing. Tunes range from the familiar "Deep Purple" and "A Taste of Honey" to some less known jazz pieces. All score with strength and polish, mixing blaring highs with skillfully-blended lows for hefty impact. It adds up to a fine jazz disk which should do well both among programmers and retail customers.

EDMUND ROS & HIS ORCH: "NEW SOUNDS ON BROADWAY" (London). Latino orch leader Edmundo Ros has taken a set of tunes from new Broadway shows like "Chips With Everything," "Jennie," "110 In the Shade," "Here's Love" and "Girl Who Came to Supper" and dressed them up in a swinging Latin sound for this LP. Present are various Latino rhythms from bossa nova to cha cha. The result is highly listenable and danceable and likely to draw attention from programmers as well as shoppers. Roland Shaw has prepared some fine arrangements of the tunes and Ros gives them full sway.

"HISTORY IN SOUND—1963 YEAR IN REVIEW" (Gateway). There's enough documentation of the events of 1963 on disks now to keep historians and researchers of the future well-informed. This disk document, prepared by Radio Press International, is as good a recap of the past year as any and puts everything into focus via sharp editing of the voices that made history and terse narration by the RPI newsmen. The disk is partitioned under the headings of "The Presidency," "Civil Rights," "Europe and Asia," "The United Nations," "Africa," "Latin America" and "Space and Science, Names In The News." It's a wide range but the RPI boys are on the beam all the way.

ROBERT MANDELL & THE METROPOLITAN POPS CHOIR: "MORE OF THE GREATEST HITS OF BACH" (Laurie). Johann Sebastian Bach gets an unusual jazz beat in the hands of conductor-arranger Robert Mandell. With a swinging rhythm section and the well-tutored voices of The Metropolitan Pops Choir, Mandell has taken a flock of Bach's works and grooved 'em for hip appreciation.

LAWRENCE WELK

Has Another Hit Dot Album!
"THE ALL-TIME GREATS"

The blending of Bach's classical foundation and Mandell's jazz flair is enjoyable throughout.

"GORDON JENKINS PRESENTS MY WIFE THE BLUES SINGER BEVERLY JENKINS" (Impulse). A fine blues package has been assembled here under the guidance of Gordon Jenkins. It spotlights his wife Beverly, who has had an extensive chirping career under her maiden name of Beverly Mahr. Her interpretation of the blues has vigor and feeling and she also displays a keen sense of phrasing. Tooters for the outing are first rate, including Moe Schneider, Jack Sperling, Matty Matlock, Eddie Miller and Al Hendrickson. All these elements combine for a fine session that should please blues buffs.

MERV GRIFFIN: "MY FAVORITE SONGS" (Cameo). Merv Griffin, a pop singer who cut a new niche as host of NBC-TV daytime shows, retains all of his song savvy in his first LP entry. Griffin has come up with a fresh songalong, varying in mood from Woody Guthrie's "Sally Don't You Grieve" to "The Old Piano Roll Blues" and "Marching To Pretoria," among such other oldies as "Rambling Rose" and "I'm A 12 O'Clock Fellow in a Nine O'Clock Town."

"CASPER THE FRIENDLY GHOST" (Golden). One of the staple kiddie faves on tv for some time and in theatres before that has been Casper the Friendly Ghost. Feather Schwartz has prepared a pleasant musical LP about the cartoon character. It has lotsa music and some clever story material to bridge the tunes. The result is a session that should do nicely in the kidisk market. Moppet identification will help get the parents in a buying frame of mind. Although no credits are given, all concerned perform admirably and the sound effects and other elements combine for top effect.

Longplay Shorts

George R. Marek, veepee-general manager of RCA Victor, presented **Sen. Edward M. Kennedy** with the first recording of Mozart's "Requiem" by the Boston Symphony at special ceremonies at the Joseph P. Kennedy Foundation in New York on Friday (31) . . . **Abbey Albert** starting his second year as musical conductor for **Frank Fontaine** . . . The Detroit branch of the Decca Distributing Corp. won the company's "Branch of the Year" award for the most outstanding sales achievement for 1963. **Mario DeFilippo** is sales manager of the Detroit branch . . . **Connie Francis**, MGM disker, follows her current Sahara (Las Vegas) stint with a week at El Juan (P.R.) starting March 5, then with a two-weeker at the Latin Casino, Cherry Hill (N.J.) starting March 30.

Columbia Records will release 24 albums in February, including the original cast album of "In White America" and the first recording of the Brecht Weill collaboration, "Happy End," starring **Lotte Lenya.** Col will also release seven Masterworks albums highlighted by the newest **Vladimir Horowitz recording,** two Latin American albums and 13 pop albums featuring **Barbra Streisand's** third LP . . . **Dick Gersh,** ad-pub director for Colpix Records, has begun a series of spot announcements dealing with "Four Days That Shocked The World" over radio stations throughout the country . . . MGM/Verve set February as **Connie Francis** and **Ella Fitzgerald Month** with a promotion pitch designed to focus extra sales attention on the singers . . . **Woody Herman** inked to do a three-week tour of Swedish Folk Parks.

Folksinger **Theodore Bikel** has been elected a vice president of the Village Independent Democrats, the Democratic club in New York's Greenwich Village . . . **The Smothers Bros.,** Mercury diskers, will act as hosts for the taping of CBS-TV's "Marineland Carnival" Feb. 21-23 . . . **Gabriel Dell,** the former "Dead End Kid," recorded an album for A.A. Records titled "Famous Monsters Speak." One side is devoted to Frankenstein the other to Count Dracula.

RCA Victor launched a special merchandising program for **Eddy Arnold.** Built around the theme "February Is Eddy Arnold Month On RCA Victor," the campaign includes a full-scale national advertising, promotion and publicity campaign which spotlights current and catalog Arnold product, and celebrates the singer's 20th year with the label . . .

Philips is adding to the roster of JFK albums with "Kennedy In Germany", a documentary of the late President's recent visit there narrated by **Howard K. Smith.**

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

NAT KING COLE . . . . . MY TRUE CARRIE LOVE
(Capitol) . . . . . A Rag, A Bone, A Hank Of Hair

Nat King Cole's "My True Carrie Love" (Comet) has a happy folk flair that should delight the spinners and bring it up to payoff levels. "A Rag, A Bone, A Hank Of Hair" (Comet*) is in a more dramatic groove with a good programming potential because of the forceful delivery.*

* * *

JOHNNY TILLOTSON . . . . . WORRIED GUY
(MGM) . . . . . Please Don't Go Away

Johnny Tillotson's "Worried Guy" (B.F.Wood) is a solid follow-up to his "Talk Back Trembling Lips" click and continues his appeal to the teen trade with a beat and a lyric message that the juves will dig for repeat spins. "Please Don't Go Away" (Ridget) sets up an easy ballad mood that programmers will find to their liking.*

* * *

GARNET MIMMS . . . . . TELL ME BABY
(United Artists) . . . . . Anytime You Want Me

Garnet Mimms' "Tell Me Baby" (Sealark†) is another exciting shouter in the style that pulled him to the top before and by sticking to the formula he's sure to do it again. "Anytime You Want Me" (Rittenhouse†) sets up a blues mood that's persuasive enough to pull some spins to its side.

* * *

DONNA LYNN
MY BOYFRIEND GOT A BEATLE HAIRCUT
(Capitol) . . . . . That Winter Weekend

Donna Lynn's "My Boyfriend Got A Beatle Haircut" (Integrity-Nancy) takes good advantage of the current Beatle craze with a cute item that's lively and liltina and sure to keep the young folks happy. "That Winter Weekend" (Integrity-Nancy*) has some okay ballad angles that should pull some play.*

* * *

KINGSTON TRIO
LAST NIGHT I HAD THE STRANGEST DREAM
(Capitol) . . . . . The Patriot Game

The Kingston Trio's "Last Night I Had The Strangest Dream" (Almanac) is a dramatic folk item that makes a plea for peace with telling impact and should get wide attention on all spinning levels. "The Patriot Game" (Tiparn†) gets off another folk message in the effective vocal styling that packs a wallop.*

* * *

PAUL ANKA
FROM ROCKING HORSE TO ROCKING CHAIR
(RCA Victor) . . . . . Cheer Up

Paul Anka's "From Rocking Chair to Rocking Horse" (U.S. Songs) tells of a long-lasting love affair in effective ballad terms that rates a long spinning run. "Cheer Up" (Spanka†) plays up an optimistic message with an infectious rhythm and vocal blending that gets its point across.*

* * *

CONNIE FRANCIS . . . . . BLUE WINTER
(MGM) . . . . . You Know You Don't Want Me

Connie Francis' "Blue Winter" (January†) has the right seasonal touch to get it off to fast spinning start and the slick vocal handling will keep it on the turntables for some time. "You Know You Don't Want Me" (Zeller) has a wistful ballad mood that's made more flavorsome by a standout vocal delivery.*

* * *

COZY COLE . . . . . OL' MAN MOSE
(Coral) . . . . . Christopher Columbus

Cozy Cole's "Ol' Man Mose" (Joy) gives the oldie a hip interpretation that'll pull a new audience to its side and give it another payoff run. "Christopher Columbus" (Mayfair*) is another oldie resurrected with a solid bounce so that the new disk audiences can discover it.*

* * *

THE TOKENS . . . . . LET'S GO TO THE DRAG STRIP
(RCA Victor) . . . . . Two Cars

The Tokens' "Let's Go To The Drag Strip" (Bright Tunes†) is still another entry in the hot rod music race and the boys have enough vocal and instrumental energy to push it to the top. "Two Cars" (Bright Tunes†) points up the tragedy potential of hot-rodding in a style too slow for a spinning payoff.

* * *

MARTY ROBBINS . . . . . GIRL FROM SPANISHTOWN
(Columbus) . . . . . Kingston Girl

Marty Robbins' "Girl From Spanish Town" (Marty's Music†) has a romantic ballad mood and a melodic lilt to get the side wide spinning coverage on all turntable circuits. "Kingston Girl" (Marizona†) is in a warm calypso groove and the spinners will find it hard to resist.

* * *

RAY CONNIFF ORCH & CHORUS . . . . . BLUE MOON
(Columbia) . . . . . Honeycomb

Ray Conniff Orch & Chorus' "Blue Moon" (Robbins) takes the Rodgers & Hart standard for an inventive ride with vocal chorus and orch riding tandem in an unusual but highly listenable manner. "Honeycomb" (Joy*) is a new workover of a happy pop hit of several years ago with the kind of delightful lilt that will draw programming time.*

* * *

JAY . . . . . HOW SWEET IT IS
(Coral) . . . . . I Rise, I Fall

Jay's "How Sweet It Is" (Picturetone†) is a good ballad entry with topnotch production techniques to get him off to a good start as a solo. (He was formerly lead singer with Jay & The Americans.) "I Rise, I Fall" (Tod) has some neat ballad qualities and enough vocal and instrumental flourishes to get it spinning attention.*

* * *

BOOKER T. & THE MG'S . . . . . MO' ONIONS
(Stax) . . . . . Tic-Tac-Toe

Booker T. & The MG's "Mo' Onions" (East Bait†) is already working its way along the spinning circuits in the south and its slick instrumental persuasion should get it a wide turntable spread in jock and juke areas all over. "Tic-Tac-Toe" (East†) is another potent instrumental slice that will draw teen interest because it's a natural for around-the-juke terping. **Gros.**

*ASCAP. †BMI.

EMI's Electrola Winning 10-Yr. Sales Battle in Germany With 25% of Biz

By HAZEL GUILD

Cologne, Feb. 4.

Electrola Corp., in its 10-year uphill battle in the German record field is right up at the top again according to the firm's 1963 report just issued which shows that its disk production climbed 15%.

Not only has the EMI subsidiary revived here, but last year, despite competition from tape recorders and other entertainments, Electrola put out more platters than it did in 1959, generally deemed the biggest year of the postwar record industry in Germany.

Electrola brought out 15,000,000 disks in 1963, of which 40% were LP's. Although the German industry dipped 20% in singles last year, Electrola production in this category rose 17%.

Market for platters usually begins to increase in August. But in 1963 the Electrola "season" was moved back a month to July, and so successfully that many of its 1,000 employees in pressing plants had to work Saturdays and Sundays to keep up with the demand.

Light Material's Upbeat

While portion of light disks to classics is about 50-50 here, the light material was so popular that it accounted for over half of Electrola's sales last year.

Stereos did not at first catch on in Germany, and three years ago represented only about 15% of the market. But Electrola's stereo sales last year boomed to double that, or 30% of the industry's total volume.

Fastest and riskiest part of the record business here is in pop platters, which either make a mint in a few months or fail to cover the pressing costs. Of about 2,000 tunes offered monthy to Electrola in this field, only about 10 make the grade.

In the 1958-'59 period, there were fewer distractions, fewer disk jockey shows and only one television channel, the life expectancy of a hit record in Germany was from 10 to 12 months—considerably longer than in the U. S. But now, with the growing emphasis on the platters, a hit lasts only from three to four months, and the recording firm goes into the black only after sales pass the 10,000 mark.

Singles' 650,000 Sales

Of the 330 single titles that Electrola bought out in the field of light entertainment music last year, one scored 650,000 sales; six brought in 250,000 sales; 12 sold over 100,000 discs and from 40 to 50 sold over 50,000.

The classics generally have a run of from six months to three years in Germany. For instance, Electrola sold 32,000 pressings of Beethoven's "Pastorale" with Furtwaengler conducting, 3,000 with Klemperer and 6,500 with von Karajan holding the baton.

Bestsellers in the LP's are those that reach from 6,000 to 10,000 copies, and are particularly likely to go well in the export business.

Electrola in Germany thus contributed substantially to the sales of EMI, which totalled 25% of the world record business last year. Electrola is one of its major sub-

(Continued on page 46)

UA to Groove Orig TV 'Track of President 1960' Show in 2-Disk Package

The original soundtrack of the tv show, "The Making Of The President 1960," has been set for release by United Artists Records. The show was presented on ABC-TV on Dec. 29.

The package will be a two-record set featuring photographs by Jacques Lowe in the inner jacket. The show, adapted by Theodore H. White from his Pulitzer Prize-winning book of the same title, spotlights the 1960 Presidential campaign and features speeches by the late John F. Kennedy, Richard M. Nixon, Barry Goldwater, Nelson Rockefeller, Lyndon B. Johnson, Hubert Humphrey, Stuart Symington and Adlai Stevenson, among others.

The tv show was presented by David L. Wolper Productions, and produced and directed by Mel Stuart, with narration by Martin Gabel. Elmer Bernstein wrote the score.

The Fourmost to Push More 'Liverpool Sound'

The "Liverpool sound," brought to the U.S. by The Beatles, is due for a further spread here via another English group called The Fourmost. Atco Records has set The Fourmost's disk, "I'm In Love," for release this week.

The Fourmost, natives of Liverpool (home of The Beatles), were also discovered and are managed by Brian Epstein, the man who gave The Beatles to the world. The group's "I'm In Love" side, incidentally, was written by two members of The Beatles, John Lennon and Paul McCartney. The side is currently a topseller in England.

Victor Reshuffles Int'l Liaison Dept.

Dario Soria, division veepee of RCA Victor's International Liaison Department, reorganized his wing last week. According to Soria, the reshuffling was neccessitated by the recent illness of George H. Prutting, former merchandising manager.

Moving into Prutting's post is Richard L. Broderick. Latter will continue to be responsible for special projects which include Reader's Digest and premium records. He'll also continue to be in charge of foreign market analysis, in which he'll be assisted by Fred P. Knobel of the department.

Richard Y. Crum, manager of licensees services, remains responsible for all licensees' services and product control. He'll also be concerned with all matters relating to proper usage of RCA trademarks by record licensees.

Gustl Breuer, manager of artists promotion, will, in addition to his previous duties involving all artists promotions on the pop and Red Seal roster for foreign markets and, as co-editor of RCA Victor's "International Post," be responsible for coordinating U.S. artists' tours abroad; a function formerly handled by Prutting.

Broderick, Crum and Breuer will report directly to Soria and during the latter's absence from the New York office, Broderick will be in charge of the International Liaison Department.

Current plans call for Prutting's return to the Victor division in a new capacity, directly concerned with sales and promotion of international records in the U.S.

JOHNNY MARKS' NBC CHRISTMAS TV SPECIAL

Johnny Marks is writing the score for a one-hour musical Christmas tv special in color being produced by Videocraft International Ltd. on film. It will be sponsored by the General Electric Co.

The show, which will be beamed on NBC-TV near Christmas, also will be available for foreign countries.

There will be eight songs; seven new tunes in addition to "Rudolph The Red-Nosed Reindeer" and background music which will include "Rockin' Around The Christmas Tree" and "I Heard The Bells On Christmas Day."

The score will be published by St. Nicholas Music, firm operated by Marks.

France's 38,000,000 Disks In '63, Half of 'Em 45s

Paris, Feb. 4.

It is estimated that 38,000,000 records were manufactured in France in 1963 and half of them were 45 rpm types. Since the latter are mostly pop and dance disks, it again points up the importance of young buyers to the industry.

About 40,000,000 platters are expected to be pressed this year. A 45 sells for about $1.70. Classics and standards also have a solid market.

Oakland Reming NAN

Hollywood, Feb. 4.

Ben Oakland, production and talent coordinator, heads up NAN Records locally, new recording label set up by Cappe Enterprises Inc., of Chicago.

Initial releases are an album of Rudolf Friml playing 12 of his own compositions, single by Tony Martin and organ instrumental by Bob Mitchell. Also, instrumental by Oakland's orch and a Cappe Enterprises children's record-book featuring Chi singer Buddy Charles.

Beatles a Sellout At Carnegie Hall 2-Wks. In Front

The first New York appearance of The Beatles (two performances at Carnegie Hall on Feb. 12 were sold out within hours after the tickets went on sale Monday (27). Stage seats were added for both performances.

With ticket demand continuing at an accelerated pace long after the Carnegie tickets were gone, Walter Hyman, head of Theatre Three Productions, promoters of the concerts, phoned Brian Epstein, manager of The Beatles, in Liverpool in an attempt to persuade him to allow Theatre Three to present The Beatles in an additional concert that afternon at New York's Madison Square Garden. Despite an offer of $20,000 for the additional concert, Epstein turned it down.

Meantime, Capitol Records has scheduled an on-the-spot recording of the group's Carnegie concert. Voyle Gilmore, Cap's artists & repertoire vicepresident, will fly to New York to produce the recording. The album, to be called "The Beatles at Carnegie Hall," will be scheduled for release around April.

On the legal front, two courts, Circuit in Chicago and N. Y. Federal Court, have handed down temporary injunctions restraining Vee Jay Records from distributing, making or selling recordings by the group.

In N. Y. Federal Court, a Vee jay suit against Capitol and Swan is still pending. MGM has also entered The Beatles sweepstakes with a single and an album out of its DGG catalog. So far nobody is suing MGM.

BOBBY WEISS DIGGING FILIPINO MUSIC SCENE

Manila, Feb. 4.

Bobby Weiss, now heading his own International Holding Co., Ltd., devoted to global representation of recording companies and various phases of the music business, is here for discussions with local business execs.

Surveying the Philippine music scene, Weiss is checking local record companies, radio and tv stations, etc., as to future for American artists, records and music in the Philippines as part of a special project.

Weiss held talks with the Villar Bros., Luis and Manie, owners of the largest record company in the Philippines, Mereco, Inc.

He also met with local attorneys regarding the piracy situation in the Filipino market—especially concerning the local printing of shreet music without payments to the original copyright owners.

Check Irving Mills At Doctors' Hosp, N.Y.

Irving Mills, executive vice-president of Mills Music, is in New York's Doctors' Hospital for a checkup. He may be in for a couple of weeks.

Vet music man came east on business and also as part of his 50th anniversary celebration. He and wife Bess hosted several Gotham parties for staff and friends. They had been on an extended globetrot since last November.

Vacationing brother-partner Jack Mills, prez of the firm, was told it was not necessary to interrupt his Puerto Rico vacation while the younger fre a is doing the hospital rest-cure bit.

RIAA Urges House & Senate Units To Help Repeal Disks' Excise Tax

The Record Industry Assn. of America (RIAA) has filed comprehensive statements with the House Ways & Means Committee and the Senate Finance Committee petitioning for repeal of the Federal Excise Tax on phonograph records.

The statements emphasize that the excise tax on records is discriminatory since it is imposed on a product, largely cultural and educational in character, which is in competition for the consumer's dollar with books, sheet music and other art forms and communications media on which an excise tax is not imposed.

The RIAA points out, moreover, that the tax on records, originally imposed as an emergency wartime measure in 1941, now accounts for less than 1% of the total excise taxes collected annually and that the expense to manufacturers of collecting and accounting for the tax almost equals the sums collected by the government.

If the excise tax is revealed, the Government should make a substantial recovery through increased record sales resulting in higher income tax payments, RIAA contends.

Tracing the history of excise tax on recordings, the RIAA statements note that the tax was originally imposed in 1917 to help support the cost of World War I. It was repealed in 1921, re-imposed during the depression in 1932 and repealed in 1938, levied again in 1941 and continued until today.

The RIAA cites a statement by the House Ways & Means Committee in 1938 recommending repeal of the excise tax on records which said: "Its revenue is small and since the product is used to a considerable extent for educational and cultural purposes, its continuation is deemed inadvisable."

Pointing to the many areas in which records are used for cultural and educational purposes, RIAA's statements declares that "a random perusal of the catalogs of record manufacturers will disclose that the content of records is as broad and varied as the subject matter to be found in books and certainly more so than that offered by sheet music or piano rolls" on which there is no excise tax today.

Decca Steps Up Drive Into Deluxe Disk Market

Decca Records is expanding its drive into the deluxe disk market with the addition of four packages to its "Best Of" series. The two-disk packages feature Count Basie, Jessie Crawford, The Weavers and Red Foley.

Previously released in the "Best Of" deluxe series are such stars as Al Jolson, Peggy Lee, Ella Fitzgerald, Alfred Apaka, Patsy Cline, Judy Garland and Bing Crosby, among others.

The deluxers are spotlighted in Decca's February release which also is putting special emphasis on 11 new country & western albums.

Col Exec Shakeup Shifts Kapralik

In a reshuffle of executive posts at Columbia Records last week, diskery president Goddard Lieberson assigned additional responsibilities to Irving Townsend, veepee of Coast operations and named David Kapralik general manager of the April-Blackwood Publishing Cos. Kapralik, who had been director of pop artists & repertoire, has been succeeded by Robert Mersey.

According to Lieberson, Townsend's new responsibilities are in keeping with the growth of Columbia's activities in the western states. He'll continue to report directly to Lieberson.

Kapralik will now be directly responsible to Lieberson for all activities relating to acquiring or creating material suitable for publication and recording by Columbia or other record companies. He'll also be responsible for the promotion and licensing of all material in the April-Blackwood catalog.

As the new director of pop a&r, Mersey will be responsible to Kenneth D. Glancy, a&r veep, for directing the pop department activities of Columbia and its subsidiary label, Epic Records. He'll also continue to personally record a limited number of artists. Robert Morgan, exec producer at Epic, will report to Mersey.

Mersey's responsibilities will include the Coast a&r department in order that Townsend can devote full time to his expanded activities as veepee of Coast operations.

Mersey, Don Law, exec producer of Nashville a&r, and Leonard Burkat, director of Masterworks a&r, will each be responsible to Glancy.

RUBINSTEIN MAKING VICTOR A CAREER

Artur Rubinstein, who's been with RCA Victor for the past 25 years, last week signed a new longterm contract with the label. The concert pianist joined Victor when he came to this country in 1939 after World War II began.

Rubinstein, who celebrated his 75th birthday last Tuesday (28), has three recitals booked in New York on succeeding nights beginning this evening (Wed.) Immediately thereafter, he takes off on a busy recording schedule, including a slated 18 sessions in Carnegie Hall. Later this year, he will depart on an around-the-world tour of more than 100 concerts and recitals.

Decca Preps 3 More JFK Disks in Britain

Despite the small sale response to Joe Meek's single "Kennedy March," penned and released within days of the late U.S. President's death, Decca is preparing release of another batch of JFK disks.

These include the Anthony Newly single "Tribute," plus the soundtrack of BBC-TV's "That Was The Week That Was" memorial show which has been transferred to wax in America. Decca here is also considering marketing another LP concerning the late chief executive.

Teenage Girls Comprise More Than Half U.S. Disk Mkt. Mag Survey Shows

Teenage girls are buying more than half the records sold annually in the U.S. That's the conclusion drawn from a new survey of record buying habits taken by Seventeen Magazine.

The survey reveals that 11,065,000 teen girls spend $321,000,000 a year for records. Representing 6% of the country's total population, they account for 56.3% of the $570,000,000 spent on records annually by the entire nation.

Additional statistics from the survey are: 1) Teen girls possess an average of 55.1 single records and 22.3 albums each; 2) They spent $83,000,000 on singles in the past year and $238,000,000 on albums; 3) They own 7,776,000 phonographs and listen to records 88,500,000 hours a week (almost eight hours a week per girl).

Based on 1,475 responses to a questionnaire sent by the teen publication to its Consumer panel, the survey also shows that 1) almost 10,000,000 girls have record collections. More than eight out of 10 or 82.9% own singles and more than nine out of 10 or 92.6% own albums.

The median price paid for singles during the past six months was $1.03 and the median for albums, $4.27. 2) Phonograph ownership among teen girls includes more than 3,000,000 stereo sets and 4,500,000 monaurals. In the next 12 months, 1,051,000 teen girls will acquire phonographs—and 844,000 of them will be stereos.

In a breakdown of the teen girl's record colection, rock 'n' roll heads the list of singles. Next in order of quantity owned are vocals, dance records, novelty disks, folk music and jazz. Among their albums, the teeners own mostly vocals; second, rock 'n' roll, and third, classical music.

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	2	16	**PETER, PAUL & MARY** (Warner Bros.) **In the Wind** (W 1507)
2	1	12	**THE SINGING NUN** (Philips) **Soeur Sourire** (PCC 203)
3	4	2	**BEATLES** (Capitol) **Meet the Beatles** (T2047)
4	3	13	**AL HIRT** (Victor) **Honey in the Horn** (LPM 2733)
5	6	7	**HENRY MANCINI** (Victor) **Charade** (LPM 2755)
6	5	20	**BARBRA STREISAND** (Columbia) **Volume II** (CL 2054)
7	8	8	**ELVIS PRESLEY** (Victor) **Fun in Acapulco** (LSP 2756)
8	9	117	**WEST SIDE STORY** (Columbia) **Soundtrack** (OL 5670)
9	7	26	**JOAN BAEZ** (Vanguard) **Vol. II** (URS 9094)
10	10	5	**THE WEEK THAT WAS** (Decca) **Original Sound Track** (DL 9116)
11	11	12	**VILLAGE STOMPERS** (Epic) **Washington Square** (LN 24078)
12	14	14	**SWINGLE SINGERS** (Philips) **Bach's Greatest Hits** (PHM 200-097)
13	15	12	**JOHN GARY** (Victor) **Catch a Rising Star** (LPM 2745)
14	12	10	**BEACH BOYS** (Capitol) **Little Deuce Coupe** (T 1998)
15	13	8	**SMOTHERS BROS.** (Mercury) **Curb Your Tongue, Knave** (MG 20862)
16	18	17	**FRANK SINATRA** (Reprise) **Sinatra's Sinatra** (R 1010)
17	19	40	**BYE BYE BIRDIE** (Victor) **Soundtrack** (LOC 1081)
18	16	11	**LOS INDIOS TABAJAREZ** (Victor) **Maria Elena** (LPM 2822)
19	17	17	**AL MARTINO** (Capitol) **Painted Tainted Rose** (T 1975)
20	20	2	**JACK JONES** (Kapp) **Wives and Lovers** (1352)
21	21	2	**ANDY WILLIAMS** (Columbia) **Wonderful World of** (CL 2137)
22	22	24	**NEW CHRISTY MINSTRELS** (Columbia) **Ramblin'** (CL 2055)
23	25	3	**DRAGS** (Capitol) **Big Sounds of the Drags**
24	27	25	**TRINI LOPEZ** (Reprise) **Trini Lopez at PJ'S** (6093)
25	23	88	**PETER, PAUL & MARY** (Warner Bros.) **Peter, Paul & Mary** (W 1449)
26	26	55	**PETER, PAUL & MARY** (Warner Bros.) **Moving** (W 1473)
27	28	4	**RICK NELSON** (Decca) **For You** (DL 4479)
28	24	43	**ANDY WILLIAMS** (Columbia) **Days of Wine & Roses** (CL 2015)
29	29	41	**BARBRA STREISAND** (Columbia) **Barbra Streisand Album** (CL 2001)
30	30	16	**BEACH BOYS** (Capitol) **Surfer Girl** (T 1981)
31	32	2	**KINGSTON TRIO** (Capitol) **Time to Think** (T 2011)
32	31	3	**LAWRENCE WELK** (Dot) **Wonderful Wonderful** (DLP 3552)
33	33	2	**VENTURES** (Dolton) **In Space** (2027)
34	37	4	**JOHNNY MATHIS** (Columbia) **Romantically** (CL 2098)
35	35	20	**RAY CHARLES** (ABC-Par) **Recipe for a Soul** (465)
36	34	66	**TONY BENNNETT** (Columbia) **I Left My Heart in San Francisco** (CI 1869)
37	38	14	**CHAD MITCHELL TRIO** (Mercury) **Singing Our Minds** (MG 20838)
38	39	4	**JFK-PRESIDENTIAL YEARS** (20th-Fox) **1960-63** (TFM 3127)
39	41	48	**LAWRENCE OF ARABIA** (Colpix) **Soundtrack** (CP 514)
40	36	18	**BOBBY VINTON** (Epic) **Blue Velvet** (LN 24068)
41	42	20	**ELVIS PRESLEY** (Victor) **Golden Records, Vol. III** (LPM 2765)
42	40	44	**ROY ORBISON** (Monument) **Greatest Hits** (MLP 8000)
43	43	3	**BRENDA LEE** (Decca) **Let Me Sing** (DL 4439)
44	—	1	**FRANK SINATRA** (Capitol) **Sings Johnny Mercer** (W 1984)
45	45	44	**HOW THE WEST WAS WON** (MGM) **Soundtrack** (1E5)
46	44	31	**JAMES BROWN** (King) **James Brown Show** (826)
47	47	23	**NANCY WILSON** (Capitol) **Hollywood My Way** (T 1934)
48	49	8	**TRINI LOPEZ** (Reprise) **More at P.J.'s** (6103)
49	46	35	**SMOTHERS BROS.** (Mercury) **Think Ethnic** (MG 30777)
50	48	47	**JOAN BAEZ** (Vanguard) **Baez in Concert** (VRS 9112)

Beatles' Success In U. S. a Trend For the British?

London, Feb. 4.

The big hope around the British pop music business in that the success in America of The Beatles—the quartet from Liverpool, England—will pave the way to a golden American future for other British singers.

According to Alan Freeman, a&r exec with Pye Records, (label that currently has the local hit, "Needles And Pins" by The Searchers), the Yank biz is more "trend conscious" than the British market.

Fact that here the trend to the Liverpool Sound was the biggest single swing towards anything since rock 'n' roll was imported from the U.S. could mean the sound will grow in popularity in the States, too.

At the moment, out of the Liverpool Sound school it is only the Beatles—originators of the sound—that have made any impression on the Yank record buyers. Though others like Acker Bilk, Frank Ifield, The Caravelles and Rolf Harris have broken into the Yank market, they have done so with highly individual waxings, and each has inevitably failed to follow up successfully.

The whole point about the Beatles' U.S. success is that they are hotselling not one number, but six—"I Want To Hold Your Hand," "She Loves You," "Please Please Me," "From Me To You," "My Bonny" and "I Saw Her Standing There."

In addition, group's LP, "Meet The Beatles," has spiralled to No. 4 spot in the VARIETY listings in one jump and a second one, "Introducing The Beatles," is also out and selling in the U.S.

It is thought here that the blanket exposure of the Beatles in America will either quench the national thirst for the Liverpool Sound or it will stimulate wider interest in it. The latter event would let in other "Liverpudlians" who have made it here—as, for instance, The Searchers, Gerry & The Pacemakers and Billy J. Kramer and the Dakotas plus those groups who record close to the Liverpool Sound like Dave Clark Five, Swinging Blue Jeans, Brian Poole and the Tremeloes, The Rolling Stones, et al.

Says Freeman: "One thing, the American record companies are now asking us (British diskeries) for material whereas before they were doing us a favor if we got a release over there.

And what is happening now, he points out, is some frantic reissuing of disks. For instance, "The Searchers' "Sweets For My Sweet" went out in America initially on Mercury and their "Sugar And Spice" was issued on the Liberty label. While neither sparked off any bright sales records, Freeman's betting, with the issue Stateside of the "Needles And Pins" single on Kapp backed by the success of the Beatles' exposure of the sound, the Mercury and Liberty banners will bring out their once-tried Searchers waxes.

Jane Morgan's Pubbery

Hollywood, Feb. 4.

Singer Jane Morgan, composer Laurence Stith and personal manager Jerry Weintraub have set up Jamor Productions to publish Stith's "Everytime Is the First Time," recorded by Gene Stridell for Columbia.

Plans call for outfit also to negotiate for stage, film and tv properties.

Electrola

Continued from page 45

sids, including Capitol Records in the U.S., Pathe Marconi in France, EMI Records Ltd. in England and Columbia-Marconiphone in Italy, with branches or sales agreements throughout the world.

And Electrola Corp., which rebuilt its organization in West Germany starting in 1952, has now come up to account for 25% of German record sales. It and Deutsche Grammophon Corp. top the industry.

VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	3	3	**I WANT TO HOLD YOUR HAND** **Beatles**	Capitol
2	1	10	**THERE, I'VE SAID IT AGAIN** **Bobby Vinton**	Epic
3	4	4	**YOU DON'T OWN ME** **Leslie Gore**	Mercury
4	2	5	**HEY LITTLE COBRA** **Ripchords**	Columbia
5	5	8	**SURFIN BIRD** **Trashmen**	Garrett
6	6	11	**LOUIE LOUIE** **Kingsmen**	Wand
7	8	7	**OUTER LIMITS** **Marketts**	Warner Bros.
8	7	9	**POPSICLES & ICICLES** **Murmaids**	Chatahoochee
9	16	3	**ANYONE WHO HAD A HEART** **Dionne Warwick**	Scepter
10	11	3	**WHISPERING** **April Stevens and Nino Tempo**	Atco
11	9	5	**AS USUAL** **Brenda Lee**	Decca
12	12	3	**UM UM UM UM UM UM** **Major Lance**	Okeh
13	17	2	**A FOOL NEVER LEARNS** **Andy Williams**	Columbia
14	14	4	**FOR YOU** **Rick Nelson**	Decca
15	10	8	**DRAG CITY** **Jan & Dean**	Liberty
16	20	3	**HOOKA TOOKA** **Chubby Checker**	Parkway
17	21	3	**JAVA** **Al Hirt**	Victor
18	13	8	**FORGET HIM** **Bobby Rydell**	Cameo
19	18	9	**NITTY GRITTY** **Shirley Ellis**	Congress
20	15	4	**DAISY PETAL PICKIN'** **Jimmy Gilmer & Fireballs**	Dot
21	22	3	**WHAT KIND OF FOOL** **Tams**	ABC-Par
22	19	12	**SINCE I FELL FOR YOU** **Lenny Welch**	Cadence
23	24	2	**TALKING ABOUT MY BABY** **Impressions**	ABC-Par
24	26	3	**IT'S ALL IN THE GAME** **Cliff Richards**	Epic
25	23	12	**DOMINIQUE** **Singing Nun**	Philips
26	25	3	**BABY I LOVE YOU** **Ronettes**	Philles
27	28	2	**YOUNG AND IN LOVE** **Chris Crosby**	MGM
28	29	3	**HARLEM SHUFFLE** **Bob and Earl**	Marc
29	35	2	**SHE LOVES YOU** **Beatles**	Capitol
30	30	9	**QUICKSAND** **Martha & The Vandellas**	Gordy
31	31	2	**SOUTH TOWN U.S.A.** **Dixie Belles**	S.S.7
32	27	12	**TALK BACK TREMBLING LIPS** **Johnny Tillotson**	MGM
33	37	3	**IN SUMMER OF HIS YEARS** **Connie Francis**	MGM
34	33	6	**LONG TALL TEXAN** **Murray Kellum**	M.O.C.
35	42	2	**OH BABY, DON'T YOU WEEP** **James Brown**	King
36	32	9	**MIDNIGHT MARY** **Joey Powers**	Amy
37	34	7	**WHEN LOVELIGHT SHINES** **Supremes**	Motown
38	36	3	**THAT LUCKY OLD SUN** **Ray Charles**	ABC-Par
39	38	9	**WIVES & LOVERS** **Jack Jones**	Kapp
40	40	3	**SOMEWHERE** **Tymes**	Parkway
41	39	3	**LETTER FROM SHERRY** **Dale Ward**	Dot
42	43	2	**YOU'LL NEVER WALK ALONE** **Patti Labelle**	Parkway
43	46	13	**LODDY LO** **Chubby Checker**	Parkway
44	41	11	**YOU DON'T HAVE TO BE A BABY** **Caravelles**	Smash
45	45	7	**PRETTY PAPER** **Roy Orbison**	Monument
46	47	3	**PAIN IN MY HEART** **Otis Redding**	Volt
47	50	8	**KANSAS CITY** **Trini Lopez**	Reprise
48	48	10	**DRIP DROP** **Dion**	Columbia
49	49	12	**BE TRUE TO YOUR SCHOOL** **Beach Boys**	Capitol
50	44	13	**CAN I GET A WITNESS** **Marvin Gaye**	Tamla

Indie British Disk Producers Spin To 'Golden' Heights as Majors Dig 'Em

London, Feb. 4.

With Decca Records, one of the two big major diskeries in Britain, taking at least 50% of its output from independent record producers, the status of the indie has now attained "golden" heights.

In the past couple of years, he has emerged from hole-in-the-wall operations to a prestige position where the big companies, which control disk distribution, are vieing for his product. In turn, this has led to the independent producer setting himself up as a bona fide here-to-stay operation with plush "front" offices and, in many cases, with high priced, well equipped studios working away in the background.

Prime example of the new breed of independent waxer who has become a "golden boy" of the business is Johnny Gregory, vet musician who toiled in the Philips diskyards from 1956 to 1962. Maestro is now out on his own, 23 hits and 1,500 disks later, helming a West End sound studio which represents a $30,000 investment in equipment alone.

Gregory, who is retaining his strong link with Philips as an artists, is also now cutting singles and LPs which he is marketing to the larger diskeries on a monthly basis and running the gamut of musical production from rock to experimental electronic music. He is also in the ad jingle field which provides a lucrative sideline.

Similar wax success to Gregory's has been achieved by indies like Denis Preston who also has acquired plushy London studios from his pop disks and has specially built equipment installed worth around $15,000. Joe Meek, who recorded Decca's biggest selling disk "Telstar," has spruced up his North London first floor waxery with $10,000 worth of recording gear. And other instances abound.

As Gregory puts it: "There's a lot of money to be made from recording nowadays, but anyone who is building for the future has to put something back into the business. Any money I make from pop disks goes right into my studio."

British Disk Best Sellers

London, Feb. 4.

Glad All Over .... Clark Five (Columbia)
Hippy Hippy Shake . Blue Jeans (HMV)
Want Hold Hand .... Beatles (Parlophone)
24 Hours From Tulsa ... Pitney (United Artists)
Needles and Pins Searchers (Pye)
Only Want Be With You (Philips) Springfield
I'm The One ... Pacemakers (Columbia)
Swinging On A Star ... Irwin (Colpix)
Stay ..... Hollies (Parlophone)
As Usual ..... Lee (Brunswick)

AFM & 802 Bid Court Review 'Weighted Voting'

The American Federation of Musicians and its New York Local 802 have petitioned the U.S. Supreme Court to review a decision by the N.Y. Court of Appeals holding invalid the "weighted voting" procedure by which delegates to the last June convention of the musicians' international union raised dues and initiation fees.

In announcing the filing last week of the petition for certiorari, Herman Kenin, AFM president, emphasized that if the lower court's interpretation should prevail in denying the propriety of labor delegates voting the numerical strength of the locals they represent, "then the obviously democratic procedures of very many trade unions are cast in doubt and confusion."

The musicians' appeal to the Supreme Court stems from a lower court interpretation that the wording and intent of the governing federal statute means "one vote for each delegate."

When two voice votes failed to resolve the fiscal proposal to the clear satisfaction of the chair at last June's convention, the convention then moved to resolve the question, as provided in the union's bylaws by taking a roll call "weighted vote" under which delegates voted the membership strength of their some 600 locals. The fiscal proposals carried by a substantial margin.

CORAL TAPS FOUNTAIN, ADDS JAY TO ROSTER

Coral Records has re-signed clarinetist Pete Fountain and added Jay, former lead singer of Jay & The Americans, to its roster.

During his five years as a Coral artist, Fountain recorded a total of 18 albums which clicked both here and abroad. Less than three years ago, Fountain opened his own nightclub in New Orleans, The French Quarter Inn, where he appears with his own group whenever he is not on the road for concert and nitery engagements. He's also been doing a lot of tv work, his next guest shot being "The Danny Kaye Show" on CBS-TV Feb. 12.

Jay, who is one of the founding members of the Jay & The Americans group, sang lead on their hit recording for United Artists' "She Cried." He left the group recently to go solo and was signed by Dick Jacobs, artists & repertoire staffer for Coral. His first Coral sides are "How Sweet It Is" and "I Rise I Fall."

NAT'L SYMPH'S 335G GOAL

Washington, Feb. 4.

The National Symphony Orchestra set a $335,000 public fundraising goal for the 1964-65 season.

Chairman of the fund drive will be Osby Weir, general manager of Sears Roebuck in the D.C. area. Last year's fund campaign raised $324,728.

RAID SINGAPORE DISK PIRATES, SEIZE 600 LP'S

Hong Kong, Feb. 4.

Authorities raided four stores in Singapore last week and seized 600 pirated LP's. The raids came after a long legal battle for a warrant to carry out the seizures.

Campaign against the Singapore disk pirates was revealed here by EMI rep Keith Bruce following his return to his local h.q. from the Malaysian capital. He said that as a result of the confusion surrounding the Singapore Copyright Ordinance Law, this is the first recorded case to be prosecuted since inception of the law in 1911.

Batoners Form National Group

Orchestra leaders representing state-wide groups from various sections of the country met in New York last Wednesday (29) and formed the National Assn. of Orchestra Leaders—an employers group.

The purposes and objectives that were adopted were:

To promote the general welfare and interests of its members, and to stimulate and increase their cooperation in all matters affecting their interests in the music industry;

To eliminate abuses and unfair practices in the music industry;

To establish, improve and promote uniform standards in the music industry as it affects its members;

To collect, record and disseminate information which may be useful and beneficial to the business of its members;

To negotiate for and to make and enter into any and all appropriate agreements on behalf of its members with individuals, corporations, organizations, labor unions, and associations, subject to the ratification of the members of the association or those so affected as provided in its constitution;

To promote and cultivate a spirit of good fellowship among orchestra leaders for their common good;

To discuss and adjudicate and settle all disputes between members of the association and the American Federation of Musicians and its locals.

Elected to office were: president, Ben Cutler; vice-president, Eddie Wittstein; secretary, Joe Carroll; treasurer, Charles Peterson. The new org also elected 22 directors from various states.

This will be the parent organization of the many chapters that have been formed throughout the country during the past two years. Orchestra leaders nationwide will be invited to join the national association, and at the same time to form their own local chapters.

The new organization was born out of the three-year struggle to scrap the AFM's 10% traveling tax. The Federal Court held that the 10% tax was an unlawful exaction from orchestra-leader employers. That decision establishes for all purposes that all orchestra leaders are employers and that they are in an industry affecting commerce and thus subject to Federal jurisdiction.

Jerry Tobias' Singlette Label Doubles Artists' Royalties—No Flip Side

Hollywood, Feb. 4.

Jerry Tobias has set up his own diskery—Singlette Records—and therein lies a story. Columbia Records' Irv Townsend nixed an idea by Tobias for pressing single-sided disks and selling them for less, so Tobias went out on his own to do it himself.

Initial record, "Banjo Joe," chirped by Bernie Knee with lyrics by Tobias and music by his tunesmith dad, Charley Tobias, hit stalls last week—priced at 69c. Pep Records is L.A. distrib.

"Not only will Singlette be able to sell on the market for a lot less," avers Tobias, "but it will also eliminate the 'B' (inferior) side. And another thing—we're going to double the artist's royalties; he won't have to split with the flip-side artist!"

Finnegan's Scandinavian Swing Paying Off on Four Music Fronts

Larry Finnegan's swing into Scandinavia is paying off on four fronts. The American writer-performer is currently scoring in the Scandinavian record market as songwriter, artist, publisher and artist & repertoire director.

Finnegan now has two top 10 sellers in Denmark and three in Sweden. Two Finnegan tunes are listed on Denmark's top 10—"Johnny Loves Me" by Swedish teenager Suzie, Denmark's top disk this month, and "Braend Mine Breve," Bjorn Tidmand's Danish lyric version of "Pick Up The Pieces," which was Denmark's top platter a few weeks ago.

At the same time, Sweden's top 10 list spotlights Suzie's "Johnny Loves Me," "Skona Mitt Hjarta" (a Swedish lyric version of "Pick Up The Pieces" by Siv Malmquist) and Finnegan's own recording of "I Like It Like That," Kriss Kenner's old U.S. hit.

Finnegan's movein on Scandinavia started last September when he made a personal appearance tour in Sweden, where all of his U.S.-produced disks have been top sellers.

At that time he negotiated a deal with Sonet Grammofon for release of an album and EP of his own in the Scandinavian countries, assigned publishing rights for the Scandinavian countries only in 13 tunes to Sonet Music, and produced a recording session in English with Suzie, a Swedish artist.

It was believed to be the first time that a U.S. disk artist had personally negotiated the release of his own records in another country.

"I Like It Like That" was taken from the album by Sonet and released as a single over there. Finnegan produced the LP in the U.S. last year and took it along with him to Sweden in a bid to revitalize his recording career in the U.S. by launching a new record in Sweden rather than here.

Now that the disk is a hit in Sweden, Finnegan, who had a U.S. hit, "Dear One," on the Old Town label a little over a year ago, is negotiating with labels here for its release in this country.

"Johnny Loves Me" is one of four Finnegan tunes recorded by Suzie during an EP date for which Finnegan arranged, conducted and handled artist & repertoire chores last fall. All of the songs are published here by his new BMI firm, Seven Brothers Music, which he and Joe Csida own jointly.

Col Gets Linda Lloyd

Linda Lloyd has joined the Columbia roster. She was tagged to the label by Irving Townsend, veepee of Coast operations.

The deal with Col marks Miss Lloyd's professional debut.

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on Kapp Records
From the Paramount Picture
"LOVE WITH THE PROPER STRANGER"
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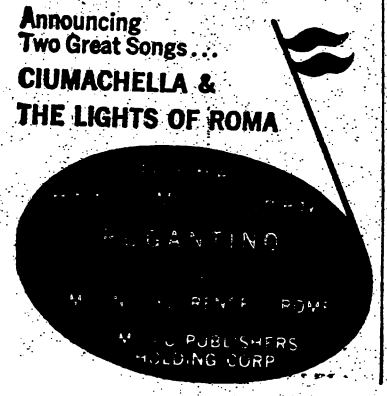

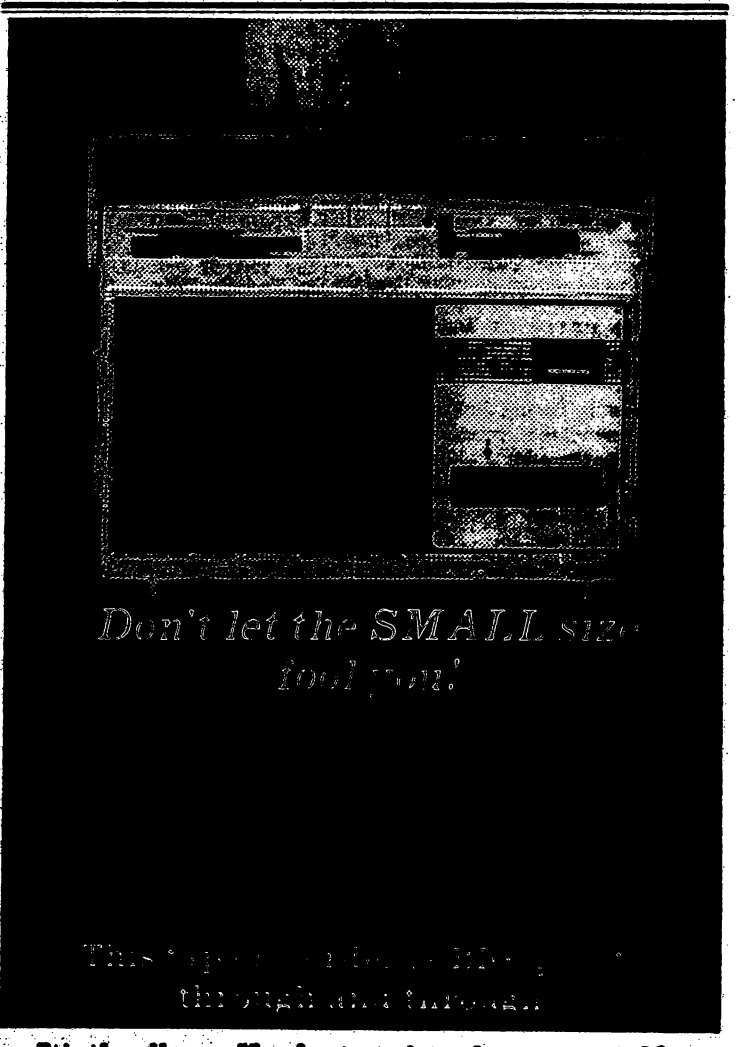

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This new all-transistor Norelco Continental '101' works on ordinary flashlight batteries. It records and plays back up to 2 hours on a single 4" reel. Simple to use? Push two buttons and you're recording—one...and you're playing back. Its dynamic microphone picks up any sound within a broad radius with astonishing fidelity. Its bass and treble-control allows you to adjust the tone to your own taste. Its constant-speed motor with capstan drive insures distortion-free performance and broadcast-quality tapes. Ruggedly built... handsomely styled...surprisingly low priced. See it, hear it, try it...at your favorite hi-fi dealer or camera store.

Write for Brochure W: North American Philips Company, Inc., *High Fidelity Products Division*, 100 East 42nd Street, New York, New York 10017.

Norelco

W. Indian Negroes' Native Music Gives British Cuts a New Disk—'Blue Beat'

London, Feb. 4.

The influx into Britain of West Indian Negroes is beginning to have an effect on the local music scene. The domestic Negro population fresh in from Jamaica and other areas is settling in pockets around London and several other big cities. Naturally, the newcomers have imported native rhythm music.

Christened the "Blue Beat" here, the music has begun to spread from the cellars and slum dives into plusher parlors. Most noticeably, it's moving into dancehalls all around the capital. Primarily sparking the beat's development are the Negro clubs and a couple of tiny waxeries which import tapes from Jamaica and press disks for London Negroes.

Undeniable growth of Blue Beat, best described as an insistent, pounding rhythm that's possibly more conducive to dancing than singing, is being recognized by at least one section of the music trade, the diskers.

Principally, Decca, one of the big two diskeries here, is sticking a tentative toe in the Blue Beat waters with a wax release by the Beazers, called "Blue Beat." With no advance orders, the wax is regarded as something of a pilot record, success of which will determine whether or not Decca will make further Blue Beat releases, certainly in the near future.

The one or two operators around town who have been catering to the Negro population for a long time are all high on Blue Beat. Typical is Rita Isen, who with her husband Ben, runs a North London waxworks, R&B Disks, and record store with a large Negro clientele. Following a two-year "research" of the market, they moved into the Blue Beat arena and claim smash success for their initial issues.

According to Mrs. Isen, their operation is beginning to spread to other parts of the country (besides London that is). They are now seeking airtime on Radio Luxembourg to promote the label and the music amongst the white population.

Decca is "being helpful" to the R&B outlet, she said, and has made available its Selecta distribbery for release of Blue Beat records in certain key areas in London, Birmingham, Manchester and Newcastle.

Consensus of Blue Beat's chances of getting off the ground finds it with shorter odds than that of folk music which is mainly below the surface but breaking through in places. Reason, as generally expressed, is the beat of Blue Beat stands more chance of capturing kid interest than the loaded lyrics of folk music.

Fear of Violence Caused Hirt's Cancellation of Miss. Gig—Not Segregated Aud

New Orleans, Feb. 4.

Jazzman Al Hirt said here Thursday (30) that he cancelled a concert in Jackson, Miss., because he feared a racial incident—not because the audience was segregated.

"I'm not going to insult anyone's intelligence and say I didn't know the auditorium was going to be segregated," he added. "I've played before segregated audiences all over Louisiana and the South. I'm from New Orleans."

Hirt was scheduled to play at the Jackson Coliseum last Saturday (25), the final day of a 15-city tour for the March of Dimes. He said he had learned of a protest four hours before the concert and decided not to play.

The protest was in a telegram sent by Boston Moore, chairman of the cultural and artistic committee of Tougaloo Southern Christian College. It said the concert would serve the purpose of perpetuating the vicious system of segregation in Jackson, Miss.

Hirt said March of Dimes officials told him the telegram was what they expected but that the Coliseum would be well protected by police.

Hirt said he thought he should have been made aware of the situation earlier. The trumpeter said if he had been told in advance "I would have quit right then." He stated he would have felt responsible if any violence had occurred. This was his prime motivation, he declared, and felt he had no choice.

H'WOOD PALLADIUM'S RECORD $2-MIL TAKE

Hollywood, Feb. 4.

The Palladium grossed in excess of $2,000,000, last year, Sam Lutz, who has a minority piece of the ballroom (Don Fedderson owns the major), reported. The take is all-time tops.

Previous year the gross was $1,700,000, but during 1963 the site was in use 331 nights. Lawrence Welk orch is a Friday-Saturday fixture, and other evenings spot is either rented out for private affairs or is scene of promotions of talent shows open to public.

The gross figures represent what Welk draws in, plus what Palladium reaps through rental deals to other parties. Lutz and Fedderson promote the Welk nights.

Saga Label's Slash Cues British Disk Price War

London, Feb. 4.

Following the government announcement that Retail Price Maintenance—which enabled the disk biz to fix record prices—is shortly to be abolished, Saga Records, a small label, said it will market 12 inch albums for $1.76.

This includes the series Saga previously issued at $5.26.

On the Upbeat

New York

Tony Bennett and **Count Basie** set for a Carnegie Hall concert Feb. 21 . . . **Ginia Davis** recorded French art songs, classic arias, lieder, Spanish songs, and French folk songs, etc., for Music Library Records . . . Singer **Lou Elliott**, just concluded four weeks at the Music Box in Cleveland, inked for a return date at the Turf Double Decker, Miami, for three weeks beginning Feb. 21.

Eddie Chamblee's Trio plays a one-week stand at the Key Club, Newark, following his holdover in Cleveland, then opens at the Shanty Lounge in Boston Feb. 10 . . . **Sam (The Man) Taylor**, back from his jazz concert tour in Japan, will headline a new musical show for **Henry LeTang**, who will produce for dates in the midwest starting March 15 . . . **Kenny Burrell** and his quartette held over at Count Basie's Cocktail Lounge.

Lionel Hampton signed for a March 16 date at the Metropole with his big band . . . **Gene Stridel**, Columbia's new disker, currently at the Sniffen Court Inn . . . **Martin Walker**, singer from Scotland, opens at the Rat Fink Room on Feb. 17 . . . **Joe Lombardi**, Latin Quarter bandleader, celebrating his 20th year as a maestro.

The **Gene Krupa Quartet** headlines at the Hofbrau House, Hartford, Conn., for the weekend beginning Friday (7) . . . **Earl Wrightson & Lois Hunt** will appear in concert Feb. 11 at the Grand Theatre, Oshkosh (Wis.); Feb. 13 at Pacelli High School in Stevens Point, Wis., and Feb. 15 at Waukegan, Ill., High School Auditorium . . . **The New Christy Minstrels** begin a Canadian tour Feb. 2 in Antigonish, N.S.

Kai Winding, who's been heading a small combo for the last 10 years, augmented to a 12-piece band for his current engagement at the Celebrity Club, Chicago, which runs through Feb. 23 . . . **Peppy Fields** is returning for her third season to the Atlantis Hotel in Miami Beach as entertainment director-femcee and will be hosting her own radio show emanating from different night spots in the area.

Jane Morgan, who headlined on London's "Sunday Night at the Palladium" Jan. 26, back in Gotham for tv stints after a brief Paris stopover . . . **Denny Vaughan**, bandleader until recently at Montreal's Queen Elizabeth Hotel, cleffed "Montreal, Montreal" as theme song for that city's 1967 World's Fair . . . **Billy Eckstine**, currently at the Copacabana, Waikiki, set for a concert Sunday (9) at Schofield Barracks, near Honolulu . . . **Al Alberts**, ex-Four Aces, at Montreal's new Pink Pussy Cat until Sunday (9).

London

Decca poured for **Phil Spector**, Yank recorder whose **Ronettes** and **Crystals** disks have zoomed saleswise in this burg . . . **Sam Norton** named export sales director for Boosey & Hawkes, local instrument makers . . . First Mercury LP's to be issued in this country are to be released by Philips today (Wed.) and include disks by **Lesley Gore**, **The Platters**, **Roland Kirk** and the **Harry Simeone Chorale** . . . In town yesterday (Tues.) to start a nationwide trek, **Ben E. King**.

Latest signings to the **Brian Epstein** Liverpool Sound stable are **Sounds Incorporated** who return also to the EMI waxery . . . **Kathy Kirby** readying an album especially for American market . . . Local hipster **Lonnie Donegan** (who made it big in America with his record "Chewing Gum") set to wing to Nashville for recording dates for release on the Hickory label . . . **Eric Delaney** band inked for a Border-TV series, "Beauty And The Beat."

ASCAP's 50th Anni Hoopla Tees Off Next Week Via Lay and Trade Media

The 50th anniversary of the founding of the American Society of Composers, Authors & Publishers will be celebrated with a hefty hooplah in the lay and trade press, tv, music dealer shops and assorted music media during the next several weeks. Official date of the founding of the Society by Victor Herbert and a group of his colleagues is Feb. 13, 1914.

ASCAP will kick off its golden jubilee celebration with a special supplement published in the N. Y. Times Feb. 16. The section will spell out how the Society works on behalf of the songwriters and publishers. Byliners will include a number of prominent ASCAP members.

On March 8, Ed Sullivan will present a tribute to ASCAP on his CBS-TV program. The Players Club, historic home of legit people, will hold a special "Pipe Night" honoring the Society on March 15. Also, special displays commemorating the birth date ASCAP will be featured in music dealers windows throughout the country.

The Society, which began with a little over 100 members, now numbers more than 9,000 members who share in its over $38,000,000 annual take. When it was launched, the Society was concerned only with the use of music played for profit in hotels, restaurants, cabarets and dance halls in and around New York. Today, ASCAP collects performance royalties throughout the country and has agreements with 28 foreign performing right societies. In addition to the original licensees, ASCAP now has contracts with radio and tv (which brings in about $28,000,000 annually), plus bowling alleys, skating rinks, fairs, carnivals, circuses, professional sporting events, concert halls and transcribing services.

Herbert Test Case

Legend has it that ASCAP was started because Victor Herbert happened to hear his song "Sweethearts" played in Shanley's Restaurant, and was incensed that he received no performance royalty. This is only partly true. What really started ASCAP was the fact that the ragtime dancing craze that swept America early in the second decade of the century also swept away the major source of income for songwriters at that time—royalties from the sales of sheet music.

Actually, the Feb. 13 meeting was the second one called to establish the Society. The first meeting had been called the previous October, but only nine men showed up that night at Luchow's Restaurant on New York's East 14th St. These nine were Herbert, George Maxwell, a publisher (head of the U.S. branch of Recordi), composers Silvio Hein, Gustave Kerker ("The Belle of New York"), Louis A. Hirsch (the Shubert brothers' house composer at that time), Glen MacDonough (a frequent collaborator of Herbert), Raymond Hubbell, publisher Jay Witmark, and lawyer Nathan Burkan, who became ASCAP's first counsel. It was largely through their recruiting efforts that the February meeting was able to attract over 100 music bizites to establish the bylaws and elect officers. Maxwell was elected president, and Herbert was named veepee. Among those on the original board were Gus Edwards, John Golden, Ray Hubbell, Harry B. Smith, Irving Berlin, and Max Dreyfus. Of these men, only Berlin and Dreyfus are still alive.

In spite of Maxwell's prediction that ASCAP would collect $1,000,000 during the next year in New York alone, the Society was able to come to terms with only a relatively few hotels and restaurants, and took in less than $10,000 during the first year. The main stumbling block was how to prove that the performance of a song in a restaurant or dancehall was a public performance for profit. The 1909 revision to the Copyright Law specifically stated that the owner of the copyright had the exclusive right "to perform the copyrighted work publicly for profit if it be a musical composition." Restaurants claimed that because they charged no admission to hear the music, their use of music was not for profit.

No Dividends Until 1921

Herbert then used his song "Sweethearts" as a test case in a suit that he brought against Shanley's Restaurant nearly a year after ASCAP was formed. After being turned down in two lower courts, Herbert was finally upheld by the U.S. Supreme Court. ASCAP started moving after this decision but it still was unable to distribute royalties until 1921. Then it was faced with a new use of music—radio. Here again, legal arguments had to be offered to determine if a performance over the air was really a public performance for profit. Again the courts ruled in ASCAP's favor, and later, tv fell under similar ruling.

Maxwell served 10 years as ASCAP president (1914-24). He was succeeded by Gene Buck, a lyricist and an assistant to Florenz Ziegfeld, who held office until 1942. Composer-writer Deems Taylor succeded Buck and served for six years. Fred Ahlert (composer of "Mean to Me") took over the presidency for two years (1948-50), and was followed by librettist Otto Harbach, who held office for three years. The current president, Stanley Adams, ("What A Difference A Day Made"), is the only president to be reelected after his term expired. Originally serving 1953-56, he was succeeded by Paul Cunningham (lyricist of "I Am An American") who served for three years.

ASCAP's current membership is about 7,000 writers and 2,000 publishers. An average of 47 new writers and 16 new publishers join the Society every month.

British Mfrs.' Nov. Disk Biz Soared to $7,397,600

London, Feb. 4.

Manufacturers' risk sales last November rose to $7,397,600, more than a third higher than the same month in 1962. Domestic sales, which accounted for almost all the increase, amounted to $6,652,800 of the total figure.

Production in all categories of disk expanded during the month. LP output was around 2,985,000, a third higher on a year earlier and EP (four trackers) totalled 6,740,000, or 10% above November, 1962.

Production of 78 rpm wax was 280,000 for the month, a marked increase over the 182,000 produced in November, 1962.

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DISCOTHEQUE: FOE OF TALENT

Arena Ops Form Production Wing To Insure Full Booking Schedule

Arena operators are taking more active steps to insure attractions for their showshops. A new organization, Arena Promotions Inc., has been formed to seek out and or produce shows suitable for arenas in the U. S. and Canada.

John H. Harris, former president and producer for "Ice Capades," has been named API prexy. He left last week for Europe under API auspices to look for shows which would be practicable for the member arenas.

Other officers of the group are Walter Brown, Boston Garden; Nick Londes, Olympic Stadium, Detroit, and Frank Sekle, of the Forum, Montreal, all veepees; Peter A. Tyrell, Philadelphia Arena, treasurer, and Nathan Podoloff, New Haven Arena, secretary.

Although the arena and auditorium operators have always been interested in importing and producing shows, they have generally waited for others to produce them. A group of arena operators, however, originally organized and produced "Ice Capades," which was recently sold to Metromedia.

The aims of the new group are extremely flexible. Upon vote of the members, it could advance monies to a promoter to bring in an attraction, could aid in the production or could guarantee a producer or importer sufficient time to make it feasible to get a show on the road.

API would, in some instances, do its own promotion. For example, if more time than it controls through its own members is needed to insure a profitable route for an attraction, it may even promote in a municipal showshop, or would sell to a non-member. Only privately owned arenas or auditoriums are eligible for membership in this group.

Harris, on his current trip, will look at various circuses with the view of bringing one of them to the U.S. Should he find one to his liking, API members would either come across with the necessary loot to import the layout, or would guarantee it sufficient time to make it worthwhile.

The modus operandi of API will be extremely flexible, and its quest for attractions will take on a wide latitude. It hopes to augment the list of shows available to it, and it's likely that API will attempt to locate layouts not only in the U.S., but it all parts of the world as well.

Aussie Ct. Rules Haymes Tipsy After Incident In Sydney's Chequers Cafe

Sydney, Feb. 4.

Following a hearing in Equity Court here, it was ruled that Dick Haymes was drunk when he appeared at the local Chequers nightclub on Jan. 16. Case stemmed from charges brought by Dennis Wong, the Chequers' co-director.

Wong, in an affidavit, said he fired the singer for being intoxicated. He asserted that he heard Haymes singing off key and repeating the phrase, "what a fool am I," no less than 16 times. It was claimed that customers also complained that Haymes was drunk.

Wong, who sought an order nixing Haymes' appearance at any other nitery until after March 16, said he had no knowledge whether the singer was sick. But, he added, Haymes had informed him after being dismissed that he had been feeling sick and worried.

Although ruling that Haymes was drunk, Justice Taylor refused to grant an order to prevent Haymes from working at other cafes here. Singer is currently at the Coogee Bay Hotel, Sydney. Meantime, it's understood that Haymes has issued a Supreme Court writ against Chequers claiming $25,000 damages.

Overly Prolific?

Lyn Duddy & Jerry Bresler compete with themselves in the Miami Beach area. On two occasions, Bresler batoned for talent for whom they moulded acts. Bresler will conduct for Kate Smith at the Fontainebleau, who started there last night (Tues.). Totie Fields, for whom the duo have also fashioned a turn, opens at the Diplomat the same evening.

Bresler will also conduct for Robert Goulet, another of their material clients, who opens March 12 at the Fontainebleau, in competition with clients Gordon & Sheila MacRae who preem at the Diplomat March 11.

A.C.'s Record '63 Biz: $858,600,000

Atlantic City, Feb. 4.

Business done by this city for 1963 totaled $858,600,000, by far the highest of any resort in the state, it was reported by the New Jersey Resort & Travel Assn. New Jersey resort industry topped the $2,000,000,000 mark with seashore resorts taking in $1,821,767,000 while lake and mountain spots had $182,177,000.

Since records of resort business were started in 1951 (when $1,400,000,000 was cited), they have soared some 43%, Albert J Johnson, president of the association, told 59 members of the New Jersey legislature who attended the organization's annual legislative luncheon in Trenton last week.

Johnson told the legislators that they should provide $1,000,000 for state promotion instead of the $250,000 presently provided for in the annual budget, and the organization passed a resolution to this effect. He said that Florida has an annual appropriation of $3,000,000, and added that Florida and New Jersey are tied for second, behind New York, in the total volume of tourist business in this country.

T'BIRD, VEGAS, SETS TOP TALENT IN LOUNGE

Las Vegas, Feb. 4.

Dave Victorson, booker for the Thunderbird Hotel Lounge, is buying talent on a longterm basis with some acts getting multiple deals. For example, the Kirby Stone Four, current at the inn, has been contracted to return June 26.

Victorson has also lined up The Brothers Castro to debut there Feb. 28, and Larry Steele's Revue will return April 17. Billy Eckstine is pacted for a four-week stand starting May 29 and a second four-weeker Oct. 2. Belle Barth, who recently played the Lounge, headlines Aug. 21.

Billy Daniels has been set to go into the Lounge as soon as he's through with the projected musical, "Golden Boy." Victorson had to revise his schedule because of the death of Dinah Washington who was set for two dates.

The Lounge is the only part of the Thunderbird Hotel playing acts. The inn's main nitery room has the legiter, "Anything Goes," which is set for a long run.

MYERS HEADS TENN. FAIR

Knoxville, Feb. 4.

A. Carter Myers has been re-elected to his 16th term as president of the Tennessee Valley Fair Assn. Leonard Rogers, secretary-manager, also continues in his post.

Rogers said the 1964 fair will have a name circus to headline the open air show. Midway attractions have not been set.

FLESH TRADERS SEE ACTS HURT

By JOE COHEN

Talent agencies have discovered a genuine cause for alarm. The rise of the discotheques, they declare, is threatening many operation now on a talent policy. The use of recorded music in the New York area has risen to nine spots, several of which have used acts in the past. The percenters feel that the upsurge of discotheques is inevitable unless the talent and music unions halt the practice.

The view-with-alarm has been accented by the upcoming loss of Max Gordon's Blue Angel as a talent showcase in April. It will substitute a musical trio and probably one act for its present act policy. There will be discotheque dancing along with the live musicians. The same policy has been working out well at the Village Vanguard which is also operated by Gordon.

The terror in the percenters' prospectuses is also underlined by the fact that the major click of the season in New York is Shepheard's in the Drake Hotel. This spot is basically discotheque, but with two rhythm trios alternately fronting a record player to provide the illusion that a live band is playing.

What's more, one room is con-

(Continued on page 50)

Atlanta Turmoil Re Cafe Pickets

Atlanta, Feb. 4.

At week's end there was an uneasy lull in the civil rights demonstration disorders that have plagued Atlanta recently resulting in the arrest of nearly 300 in downtown forays of members of Student Non-Violent Coordinating Committee and sympathizers.

With so many of their members languishing in jail, committee called off demonstrating tactics and were holding meetings to devise new ways and means.

Day and night sessions of Municipal Court have been held to expedite hearings growing out of arrests. These are mostly aimed at restaurants.

Municipal Judge Edward Brock found James Forman, SNCC executive secretary, guilty of disorderly conduct and sentenced him to 60 days in jail in a public works camp, which would be suspended upon payment of a fine of $105. Police testified Forman went limp in front of paddy wagons to prevent their use in hauling arrested Negroes to jail. Forman denied this.

Separately, Judge T. C. Little ordered a Negro trusty prisoner at Atlanta City Jail placed under $200 assault and battery charges after witnesses testified that women demonstrators were "molested and fondled" at the jail.

Judge ordered the trusty, Samuel Du Bose, 53, held for Fulton criminal Court and also asked that 10 other trusty prisoners on duty that night be held on suspicion of molesting.

Atlanta restaurant owner Lester Maddox later posted bond for Du Bose and told him to get in touch with him if he needed a lawyer, a spokesman at Fulton County Jail said.

Luft Sues CMA, Judy's Agents, for $1,450,000

Los Angeles, Feb. 4.

Sid Luft, estranged husband of Judy Garland, is seeking damages totalling $1,450,000 in suit filed in Superior Court against Creative Management Associates Ltd., Freddie Fields and David Begelman.

Action asks return of community property and an accounting of monies allegedly paid by Miss Garland to defendants in connection with her biz affairs.

Agency books singer.

AGVA-Equity Jointly Strive for Escape From Jurisdiction Strife at Fair

American Guild of Variety Artists and Actors Equity Assn. are polling their respective governing bodies on a new method of settling jurisdictional disputes at the New York World's Fair. The referendum sent out to the AGVA national board and the Equity council is the result of a dispute between both unions on the jurisdiction of "To Broadway With Love" which will be produced for the State of Texas exhibit.

The machinery created for the handling of disputes at the Fair would also be used to settle other jurisdictional tiffs between any of the unions affiliated with the Associated Actors and Artists of America. The primary apparatus comprises a panel of arbitrators to consist of Angus Duncan (Equity) Hy Fain (American Guild of Musical Artists), Al Davis or Lou Smolove (AGVA) and Ken Groot (American Federation of Television and Radio Artists). If two unions are involved in a squabble, reps of the tree 4A unions not involved would attempt to make a settlement. If three unions are involved, then the other two unions would make the decision. The unions are to report on their referendum no later than Feb. 11.

Following approval by AGVA and Equity, the other 4A unions are to be polled to determine whether this setup will replace previous procedures. Until approval comes, Conrad Nagel, who has been appointed arbiter, will continue to decide on jurisdictional awards.

The referendum will also vote on whether shows which could conceivably go to either Equity or AGVA, would be jointly administered by both these unions. The rates and conditions established by Equity for this type of show would apply. This means that the disputed shows at the Fair will be working under a $200 minimum, instead of the $110 minimum scale which had been established by AGVA. This would eliminate a battle by employers to get into the AGVA fold.

Under terms agreed upon, the costs of jurisdiction of these shows would be jointly borne by both unions. Performers working in this type of show would be permitted to work under an Equity or an AGVA card providing that they are in good standing in either

(Continued on page 54)

Palisades' Free Circus

Boxtops and beauty contests have been used in the past to stimulate attendance at amusement parks, but Irving Rosenthal's Palisades Amusement Park, N. J., is coming up with a new approach March 28 when the fun emporium reopens for its 67th season.

For the Hippodrome International Circus, a one-ring show under a tent, will be presented free to the public. Outfit, produced by Ray Beaudet, will play a 16-day stand. Only admish is 30c to the park proper.

Mpls. Stadium '63 Net Hits $507,109

Minneapolis, Feb. 4.

Grossing $808,594 and having $301,485 in expenses, the Twin Cities' Metropolitan Stadium in 1963 earned $507,109. Out of that sum, however, must come $623,882 for interest on bonds and their redemption. The past year's profit was $12,938 more than the 1962 net, according to figures disclosed by the commission which manages the stadium for its bondholders.

The stadium's cost was defrayed by the sale of $9,000,000 of bonds to the city of Minneapolis and to the public. It was built for the purpose of bringing big league baseball and football to adjoining Minneapolis and St. Paul and it succeeded in doing this.

In addition to big league baseball and football it also accommodates a summer series of concerts with name bands, the Minneapolis Symphony Orchestra and various vocalist stars. A big ice show and rodeos also have been among its tenants.

Knoxville's Net

Knoxville, Feb. 4.

Income at Knoxville Civic Auditorium and Coliseum in 1963 was $224,459 according to a report issued by manager Fred C. McCallum. Attendance at the aud exceeded the 500,000 mark.

The auditorium had a surplus of $34,935 over anticipated operating expenses, McCallum reported. A number of touring shows appeared at the auditorium and some top attractions were at the Coliseum. In some cases two events were conducted at the same time.

JAMAICA'S REEF CLUB AS NEW BUNNY HUTCH

Kingston, Feb. 4.

Jamaica's largest hotel, the 204-room Reef Club (formerly the Marrakesh), is now the home of the island's first Playboy Club. Newest "bunny" hutch has taken a 20-year lease.

After Arnold Morton, v.p. of Playboy International, came to the island to close the deal, prexy Hugh Heffner flew his private plane to Montego Bay and landed with a mink-covered, bikini-wearing "bunny."

John Pringle, Jamaica's new Director of Tourism, and a bit of a playboy in his day (he was the "golden boy" of the plush Round Hill holiday playspot in Montego Bay up to two years ago), is credited for having invited the Playboy group to come to Jamaica, as an extra stimulus to the island's tourist trade.

Jamaican girls are to be recruited to work as "bunnies" in the club, which is situated in the tourist resort area of Ocho Rios on the island's North Shore. Entertainment at the club will be on the same scale as at other Playboy Clubs, with name acts being imported to work along with local performers.

Lee Gottleib, promotions director of Playboy International, says plans are for a June 1 opening.

New Mgt. Woos Family Trade to Hypo Ailing El Morocco, Montreal

Montreal, Feb. 4.

El Morocco, which has had its share of headaches in recent years under different managements, may finally see daylight under guidance of a new operating team.

Reflecting a new policy which is based on the theory that the bread-and-butter of cafes can still be the respectable family trade which should get a fair shake at both the dinner and supper shows, is the husband-wife team of Mr. and Mrs. Ron Cash, who took over operation of the El some weeks ago.

The Cashes run a successful dude ranch, the Sun Canyon just outside Warrensburg in upstate New York, while Mrs. Cash is particularly experienced in show biz as singer Cathy Carr who has worked the top cafes in the U.S. and Canada, with such names as Joe E. Lewis.

It is Joe E., in fact, who'll be opening at the El next Saturday night (8) for a one-week stand. The anticipation is that this will be the kickoff for the club enhancing its new image as headquarters for the occasional name, and the place to go for a solid evening's entertainment.

The Cashes took over operation of the El early in January, being careful to emphasize that they are ready to take care of current com-

(Continued on page 50)

Vaude, Cafe Dates

New York

Frank Fontaine inked for the Hotel Sahara Aug. 18 for four weeks . . . **Red Buttons** to tape a show Feb. 8 for presentation on "Hollywood Palace" on ABC-TV Feb. 15 . . . **Jack E. Leonard** into the Crystal Palace, St. Louis, March 9 . . . **Anita Bryant** set for the Minnesota State Fair, St. Paul, Aug. 29 . . . **Dion Di Muci** pacted for the Boulevard, Rego Park, N.Y., May 28 . . . **Nan Hogan** resigned from the New York office of "Holiday on Ice" to rejoin "Ice Capades" . . . International Talent Associates has retained **Curt Weinberg** to handle press relations . . . **Bobby Byron** currently on a two-weeker at the Elegante, Brooklyn.

Vaughn Meader pacted for the Steel Pier, Atlantic City, starting July 26 . . . **Gina & Gerardo,** who returned to the U.S. after seven years abroad into the Sheraton, Puerto Rico, Monday (3) . . . **Lau Mok** has been signed as director for the **Harmonica Rascals** . . . **Denise Darcel** inked for the Living Room, March 16 . . . **Eddy Siefert** set for Radio City Music Hall's next show, Feb. 20.

Saddri Dancers being imported from Hungary for the Latin Quarter starting June 4 . . . **Bill Cosby** lined up for Mister Kelly's, Chicago, July 6 . . . **Bobby Rydell** to start a South American tour at Buenos Aires Saturday (8) . . . **Toni Carroll** and **Charlie Fisk** orch into the Roosevelt Grill last night (Tues.) . . . **Alan Walker** joined the Banjoker musicrew at the Red Onion . . . **Isobel Robins** a newcomer to the Bon Soir.

Eddie Fisher into the Deauville, Miami Beach, March 16 . . . **Los Camperos** inked for the Sports and Vacation Show at the Coliseum, Feb. 21 to March 1 . . . **Franz Allers** has been signed to conduct the orchestra at "To Broadway With Love" at the Texas Pavilion Music Hall at the N.Y. World's Fair . . . **Yvette Souviron** started Sunday (2) at the Hotel Sherry Netherlands Cafe . . . **Hildegard booked for the Crystal** Palace, St. Louis March 2 . . . **Johnny Tillotson** set for two weeks of the prom season at the Latin Quarter May 20 . . . **Jackie Vernon** to the Palm Shore, Brooklyn, starting May 13 . . . **Jackie Miles** pacted for Harrah's, Lake Tahoe, March 15.

Chicago

Matt & Ginny Dennis skedded for the Sheraton-Blackstone Hotel March 2-21 . . . **Ray Bolger** slated for a return date to the Palmer House Oct. 20 for four weeks and 5 days . . . **Brook Benton** down for the Regal Theatre, Chi, July 10-16 . . . Embers Northcrest, Ft. Wayne, Ind., signed the **Claire Perrault** orch for three weeks beginning Feb. 10 as the first of a series of society bands.

George Gobel into the Roostertail, Detroit, March 9 for two weeks, with **Herb Shriner** set for same spot April 6 for two frames, and **Roberta Sherwood** April 21 for two . . . **Barabara McNair** is skedded for the Embers, Indianapolis, May 11 for a week . . . **Monica Boyer** into the Blackstone, Chi, Feb. 17-29.

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Woos Family Trade

Continued from page 49

mitments, while not being responsible for any past liabilities incurred by previous operators of the club.

There's no reason to believe that their good faith won't pay off, since the American Guild of Variety Artists can attest to their financial and personal responsibility as far as the present—not past, which they had nothing to do with—obligations are concerned.

Yvonne de Carlo was in for a recent week, doing nice business; Al Martino closed Friday night.

What the Cashes have also accomplished since taking over, is an almost revolutionary change in terms of customer service, treatment and facilities: the decor has been changed to make it more cheerful; cuisine has been revamped and now the food's top-notch; hustler types in the bar have been shown the door; and most important, prices for food and booze have been lowered drastically.

It's not bad thinking in terms of the El Morocco, which is located next to the Forum, where some of the biggest sports events and shows take place, and is almost on the route of the terminal for the subway which the city is now building.

...I ACT AND SING AND EVERYTHING!...

(*continued* next week)

Tokyo Terpers' 20-Day Goodwill Tour of India

Tokyo, Feb. 4.

A 14-member Nichigeki Dance Team has left for Bombay to begin a 20-day tour of India, Pakistan and Burma. Swing was arranged by Kokusai Bunka Shinkokai (Society for Intl. Cultural Relations) in cooperation with the Japanese Foreign Ministry with object of goodwill spreading.

Feature number in shows will be "Japan, Country of Cherry Blossoms," created and directed by Tadaki Matsuo. Unit is part of large troupe based at Tokyo's Nichigeki Theatre, a Toho operation.

Unit Review

'Just 20 Plus Me'

San Angelo, Tex., Feb. 4.

James Fitzgerald presentation in two acts, starring Jane Powell and featuring the Voices of the Top Twenty and comedian Bob Melvin. Staged and directed by Jack Regas; sketches and lyrics by Charles Parker; choral direction, Richard Wessler; costumes, Ret Turner; sets, Charles Morrison; musical direction by Jack Lee. With Wanda Shannon, Gary Alexander, Larry Masse, Barbara Foy, Thomas Carlisle, Barbara Porter, Don Minter, Audrey Anderson, Victor Vallaro, Christy Cummins, Des Roberts, Virginia Towne, Bill Court, Heber Jentzsch, Patricia Burkey, John Roberson, Luis DeLeon, Marcia Melcombe, Thomas Jepperson, Roger Cudney. Opened national tour Jan. 27, '64 in San Angelo, Tex.

Making her first national tour, singer Jane Powell got her own starring show on the road deep in the heart of Texas with performances in San Angelo, Wichita Falls, Houston, Austin, and Lubbock, picking up some bookings vacated by the canceled bus-and-truck tour of "Funny Thing Happened on the Way to the Forum."

Cutely tagged "Just Twenty—Plus Me," it is a sunny, buoyant, almost three-hour show which can't be pigeonholed in the revue-type category. The show, built on the west coast and marking the debut of James Fitzgerald as producer of a national touring production, looks like a real sleeper for the road.

The versatile Top Twenty, singing and dancing group from Tennessee Ernie Ford's video show, and stand-up comedian Bob Melvin are neatly and suavely woven into the whole fabric of the two acts.

Miss Powell, working throughout the show, does solo turns and production numbers, some original and timely and clever like "Janie Powell for President," in which she sings out promises, if elected, to change her name to "Janie-Bird" to the tunes of "Yellow Rose of Texas" and updated Gilbert & Sullivan.

Her next-to-closing spot in the show, a smartly-paced solo turn in which she sings her regards to the best tunes of Broadway, is boffo and filled with show biz savvy. In it she goes from svelte, supper club evening gown appearance to Raggedy Ann for "Put on a Happy Face" and the wistful simplicity of "Love Makes the World Go Round."

She draws handsome musical support from a 10-piece ork under Jack Lee's baton playing the whole show offstage left in the wings out of audience view.

The disarming simplicity of Jack Regas' staging and the fluidity of the entire show belies the production know-how and effort behind it. The Texas premiere audience had the impression the show was done to recorded music, so smoothly expert was the show orchestrated and played.

Bob Melvin, who has worked the Garry Moore and Ed Sullivan shows, utilizes his "Got a Minute?" and Melvin Rating System advantageously to the show and engages in a rhyming patter number with Miss Powell.

She herself, sings, dances, and participates in several inventive and well-choreographed production numbers, including "My Fair Hillbilly" a takeoff on you-know-what musical.

"Just Twenty—Plus Me" is committed mainly to one-nighters in Texas, Oklahoma, Nebraska, Kansas, and Louisiana but is booked for a three-night stand at the Shubert Theatre in Detroit, Feb. 13-15. It's slated for New York's Carnegie Hall Feb. 29. *Alex.*

Discotheque: Foe of Talent

Continued from page 49

sidering dropping its danceband and vocalist policy for discotheque. The Delmonico Hotel is mulling the move.

The discotheque fad was started by socialities who are part of the jet set, a term for its younger components. Le Club, a private club, was the first major click in this direction. The congregants there twisted to disks. This was followed by other operations including L'Interdit at the Gotham Hotel.

Since then, Phase 2 which used to have talent followed suit as did the Triana, the Seclusion and Village Vanguard. Other spots also jumped on the discotheque wagon but none had talent.

However, the popularity of these cafes has given rise to a feeling of apprehension among the talent agencies. For the "disco" niteries find that they are doing better at the wickets than many of their competitors with talent policies. Now that the Blue Angel, which also had a socialite following at one time, has found that it can't lick them but is joining them, the fright wig of the talent agencyites has risen even higher.

One agencyite pointed out that the biggest loser is likely to be the American Federation of Musicians, and they look upon that union to draw first blood against discotheque. The agents note that some time back, Wurlitzer put out an electronic drummer called The Sideman which could emulate various combinations of traps, snares, conga, marraccas, shakers and other tympani in a wide combination.

The device was controlled by knobs and operated, generally by an organist, who used it as a supplement to his music. An electronic metronome controlled the rhythm.

The union angrily decreed that any musician operating these replacements for drummers would be drummed out of the union. The ruling stopped the spread of The Sideman.

Just what action the AFM will take to halt the expansion of discotheque is not yet known. Some concede that so long as a spot employs some musicians, it will not be molested. However, now that the record spots are starting to replace acts, the storm warnings are up at the agencies.

The offices realize that there has been little dent in the use of talent so far. However, they fear a tremendous growth of discotheque especially since the quality of recording equipment is constantly improving so that live orchestra atmosphere is available. It's also feared that proper programming of records would make discotheque even more desirable as a live musician and talent replacement.

Architect Mag Slams New Mexico Fair Bldg.

Albuquerque, Feb. 4.

Dispute has developed here over the design of the proposed New Mexico exhibit at the upcoming New York World's Fair. State chapter of the American Institute of Architects, in its monthly magazine, fired a couple of blasts at the project sketches calling them "amateurish, shocking and a disgrace."

"The whole project," continued the publication, "seems destined to give the impression that New Mexico is a poverty-stricken arid land badly in need of increased federal grants in order to insure the flow of welfare checks to its desert-dwelling inhabitants."

Robert J. Hoffman, acting director of the state's Department of Development — which has supervised the overall project—said the job is about 90% complete. He said the exhibit consists mainly of four typical Spanish-style one-story adobe-type buildings.

Hoffman said that his department has had no criticism of the planned exhibit, and that he was surprised by the architectural magazine's charges.

Madrid Cops Break Up City's First Jazz Riot

Madrid, Feb. 4.

Madrid had its first mild jazz riot last Sunday (26) when 500 twist and hully-gully fans hooliganed through the main arteries of city before police intervened. Melee followed the Sabbath morning jazz concerts initiated last year at Price Hall (Circo Price) and reprogrammed this year to increasing audience of young hipsters.

Apparent motive behind harmless disorder that shocked traditional Spanish disciplinarians was a protest that the Teddy-dressed formations staged under the window of tv producer-writer-star Adolfo Marsillach whose sociological dialoguing in a prime tv slot recently included a broadside at "twisted beatniks."

'Stewart Show's' Boff Biz

Edinburgh, Feb. 4.

Howard & Wyndham's festive-season revue, "The Andy Stewart Show," which preemed Dec. 6, will set a new record at the King's Theatre for a Christmas show by running to March 14. Show was played to almost SRO biz.

It's thought likely here that the production will be re-staged at a Glasgow theatre in December.

TONY LAVELLI
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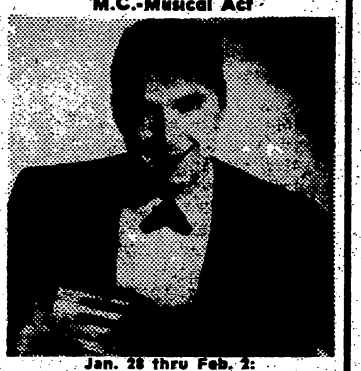

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Dropping Names No Blow to Mpls. Nitery Biz as Local Talent Fills Gap

Minneapolis, Feb. 4.

While name act floorshows have gone down the drain this metropolitan area of a 1,500,000 population, local niteries generally are doing better biz than ever. They're packing 'em in mainly with local talent performing in tab shows and music ensembles along with comeons in the form of pretty femmes and lotsa bare skin.

According to the bonifaces, many of these spots are doing "very well." Many are recovering from the slump which ensued last year when the Internal Revenue Service came out with its expense account ruling. Absence of stars apparently hasn't hurt in the least.

Management of the Radisson Hotel's Flame Room, swankiest of the local supper clubs, avers that the room's attendance is now generally larger than when the club was playing top names regularly. What's more important, the room is making money now instead of losing it.

On Feb. 15, Flame Room will mark the first anni of its puresent non-name floorshow which is proving so successful that it's slated for indefinite continuance. Tabbed "Golden Strings," it consists of eight locally recruited violinists who, part of the time, stroll through the audience and engage in amusing didoes as well as music. They're backed by a bass and two pianos. There's also a five-piece combo to play for guest dancing during the intermissions.

Flame Room presented big name floorshows regularly for more than three decades but abandoned them after several consecutive years of $100,000 losses. Management attributed the annual deficits principally to allegedly excessive stipends demanded for stars plus "over exposure' 'of leading vocalists and comics on tv.

Tab shows staged by Al Sheehan, who also produced the Flame Room show, are credited with putting the Edgewater Inn on its financial feet. Tabs teamed with Don McGrane's orch were introduced here 14 months ago. Similar musical comedy tab policy with a locally recruited cast of six is in its 15th year at Bennie Berger's Schiek's Cafe, one of the area's most heavily patronized niteries. Prior to its tab shows, Schiek's was a losing proposition. Both Schiek's and the Edgewater Inn have the same $1-$1.50 cover charge as the Flame Room.

Other successful bistros here include the tony new Sheraton-Ritz Hotel's skating rink nightclub and its recently launched, penthouse Golliwog Room; Diamond Jim's, a membership club; Capp Towers motel's top floor Caribbean Room; Downtowner motel's Davey Jones' Locker, and the White House and Chalet. All are in Minneapolis and its suburbs except Diamond Jim's which is in nearby St. Paul. None has a cover charge.

Until recently the Chalet was bringing in some of the lesser name, regularly and had the name act field all to itself. Since dropping name imports two months ago, it, too, is reported doing nicely with its present run-of-the-mill-floorshows.

A number of the spots, including Diamond Jim's, the White House and Davey Jones' Locker, have gone in for glamorous, scantily clad waitresses, hat check chicks and cigarette vendors. White House and Davey Jones' Locker also have weekly femme fashion shows aimed at male consumption, the former a bikini and the latter a lingerie.

WALDORF SYSTEM BUYS INTO REST. ASSOCIATES

Waldorf System Inc., a cafeteria chain, has made a substantial investment in Restaurant Associates Inc. common stock. RA operates a number of plush eateries in New York and also owns the Riker luncheonette and cafeteria chain. Size of Waldorf's stock acquisition was not disclosed last week but it is not believed enough to give it controlling interest.

Waldorf previously revealed that it planned to pick up 382,579 shares of RA common over a two-year period. In event this block is actually acquired, it would give Waldorf about 49% of RA's 771,-400 outstanding common shares. RA operates such Gotham restaurants as Leone's, the Four Seasons, Forum of the Twelve Caesars and La Fonda del Sol. Some have entertainment.

RA's net income for the fiscal year ended Oct. 31, 1963 rose to $240,580 on gross operating revenues of $22,996,524 or 31c per share. Earnings for the same period the previous year were $147,-440 or 20c per share.

N.Y. Jury Awards Kapell Kin 924G in Crash Suit

The widow and two children of the late concert pianist William Kapell were awarded $924,396 by a jury in N.Y. Federal Court last week. Kapell was killed in a plane crash near San Francisco in October, 1953.

Award followed a ruling that damages were in order by Judge Willis W. Ritter in Salt Lake City in 1961. Current case, heard by Judge Edward C. McLean, followed Judge Ritter's ruling which also ordered a new trial.

Kapell, who was 31 when he was killed, had been on a flight from Honolulu to San Francisco when the British Commonwealth Pacific Airways DC-6 crashed. The now defunct line was subsequently taken over by Qantas, Australia's principal airline.

Twin Cities Dance Studio Ops Guilty On Fraud Counts

Minneapolis, Feb. 4.

After an eight-week trial in Federal Court here, eight of nine defendants accused of mail fraud were convicted in the first government prosecution of dance studios ever brought in the nation. Prosecution followed a Federal postal inspectors' investigation and the Justice Department was the plaintiff.

Involved were two jointly owned Twin Cities' now defunct dance academies, one located here and the other in adjoining St. Paul. Defendants included the establishments' owners, officials, salesmen and dance lesson instructors.

The accused were charged with participation in the dance schools' bilking of unmarried women out of sums of money that ranged as high as $6,900 in one instance. It was alleged that this was done by getting the victims to sign longterm dance lesson contracts through false promises and misrepresentations. Some of the feminine victims were in their 70s.

Among the defendants were Stanley Friedman, 31, of Old Bridge, N.J., a proprietor, of both of the academies, who also operated dance academies in other cities. Sentencing was deferred and the defendants' attorneys indicated appeals would be taken. Each count carries a maximum penalty of a five-year prison term and/or $1,000 fine.

Friedman was convicted of eight mail fraud counts and acquitted of two. Kay Peterson, 28, of this city, a part proprietor of one of the studios, was convicted on 10 counts and acquitted on one. The other six defendants were convicted on some counts, ranging from two upwards, and found not guilty of others. The one completely vindicated had been employed at a studio only a short time before it shuttered.

Hub Music Hall Fills Date Gap as Church Acquires The Donnelly Memorial

Boston, Feb. 4.

With the sale of the Donnelly Memorial Theatre to the Christian Science Church, commitments at the 3,300-seat house will be observed until June. But producers of indie productions, one-nighters, legit, ballet and vaude shows are turning to the 4,400-seat Music Hall, which is being made available for such fare.

Already booked for the Music Hall is the Metropolitan Opera for a three-week stand in April; the Leningrad Ballet, for which negotiations are on with Aaron Richmond, local Hurok rep, and other concert attractions.

Concert bookers will now only have Symphony Hall, until the new city auditorium, is completed. It's now under construction. The Music Hall, formerly the Metropolitan Theatre is still a film house. But its management said it will consider four wall rentals and is open to discussion for road shows, concerts, etc.

See Stiff Competish for Foreign Acts In Japan as Coin Restrictions Ease

The number of promotions of foreign talent in Japan and the competition for names from abroad is expected to increase considerably later this year, according to Tats Nagashima, Nipponese concert and one-nighter promoter, who was in New York early this week to line up acts for dates under his auspices.

Nagashima has already inked Benny Goodman, plus a quartet, to open in Tokyo Feb. 24. He made commitments for Louis Armstrong and Nat King Cole to play the island in 1965. He pacted Frankie Laine, Damita Jo both in April, Peter, Paul & Mary in June, and is discussing deals with Miles Davis, John Coltrane, Duke Ellington, among others.

Nagashima pointed out that monetary restrictions will be liberalized later this year, possibly in April, which will make it easier for promoters to conduct deals sans curbs on the amount of currency that may be exported. He said that on this basis it's expected that the number of promotions will be on the upbeat. This in turn will create competition for names which will increase the price of talent.

As a result of this situation, according to Nagashima, it's likely that promoters will have to deal with organizations to a greater extent. He cited one group, Ro-On, which roughly could be translated into The Laborers' Music Appreciation Society.

Initiation fees in this group are about 25c and monthly dues are about 15c for which members are given at least one concert monthly. The organization, which works closely with unions, conducts these concerts at a loss. Nagashima noted that he had a jazz group, helmed by George Lewis play under Ro-On auspices for 27 weeks.

Nagashima asserted that until now Japanese performers have been operating sans unions, but predicted some day performer pressure may result in restrictions on unlimited talent imports. He also cited the fact that the rise in the number and quality of Japanese musicians and talent could result in an organization to create more employment for them.

However, Nagashima observed, an increase in the number of acts exported from Japan could delay formation of such a group. He said that the Japanese have already given the U.S. one record hit, "Sukiyaki." It's possible that more songs as well as singers could catch on in the U.S., he added. Under these conditions, a talent exchange would be more equitable for all.

Nagashima planed out yesterday (Tues.) for the Coast and will be there for a few days before returning to his Tokyo homebase.

Kahala Hilton Formally Bows in Hawaii; Sheraton Maui Inn Marks 1st Anni

Honolulu, Feb. 4.

Hotel spotlight Saturday (25) was focused on two luxury resorts with the formal opening of the Kahala Hilton and the first anniversary of the Sheraton-Maui, latter on Maui island.

Conrad N. Hilton planed in for the official programs and hoopla that marked the pre-opening and opening of his chain's newest unit. And Ernest Henderson, board chairman of the Sheraton chain, jetted over for the Maui celebration.

The Hilton resort had some 140 non-paying invitational guests quartered for the pre-opening round of parties, with an estimated 200 paying customers registered over the weekend. It's the only hotel in the area and was built only after a long controversy over zoning.

OVERBOOKING CREATES HONOLULU INN FIASCO

Honolulu, Feb. 4.

Sheraton hotel chain says it will never again book its prestige Royal Hawaiian hotel over 95% of capacity. Decision comes a few weeks after a tourism fiasco that found virtually all major hotels overbooked and unable to accommodate tourists who arrived with confirmed reservations.

It was learned at the time that most hotels had been overbooking on a calculated risk basis in order to operate at capacity. It's indicated that if any of the other Sheraton Waikiki hotels find themselves overbooked in the future, arriving guests will be upgraded to the Royal at no extra cost.

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Americana, N. Y.

Ella Fitzgerald with the Roy Eldridge Quartet; Ernie Gellet Orch, Al Conte Trio; $4 cover.

Ella Fitzgerald is one of the more refreshing voices on the singing spectrum, and one of the reasons is that she's difficult to classify. She conforms to no mold and no particular school of musical thought except that her own feelings and moods are probably her best and only guide. She was brought up in the swing era, coming into view as the 16-year-old vocalist for the late Chick Webb. Since then she has been one of the more expressive singers extant.

In her current trip to the Americana Hotel, Miss Fitzgerald shows an increasing maturity. There is a greater thoughtfulness in her renditions. There is the blending of the way out with the musical guidelines set down by the composer.

Her assortment of standards has a more heady tone this trip. Sometimes her approach is almost intellectual, but once she bites into the song, her own varied moods take over and she provides new facets and dimensions for a number.

Miss Fitzgerald frequently reverts to her past, with the scat singing and wild rides that have distinguished her floorstints. She imparts a jazzy tone when the mood strikes her and she sometimes gives a near dramatic reading of a number. There's variety and color to her session and all of it is highly appreciated by the assemblage.

One of the more remarkable facets of her turn lies in the fact that only a instrumental quartet accompanies her. Roy Eldridge on the trumpet, assisted by piano, bass and guitar, provides all the music she needs. The combination is extremely mobile, exceedingly responsive to each other with each sideman quick to catch the mood of the singer and back her up. The musicians have nothing more formal than a cue sheet to guide them, yet it's all they require.

The physical setup of the room has been improved by construction of a platform. This provides greater visibility throughout the Royal Box, and a performer will have considerably less difficulty in establishing contact from here on in.

The regular musiccrew is batoned by Ernie Gellet with the Al Conte Trio in relief. *Jose.*

Castaways, Las Vegas

Las Vegas, Jan. 24.

"Holiday In The Orient," Sammee Tong, Gigi Galon, George Minami, Sun Spots (4), Helen Funai, Reiko Sato, Dancers (6), Models (6), Bobby Stevenson Orch (8); presented by Garwood Van; produced by Robert McMackin and Marshall Edson; directed by Bill Norvas; choreography, Roland Dupree; book, lyrics, music by Norvas; arrangements, Val Grund; no cover or minimum.

"Holiday In The Orient," the new show Garwood Van is presenting here, has the potential of developing into a novelty click—but it needs at least a week of polishing and tightening. On opening night, faulty mikes, missed cues, and obvious lack of rehearsal made it look like an amateur production.

Producers Robert McMackin and Marshall Edson, along with writer-director Bill Norvas deserve credit for doing as well as they did, considering that the show was put together in five days, and the singing star had to bow out on opening night. Patti Kim became ill and was replaced by Gigi Galon who went on without orchestrations.

Despite the handicap, Miss Galon, a beauty, registered solidly with firstnighters. Her songs, however, are Occidental, and have no bearing on the title of the show, which concerns the visit of an American-born Chinese (Sammee Tong of tv's "Bachelor Father") to the homeland.

The book has Miss Galon as the romantic interest of George Minami, an excellent dancer who also pleases on vocals. Tong gets laughs with some revived vaude gags and his outlandish getup as a Chinese cowboy backed in a production number by 12 pretty Oriental chorines—six dancers and six nudes.

The Sun Spots, four handsome young male Filipino singers, are outstanding as vocalists, musicians, and showmen as they offer such non-Oriental numbers as "World In His Hands," one about a Mexican bird, and the one about the Boston subway made famous by the Kingston Trio. With proper guidance, the Sun Spots can become a top act in American show biz.

Helen Funai and Reiko Sato are two charmers who score as terpers with Minami; Bobby Stevenson's orch (8) does a fine job of cutting the show. Choreography is imaginatively concocted by Roland Dupree; arrangements are by Val Grund; costumes by Berman of Hollywood; scenery by Hal Schaffer.

"Holiday" is in for eight weeks with options. *Duke.*

Harrah's, Lake Tahoe

Lake Tahoe, Jan. 26.

Eleanor Powell, Jerry Van Dyke, Jerry Madison, Moro-Landis Dancers (14), Leighton Noble Orch (17), presented by Bob Vincent, produced for Harrah's by Art Barkow.

Eleanor Powell has completely revamped her nitery act for this playback at Harrah's, and it rates heavy on the plus side for entertainment values. She is billed as "the world's greatest feminine tap dancer' and she shows here why she rates the title.

She admits during her turn she's 51, but she works with the verve of a teenager and also has a figure many of the younger set would envy. And, despite the rarified ozone at this mile-high spot, she shows no fatigue at the end of her strenuous segment.

Opening with a special lyric vocal to "I'm Having Myself a Time," Miss Powell segues with her always impressive tap work to "I've Got Rhythm," and she's unquestionably in full authority. For the opener she's dressed in top hat, white tie and tails, and later makes two costume changes as Jerry Madison fills the gaps on solo vocals.

To break the straight foot work artistry, Miss Powell shows via large screen on auxiliary stage sheet music covers of some of her Broadway shows and films, and also with the camera gives tablers an inside look at how tap sequences are filmed and dubbed in the studios.

Jerry Van Dyke, in his debut in this room, is a sure winner in the laugh department. With banjo in hand, perched atop stool, he plays around with "Got a Lot of Living to Do," then establishes himself as a sophisticated rube with an ingratiating line of chatter and stories.

His account of a four-jet plane losing one engine at a time is a classic but will have to be deleted if he plays Reno-Tahoe frequently; a lot of auditors recalled the story from his recent date at the Nugget in nearby Sparks. Exit is banjo-vocal on "You Are My Lucky Star" with Kelly Beyer giving an assist on second banjo.

Sammy Davis Jr. in Feb. 6. *Long.*

Establishment, London

London, Jan. 28.

Ray Martine, Peter McGurk Trio; $3.55 minimum.

It is a year, almost to the day, since Ray Martine made his West End cabaret bow at this Soho nitery. At that time, he had graduated from East End public houses, and his style, technique and patter were, to say the least, more than somewhat raw.

Now, with 12 months' additional experience, plus a hit tv series in "Stars & Garters" (in which he plays a pub entertainer), Martine has polished many of the rough edges and eliminated all the crude dialog that marred his earlier appearance.

In essence, he aspires to be a standup comic but as yet there is not enough rapid fire to his gags, and he is overly-sensitive when a joke misfires. However, there is plenty of vigorous comedy material to sustain his 40-minute solo spiel.

Martine is also a zestful song belter, displaying his technique with such numbers as "Start All Over Again" (with which he opens his stint), "Put on a Happy Face" and "Love for Sale."

Though there is room for still more polishing, the show should appeal to a substantial segment of Establishment Club members. There's lively backing from the Peter McGurk Trio, but no dancing in the main restaurant. *Myro.*

Waldorf-Astoria, N. Y.

Enzo Stuarti (with Joe Campus), Emery Davis Orch, Horace Diaz Orch; $4 cover.

Enzo Stuarti is no stranger to the class hotels in New York although this is his first trip to the Empire Room. He seems ordermade for the spot and its likely that this stint will aid in establishing his boxoffice values. He has rarely appeared to better advantage locally. The posh Italianate air is accented to a greater degree. He fills the room musically and sometimes permits himself a few dramatic stretches in delineating a song.

Stuarti has prepared well for this stand. He delves primarily into the realm of standards, both in English and Italian, with only one strange item that seemingly doesn't belong on a nitery floor. His rendition of "Battle Hymn of the Republic" as a serioso bit accented by his reading the lyrics, appears like an affectation. Just what it does for him is difficult to fathom. But no such complaint is evident from his other numbers. They're lively and melodic.

He touches base with songs that carry a melodic line. Most of them are familiar and most are fairly well liked by the whistling public. He roams the gamut from his opener of "Yours Is My Heart Alone," from the Viennese world of light operetta, continues with Britain's "Once in a Lifetime" by Anthony Newley, hits further into familiar items with Lerner & Loewe, Rodgers & Hammerstein, and an assortment of other composers including one of his own comps, "We're Not Strangers."

There is, of course, the inevitable assortment of Italian folk songs, plus one Yiddish number with English words. He touches many ethnic and language groups. Stuarti just had to be a hit on his opening night with this assortment. And he was.

His music is conducted by Joe Campus who helms the Emery Davis Orch with authority. Davis supplies a compelling brand of dansapation, and the relief by Horace Diaz, also comes off strongly. *Jose.*

Hotel Roosevelt, N. O.

New Orleans, Jan. 31.

Kim Sisters (3); Leon Kelner's Orch; $2.50 weeknight minimum, $4 Sats.

This is the initial booking of the Kim Sisters in the plush Blue Room but it's a cinch it won't be the last. Shapely, pony-tailed youngsters preemed to a firstnight audience of enthusiastic ringsiders Thursday (30) and regaled tableholders with a fine 40-minute showcase of their closely-knit harmonies, musicianship and light terping.

There's plenty of variety and showmanship values in the presentation, and the Korean kids' polished performance leaves no doubt that they are real pros. Sharply dressed in glittering sequins, the girls do such tunes as "Hey Mr. Banjo," "April Showers," "Fever," "St. Louis Blues" and a medley of country melodies.

Girls display versatility on 23 musical instruments, ranging from mandolin to marimba and banjo. Musical session is interspersed with strutting, shimmying and torso twisting. Sisters win aud from walkon and hold them until begoff.

Show runs two weeks until Feb. 12. Booking, which extends through the Mardi Gras season, should attract capacity biz as tourists start to pour in for the festivities and this is only room playing marquee names. *Liuz.*

Club Caribe, San Juan

San Juan, Jan. 20.

Keely Smith; $3 weekend cover, $5 minimum.

Keely Smith, a pert chick with a solid vocal talent, completely disarmed her Club Caribe audience at her preem for an engagement just short of two weeks. Informal and easy going, she makes her audience feel they might accidentally have dropped in during a recording session. The emphasis is on the vocal—nothing else.

She tilts her head and lets go her crystal-clear voice, lilting and intoning mostly in minor keys. She does such tunes as "Don't Take Your Love From Me," "Besame Mucho," "Misty" and "Gonna Build a Mountain."

Miss Smith's a magnetic performer. But more than that she's just herself, a gal with great conviction, assurance and verve. One of the highpoints of her performance is a passionate rendition of "What Kind of Fool Is He?" (Permission for the lyric change was granted by Anthony Newley.)

At one point, Miss Smith was singing a spiritual-like blues number tagged "God Bless a Child." She used no musical background. The club was hushed. Suddenly, from off in the distance, came the conga beat of a musical combo in the lounge next door. It was more than slightly disturbing. But she went through her vocal without blinking an eyelash.

Later to the delight of her audience, she chewedout the local booking agent (present in the audience) for the disturbing musical notes that were permitted to drift into the club.

Miss Smith is a rare performer. *Aldin.*

Diplomat, Fla.

Hollywood, Fla. Jan. 31.

Rosemary Clooney, Allan Drake, George Foster, Van Smith Orch; $6.50 minimum.

Prexy-booker Irv Cowan started his annual run of name bookings this week—an impressive lineup with such acts as Tony Bennett, Andy Williams, Buddy Hackett, Eydie Gorme, the MacRaes, et al. For his kickoff 10-day slot Rosemary Clooney makes for a solid entry, plussed by the sharply updated comedics of Allan Drake.

This is a return date for the thrush from Kentucky and the songbook she brings is a bestseller collection that scores. The warm, bubbling personality adds impact to her potpourri of gay lilts, torchants, upbeats and standards.

A wily performer, Miss Clooney grabs and holds attention with a rundown of currents, reprises of her recording clicks, a sock medley from "Porgy & Bess" and a shrewdly devised closer. Latter is a blown-up photo-folder device rolled onstage to display her brood of youngsters. It's a highly effective sequence, which she backs with light chatter and lyrics dedicated to the moppets including tongue-in-cheek "Mickey Mouse."

Allan Drake proves a tough man to follow in this outing. He's played elsewhere at Gold Coast hotelsmarteries, and seems to have arrived at a high point in his career as a standup comedian.

Boasting a slew of fresh one-liners and topical waggery, he keeps the laughs coming with plentiful variety of material ranging from new workover of gambling addicts to a teenager's lament that's a zesty lampoon on the big-beat set.

There are also chuckle-raising barbs anent Cowan, his vast hotel and its environs—a basic idea used by others but here with clever new lines. Drake's out-of-the-news rundown on Goldwater, Rockefeller, the Baker affairs are big yock stirrers. Delivery is fine-honed for the sort of timing that grabs a laugh floating off, to wind into another wave. He could have stayed on longer.

George Foster is a literate house emcee, while Van Smith rates kudos for his orch's showbacks.

Due next, Tony Bennett. *Lary.*

Eddys', K. C.

Kansas City, Jan. 30.

Shaw & Costa, Fred Muro's Continentals (5); $2 cover.

Singing duo of Ray Shaw & Joe Costa is playing this deluxe club after their recent teaming in Chicago, the N.O. Blue Room, Hot Springs and other spots. Pair of baritones making with vocals figures to be the unusual in a nightclub turn, but to their credit it comes off as a very entertaining 35 minutes as they intermix show tunes with established standards and best selling toppers.

Actually the resemblance stops at their being baritones, for the two have quite different styles. Costa is more the swinger, Shaw the legiter. The fortunate coincidence is that the voices blend neatly, and instead of a harmony duo the strong point is considerable variety in a single turn. The factor of two styles thus sets off each, and in a couple of interludes they sing in duo to complement each other.

Costa handles most of the emcee chores, and leads off with "I've Got You Under My Skin" in rhythmic style on stage. Shaw follows with power and clarity from the balcony without mike on "Just Say I Love Her." Two make it almost recitative on "Music Man" for a nice change of pace, and duo on "Gonna Build a Mountain." They bow off to a handsome hand.

Two stay through Feb. 12. *Quin.*

Copacabana, N. Y.

Nat King Cole, Forbes & Villa, Eddie Albert, Moro-Landis Dancers, Joseph Mele Orch, Frank Marti Orch; $6.50-$7.

Nat King Cole's annual pilgrimage to the Copacabana is generally the start of a siege of prosperity and a signal for guaranteed entertainment. This Meister singer is one of the smoother voices around. He's mellow, articulate and cognizant of audience tastes, especially for cafes in the upper strata.

Cole, it's recalled, is one of the few singers ever to make the grade from the Copa Lounge, where he used to preside as head of the King Cole Trio. With his move downstairs, it became a solo effort and he's been a mainstay there for years.

The singer weaves a colorful tune tapestry which is exquisitely detailed. He stays in no single groove. He mixes nostalgia with modernity and paces his numbers so that there's a kaleidoscopic effect. Yet each tune bears the Cole imprimatur.

He communicates with his audience on easy and familiar terms and even though there were a few numbers that might have been eliminated to bring the turn under an hour's duration, Cole was a decided hit. The fact that the Burma Road, the trade term for the outer reaches of the room, was occupied, indicates heavy business during his tenure.

In support, Forbes & Villa show a comedy act in the old Abbott & Costello tradition, although sans their effectiveness. This team needs material if they're to make a go of it in the Copa orbit. As it is, there are many blank stretches to their turn.

Their most effective bit is their imitation of Jack E. Leonard, a fairly faithful facsimile of the operations of that comic. Leonard is known and liked in this room, which would have some bearing on the reception of this act here. But at present there are too many barren periods in Forbes & Villa's floorstint.

The Copa production of the Moro-Landis Dancers with music & lyrics by Ivan Lane & Jan Sarnoff, holds up nicely with Eddie Albert doing the singing. Joseph Mele's Orch, augmented by a huge roster of violins, showbacks par excellence, and Frank Marti Latin lence, and Frank Marti Latin relief. *Jose.*

Mister Kelly's, Chi

Chicago, Jan. 27.

Jack E. Leonard, Laura Lane, John Frigo Trio; $2.50 cover.

A couple of big conventions are in town, and Mister Kelly's stands to cop a sizable chunk of this free-spending trade. Add to this, Jack E. Leonard's built-in hometown following, and it shapes as a busy three frames for this boite.

Leonard's velvet hand in a mailed fist didn't score a decisive k.o. in his opening show, but he he was on the button sufficiently to leave his auditors in their usual dazed state. To strain the boxing parallel a little further, Leonard had an unusually high (for him) ratio of comedic wild swings for each telling blow.

It's unfortunate that the comic muse was not with Leonard, because he had the sort of counter-punching crowd that he usually likes to work with. However, his adversary relationship with his audience works against him when he's not clicking, and this was one of those nights. But mebbe that's why comics aren't trapeze artists—the latter can't afford to miss.

Laura Lane is a redheaded stunner with a classically-chiseled frame and a voice that started out as good and got better as the show went on. The antic crowd wasn't much help to her either, but enough of her style comes through to demonstrate a mellow mid-range voice and a consistently appealing delivery.

It's strongly to her credit that she finally stilled the Leonard-anticipating house. She scored best with "You Can't Have Everything," a buoyant rendering of "My Heart Is A Hobo," a poignant handling of "This Funny World" and a clicko hard-driving "Cotton-fields" closer.

The Serendipity Singers and Jack Sheldon open Feb. 17 for three weeks. *Mor.*

Eden Roc, Miami Beach

Miami Beach, Feb. 2.

Milton Berle, Leonard Sues, Royal Quartet, Amin Bros., Lou Wills Jr. Val Olman Orch; $5-$10 *minimum.*

Milton Berle, that (per-every-annum) b.o. staple on the hotel-cafe circuit here, is back at this swankery's Cafe Pompeii and, per-every annum, the upper-bracketeers turned out in droves for his opener.

Big room was filled with the loot-laden, who relished every move and gag dispensed by the vet laughmaker. The happy antithesis to the many current comics who depend on controversial and/or jaundiced material, Berle is the dependable buffoon, the artful clown who pursues laughs with a zest unflagging and unfailing.

He brings nothing startlingly new in format or approach; it's all to the good for the auditors who seem to dig every familiar bit and howl at every new line sprinkled into the gag-bag.

The mixed grill Berle & Co. serve up is fare that leaves them with a continuing tasts for more. Lou Wills Jr. in the teeoff slot hits big with his agile acro-hoofing; the flips, spins and straight tappings zing matters off fast and furious.

The Amin Bros. are engaged in the typical Berle intro and gaggery, then raise gasps with their balancing wizardry, capped by the involvement with the comedian who winds on a teetering finish.

Leonard Sues, an adept conductor for Berle, purveys his very commercial trumpetings. The big mitt-earning item is his nostalgia-noodling impreshes of bygone orch-leader horn-tootlers; his ace is the Armstrong growly-tones.

Integral part of the package for years is the Royal Quartet. Personnel is same as offered in other datings under a different name. They're solidly effective with their full vocals on classic and operetta excerpts; tabler acclaim is pitched to anticipated break-in by Berle in clown makeup and goofy costume. It's calculatedly broad and betimes bawdy, but keeps howls sustained. Wills Jr. comes back for a sharp set of straight hoofery with Berle to cap matters.

Berle's garnered big receptions before, but in this outing the palm-clamor amounted to an ovation from a crowd that contained a majority of those who've seen him time and again.

Afterpiece in which he brings heavy champ contender Cassius Clay onstage from ringside is a classic bit, even if pitched just once. For what was probably the first time in his young and lippy career, Clay found a word-foe who kept topping his often funny rejoinders. He bowed with remark, "Man, you're crazier than me." Berle should keep him in the act.

Val Olman's orch showbacks in top manner.

Due end-week: Alan King and Diahann Carroll. *Lary.*

Roosevelt Grill, N. Y.

Toni Carroll, Charlie Fisk Orch (8), Bob Kasha Trio; $2-$2.50 *cover.*

To follow the month's socko engagement of Joan Fairfax' all-girl band with any degree of success seems a tough task. But this new show headed by Toni Carroll, which general manager Arthur D. Dooley of Hotel Roosevelt, has brought in scores with aplomb. With Charlie Fisk's orch to cut the show and provide added frills, current layout looks to be around longer than its original booking.

Miss Carroll, a recording artist with several albums, is one of the sexier warblers to appear in the Roosevelt Grill. And it's a welcome change. After her session at the mike and with aud participation stunts, the floor here was jammed with more dancers than in months. That, of course, is a tribute to Fisk's combo. Only recently put together in its present form, his crew not only plays danceable tunes but also gets the seeminly more sedate crowd.

Her trick of moving rapidly along the ringside tables to encourage brief male vocalizing with her other warbling is a clever touch. Finale has Miss Carroll presenting some hits out of her MGM rock 'n' roll album. This enables her to wear flapper garb of the 1920s, and on her this is becoming. She had to beg off.

Fisk, who last was in New York at the Americana and more recently played in San Juan, batons his crew with a skill that belies his comparative youth. He alternates betwen singing, leading and playing the trumpet. He has some talented musicians in his combo, including Irving Manning, a Britisher who's at home either with his bass fiddle or French horn.

Bob Kasha Trio is a holdover, playing for patron terping when Fisk's orch is not. *Wear.*

Viennese Lantern, N.Y.

Yaffa Yarkoni, Los Astaras (3), Ernest Schoen Orch; $1.50 *cover.*

Max Loew's international showcase has a pair of pleasant entertainers. He has taken a wide expanse of territory in exhibiting Israeli singer Yaffa Yarkoni along with the Latino accented Los Astaras (New Acts), with Ernest Schoen and a crew of strolling musicians accenting a favorful Continental aspect of the operation.

Miss Yarkoni is a robust singer who can be commercial or who can create a mood with more subtle renditions. She's skilled at languages, seems to have special regard for lyrics and carries the verbiage with a high degree of melody.

She tackles tunes from a multitude of countries, sometimes in tandem, which is the only way to explain her rendition of "Yiddishe Mama" in Spanish. At session caught, she accented the livelier parts of her repertoire which made it quite easy for her to reap an appreciative palming. *Jose.*

Manne Hole, L.A.

Los Angeles, Jan. 31.

Charlie Byrd Trio; $1.50 *cover, one-drink minimum.*

After only six month's absence from Shelly's Manne Hole, The Charlie Byrd Trio is back in for a reprise. Reasons for quick comeback are simple: group is one of the most swinging marriages of three sounds found anywhere, and its leader, a most versatile guitarist.

Byrd, who uses an unwired guitar, is backed by Keter Betts, bass, and Bill Reichenbach, drums. Betts joined Byrd in 1957 and Reichenbach, in 1961. No group, without such long-enduring association, could have attained the cohesive magic that this trio has.

Reichenbach's quiet drumming is a study in light-touch percussion, and Betts' bass work has the drive of the rhythm man and the spider-web delicacy that, at moments, makes his instrument suitable for subtle counterpoint with the guitar.

Range of set is from standard jazz ("Satin Doll") to Bach ("Gavotte".) At one point sidemen leave stage, and Byrd solos European folk tunes and classics. Later sidemen return as quietly as they had left to join him in a neat segue back to the upbeat.

Byrd has audience in his palm throughout. At one moment, they were hand-clapping, foot-stomping jazz enthusiasts; at another, the respectful, attentive auditors of a recital. Hour-long turn is tasteful and exciting. *Joex.*

Franz Josef, Toronto

Toronto, Jan. 29.

Betty Orlinger, Aldo Montecone Quartet; $1.50 *cover.*

Former vocalist with the Billy May orch and the new Tommy Dorsey band conducted by Sam Donahue, Betty Orlinger is scoring at the posh 240-capacity Franz Josef Room of the Walker Hotel on her first Toronto visit.

A lusty singer, she opens with a bouncy "Most Unusual Day" in broken-time contrapuntals; segues into a message-tune of "Come By, Sunday" in swift tempo; does "Cry Me a River," for change of pace, and "Nothing on the Moon," which she balladeers. She also commendably works in "When the World was Young."

The brunet Miss Orlinger, carefully coifed and clad in a white beaded gown, easily wins the customers during her 35-minute stint. Besides her warbling, she knows how to wardrobe. Arrangers are Howard Hodge, Sonny Truitt and Ralph Jones. Hers is a class act.

She leaves for a two-months' tour of South America and the Caribbean in March for dates at the Tamonoco and the Intercolonial in Venezuela; the Sheraton in Kingston, BWI. Aldo Montecone quartet gives fine accompaniment to Miss Orlinger's act, besides playing the dance sessions for an over-crowded floor. *McStay.*

Blue Angel, N. Y.

Woody Allen, Joan Proctor, Dick Glass; $6 *minimum (per show).*

Except for a short period when he experimented with presentation, Woody Allen has been in rapid ascendancy to the first rank of cerebral comics. He has arrived.

The slight, pale, carrot-topped comic, who was once tagged the Son of Sahl in these pages, and who during that experimental period came on something like Mark Twain yet, is now a distinguished wit on his own. Since he was a first-rate comedy writer long before he began fronting for himself in the smokey places, his material has always been rich and diverse. Now the projection is clearly his own.

Allen has a most useful respect for this country's great wits, especially the satirists—the Benchley's, the Perelman's etc.—and his damaged pet shop routine has a "bent pussy cat" that has to be a bow to W. C. Fields.

On three catches of this comedian over the last couple of years, this reviewer each time has found Allen's material fresh and highly imaginative. Much of this seems to depend on a genius for twisting the realities of his own life into creatively absurd narratives. Last year, he became a corporation, he tells the audience, using close relatives as officers of the firm. Then the family tries to squeeze him out. He and an uncle wind up sending Grandma to jail.

Although he still uses the dodge, Allen has sluffed a good deal of the "poor Jewish boy" material, and can cool it further, since the new stuff is so sharp.

Singer Jane Proctor and folk singer Dick Glass are dea't with in New Acts. This is the last show for the Blue Angel, which follows with a swing to discotheque, similar to the policy now going at sister downtown club, The Village Vanguard. *Bill.*

Stork, Shreveport

Shreveport, Feb. 5.

Patti White, Frank Troy, Jack Nelson Trio; $2.50 *minimum.*

Stripper Patti White, who's supposed to have deserted the school room to expose epidermis, is one of the most versatile peelers around. She has a well-paced melange of hoofing and songs that nicely showcase what the customers come to see.

Pipewise, Miss White is a belter who leans towards such material as "Hey, Look Me Over" and "Everything's Coming Up Roses" but she can also hush the house with torchies or even Sigmund Romberg.

Troy, the courtroom cop on tv's "The Defenders" is making his first safari into the South and impresses with his Gotham-eye-views of basically Southern situations such as segregation. He's applauded by a tough audience that rarely digs Yanke humor.

Most of Troy's act is a lazy monolog, but there are some songs in relaxed, swinging manner and comic's rubber voice stretches easily around such takeoffs as Louis Armstrong, Nat King Cole, et al.

Nelson trio struggles gamely with Miss White's complicated routines after breezing alone behind Troy. *Weljo.*

Blinstrub's, Boston

Boston, Jan. 31.

Teresa Brewer (Herb Buchanan, conductor) and Terrytones (5), Jackie Kahane, Lawrence & Carroll, Michael Gaylord Orch (10), $2.50 *minimum.*

With diminutive Teresa Brewer in for a 10-day stand, Stanley Blinstrub is putting on his first big show of the '64 season but still without the line which formerly graced the big 1,700-seat boite.

Miss Brewer, who's not been here for some time, but played the spot repeatedly in the days when she was a solo hot disk chick, comes on with practically a musical using the Terrytones, five boys in all sorts of formations to back her up and sing intros.

It's effective, but opening night caught, looked like a rah rah football team in action. The boys march on to intro, and in production numbers hoist the tiny chirp up and around as in a vintage musical film.

Wearing an aqua beaded full skirted gown, she opens with "Take it Easy" and swings into "Ole Man Mose." Boys, grouped with two mikes, intro "Jennie the Jinx." Miss Brewer has lost none of her chipperness or the big full voice with the squeaks, which she employs frequently in medleys of her old hot disks. She finales with a song and dance routine in which she capers with the boys doing all the terp numbers down to the twist. It's very flashy and brings the act to a nice finish, albeit overlong.

One of the brightest comics seen here in some time, Jackie Kahane comes on in rapid fire style in this big room where comics usually have problems. But, Kahane has none, opening night audience warmed up to his witty shafts, laundered and served to taste for the Blinstrub type audiences. He gags it up with ringsiders, and bows off with a funny dissertation on marriage to big rounds of applause.

Lawrence & Carroll open the show with some tremendous arm lifts, spins and tricky flips in their terp routine which embraces ballroom, classical, adagio and jazz. They simmer down from the feats with a torrid cha cha, nabbing a big round of mitting. Art Tobias is directing the Michael Gaylord crew and cuts the long show in fine style.

This show exits Sunday (9). Jimmy Joyce opens Monday (10). *Guy.*

Queen Elizabeth, Mont'l

Montreal, Jan. 31.

Rowan & Martin; Nick Martin Orch. (12); Salle Bonaventure Trio; $2 *cover,* $2.50 *Saturday; no Sunday show.*

One of the classic ironies of show biz is the completion of the circle to the point where low comedy becomes most acceptable entertainment for the sophisticated milieu.

This type of low comedy must be delivered with sharpness and taste, of course, and no better example of those purveying this kind of thing are Rowan & Martin, who literally have the posh Salle Bonaventure in an uproar. The team, which hasn't played the room in about three years, delivers an act in which no holds are barred when it comes to squeezing the most out of every line and gesture.

Also helping considerably in the impact is the fact that the emphasis on slapstick is never out of hand. Still on the plus side in terms of results is the neat balance of satire and boff comedics, with the visual routines by Martin who carries the burden of humor while Rowan delivers an impeccable straight man performance.

Their television bit, although signifying how time marches on what with the quiz show takeoff, is still fresh enough to get the best out of every line, mainly because it's based on the non sequitur answer to every straight line, a technique which can't go wrong when delivered by experts like Rowan & Martin. *Laza.*

French Qtr., Houston

Houston, Jan. 21.

"Bottoms Up" Revue, Don Cannon Orch (6); $2 *cover charge.*

Boniface Larry Grayson has brought the sprightly "Bottoms Up" revue in from Dallas, where it has won many awards during its four-year run there, and the booking seems certain to pay big dividends.

For one thing, there is a packed opening house on preem night, and for another, the revue, with a hint of burlesque, is fun to watch and should draw mucho repeat business. It consists of a number of short skits, blackouts, a little song and dance and some of the best comedy—old and new—seen in some time.

It's a lively young cast—four men and four women—and they are talented. The broad foundation of show is Nancy Austin, rotund comedienne who can handle any line. There is just enough blue material for spice, and routines are well rehearsed. The old material sprinkled in routines doesn't seem to matter with auditors, for most lines bring at least a chuckle.

Show is produced by Breck Wall, who appears in several skits, and Joe Peterson. Jimmie Thompson is the director. Carl Tressler is choreographer, with musical arrangements by Jimmy Thompson and costumes by Peterson.

The cast includes Bill Fanning, Breck Wall, Suzanne Malone, Jan Sutton, Carl Tressler, Ryna Hradecky, Kenny Jerome and Miss Austin. *Skip.*

Riviera, Las Vegas

Las Vegas, Jan. 27.

Peggy Lee, Guy Marks, Brascia & Tybee, Jack Cathcart Orch (19); presented by Elias Atol; produced by Nick Castle; stage direction, Milt Bronson; lighting, Hugo Granata; $5 *minimum.*

Peggy Lee's still the chirp to beat as a top jazz singer. In her latest outing on the Strip she shows why she's a vocalist's vocalist by solidly selling such numbers as "Lot Of Living To Do," "I Can't Stop Loving You," "Once Upon A Summertime" (with taped sound effect embellishments), "I'm A Woman," "Funny Man" (done while Richard Foster presents a touching clown pantomime bit), and one she wrote (words and music) called "A Great Big Love."

She wears an orb-lighting bright, white caped gown with silver trim created by Edward Sebesta. The act was produced with smoothness and memorable simplicity by Nick Castle, and the sensitive lighting is by Hugo Granata.

Jack Cathcart's orch (19) backs with the proper flair, joined by Miss Lee's bandsmen, Lou Levy, piano; Stan Levy, drums; Max Bennett, bass; John Pisano, guitar, and Francisco Squabella, bongo.

Guy Marks, always a strong fave here, reprises the turn which is a surefire yock puller. His far out, yet accurate impreshes, peaked by a Metopera spoof complete with the voice of Milton Cross, are classics of audio comedy.

Slick dance team of Brascia & Tybee supplement their dramatic terp patterns with bongo-conga artist Jack Del Rio on this trip which adds colorful sound and excitement for superb overall effect. *Duke.*

The Fez, L.A.

Los Angeles, Jan. 25.

Aisha Ali; no cover, no minimum; drinks $1.

Spot is plush, atmosphere genuine (you can smell the incense) and, in all, Lou and Fred Shelby's Fez Club is a swinging middle-eastern transplant in the heart of L.A. Chow at this Arabic-Turkish nitery-eatery is prepped by mother of the Shelby brothers (she's from the old country, boys are from Boston) and served by dark-haired dolls in bare feet who can't do enough for the customer.

After an instrumental (4) overture of Arabic ballads—they even toss in "Hava Nagila" to play safe—harem dancers wiggle out, with "Princess" Naidja Simon preceding the headliner, Aisha Ali. Though a skilled dancer and a delight to the eye, she's been spoiled by American audiences. (She'd been playing Chicago's Greek eatery circuit past three years.) They just don't do bumps and grinds in Arabia.

Miss Ali, on other hand, is all Egypt. A spot flickering on and off while she manifests her most torrid movements adds an effective touch to her turn. High point of act comes when durbuckee (drum) player, Mansour Baydioun, joins her on stage and pounds out varied rhythms, which she follows with precision, dignity and grace.

Musicians, under baton of owner-fiddler Lou Shelby, maintain primitive sounds without sacrificing spontaneity. Naieeb Khoury and Adel Sirhan, lutists, carry vocal chores well. *Joex.*

Savarin, Toronto

Toronto, Jan. 29.

Ralph Pope, Paul Grosney Quartet; $1.50 *cover.*

Caught on two sides by conventioneer-hecklers who had bent the elbow too much, Ralph Pope had difficulty between his ad libs and his floor style but came out on the major side as a relaxed comic who took care of himself.

He answered noisy but non-malicious customers who persisted in coming ahead of the punch line. Pope, however, was the ultimate victor in this "battle of wits."

Comic valiantly did his act, belittling history of ciggie smoking, tells his travel jokes, his Taylor-Burton gags and takeoffs on Spanish dancers and tv commercials, although it was pretty rough going. He won approving hands as he defeated his hecklers on his first visit to Toronto.

After his stint in this 350-capacity room, Pope goes to the Iroquois Room in London, Ont., for two weeks. *McStay.*

New Acts

MINSTREL TIME
Songs, Dances, Jokes
60 Mins.
Shoreham Hotel Blue Room, Washington

If producers Alex Shaftell and Lorrain Flocks are right with their hunch that the oldfashioned minstrel show (in whiteface only in these days, natch!) can click as a "different" type of nitery entertainment in 1964, this new act, acceptably costumed and staged, can go.

It is neither more nor less than the minstrel show of yesteryear, even retaining the tired old jokes which could hardly amuse anyone. But the idea was to make the show authentically minstrel, and it is that.

By far the greatest asset of the production is the presence of The Revelers, a fine quartet which used to be associated with James Melton. In their red, white and blue garb, with top hats, the two tenors, a baritone and a bass (Thomas Edwards, Feodore Tedick, Raymond Murcell and Elliott Savage, respectively) blend pleasant harmony with such oldies as "Frivolous Sal," "Grow Too Old to Dream," "Evening by the Moonlight," "Blow the Man Down" and others.

The two women in the cast, Judy Goode and Nan Courtney, whose weight difference must be 75 pounds, sing and dance well, especially with a hep treatment of "Ballin' the Jack."

The end men with the gags are Tommy Tune (also the choreographer for the show) and Joseph Masiell. The two also do considerable dancing and some singing. Their assignments are handled expertly.

Neil Patrick doesn't have much to do as "Mr. Interlocutor." That's the emcee for those with short memories. He does cause many in the audience to elbow one another to whisper that he looks amazingly like George Raft.

Charlie Cliff Jr. does one exciting banjo solo during the playing of oldtime minstrel tunes. The Shoreham Hotel Blue Room's regular band, led by Bob Cross, does a great job of showbacking the upbeat tempo.

After all the national press attention to the hubbub over blackface in Philadelphia's annual Mummers Parade on New Year's, the show is done in natural skin. The cast is all white.

Miss Flocks wrote the show. Jay Harnick was the director, and Fred Woolston, the musical director. *Carp.*

BEVERLY BALLARD
Songs
25 Mins.
Rendezvous Room, L.A.

Beverly Ballard has a great deal of potential and a good deal of talent, which can be developed with ease because she has no bad habits. Youngster is an actress who has just started to sing.

Thrush, in set caught, opened with dull "Come Blow Your Horn," but gained security with later numbers, finally showed striking work on "Mighty Lak A Rose" and "Love's Old Sweet Story." She has superb musical taste, excellent simple arrangements and knows how to sell. Ballads are her best area, giving her opportunity to use dramatic delivery that counteracts lack of vocal development. *Dale.*

LOS ASTARAS (3)
Songs, Guitars
15 Mins.
Viennese Lantern, N. Y.

Los Astaras, a trio of Latin lads two of whom play guitars and the third rides with shakers, are a pleasant group who can provide mariacchi music as well as work in formal floorshows. More importantly is the fact that they sing well and are a self-contained group which can jog along without any outside help.

The trio doesn't stick to the Latin idiom for too long, but wander about in several languages. They sing in Italian and English as well as Spanish, but despite the international aspects of their act, they still come out Spanish, probably because of rhumba sleeve costuming. However, they seem to be able to work a wide variety of cafe and lounge situations for good results.

JOI LANSING
Songs
30 Mins.
Living Room, N. Y.

Joi Lansing is an import from Hollywood who should make quite an impression for herself on the nitery circuit, even if she only stands still. She's generously endowed and she shows her figure in a gown that permits maximum visibility. It's cut way down. She has exhibited previously in several films, but this is her first cafe stint.

Miss Lansing has a serviceable act written for her, and she performs it well. Certainly, she hasn't explored all the ins and outs of her turn. She's still probing for the strong spots in her act,, but she seems to know where to look. So does the audience, but that's another matter.

Miss Lansing still has to grow into her act. She gives her songs good readings and she has obviously been coached very well. But still she has to do her own Columbusing. There is a lot of feeling still to be extracted from her material, but that's a matter of time and playdates. She should do well in cafes. *Jose.*

AL ALEXIO
Songs
25 Mins.
Rendezvous Room, Beverly Hills

Singing bartender in Beverly Hilton's intimate nitery has been used as fill-in entertainer for some time by musical director Jimmy Sheldon. Growing popularity of the "star behind the bar," as Sheldon tabbed him, encouraged drink-blender to take a stab at the more melodic side of his talents. After workout at Rendezvous, Alexio will work a series of smaller niteries on Coast for needed extra exposure, then tackle bigger and tougher spots.

At session caught Alexio worked over a set of standards, some of which have become identified with him—"Angel Eyes" and "Two Ladies in the Shade of the Banana Tree." Although behind-the-bar sessions of past were limited to two or three tunes the longer and more demanding session on floor indicated the pleasant baritone wouldn't tire under pressure. Set ranged from "Let's Face the Music and Dance" to "Bye Bye Baby," with solid support from the Sheldon threesome. Overflow crowd at tryout session was compliment to the popular young singer. *Robe.*

PATTI CARLSON
Songs
15 Mins.
Playboy, Detroit

The warm personality Patti Carlson projects and the curvy figure she displays are fine assets for a voice well-trained during a stint with the Tex Beneke band.

Young blonde beaut opens with a vibrant upbeat version of "Make Me Feel Young," climbs down from the stage midway in the song and makes a get-acquainted tour of ringside. She sings directly to the customers and projects beaucoup friendly warmth.

Miss Carlson apparently likes to get close to her audience because she's off that stage again for "Bowl of Cherries" and "Fly to Moon." She's onstage for a rousing medley of "Chicago" and "Rock-A-Bye," and winds with a very savvy "Mack the Knife." She leaves her audience clamoring for more.

Miss Carlson, now at the Detroit Playboy Playroom for three weeks, has appeared in hotels and clubs in the Chicago area since leaving the Beneke band.

If United Artists, with whom she has a recording contract, doesn't cut and promote her really gutty "Mack the Knife," there should be an investigation. This youngster has no place to go but up. *Tew.*

JACK MELICK
Music, Songs
45 Mins.
Mapes, Reno

Jack Melick, who several years ago batoned the house band for the production shows in the Sky Room (now shuttered) at the Mapes, has returned to the hotel with a three-man combo to play the casino showroom. And it's evident he's lost none of his sensitive touch at the keyboard—nor any of his local following.

For this outing Melick has backed himself with a talented rhythm section including Bill Lloyd on electric guitar, Jim Hoagg on bass and tuba, and Lupe Luperini on drums, but it's the leader's artistry on the 88s that wins the top attention. His 45-minute set showcases his abilities in all tempi, in many moods, and on a varied selection of titles. Be it pianissmo or forte, Melick is impressively interpretive and knowledgeable of the manuscript. His interpretation of "St. Louis Blues," generously laced with Afro-Cuban jazz variations, allows him to demonstrate his savvy for improvisation and variations on the melodic line. Despite the far-out ad libs, he never loses the theme. He again shows his versatility for improvising with skillful right hand work on a sensitive "Autumn Leaves." His jazz-influenced "Satin Doll" and a quiet "Bewitched" also earn good endorsement.

Versatility is further reflected as the 88er gives his stylized versions of "Warsaw Concerto," "Cumana," and "Shangri-la." To break the straight instrumental work, guitarist Lloyd takes the mike for a vocal on "Cotton Fields" and "San Antonio Rose" for good effect. Catalog also includes "Cumana" and "Alley Cat." This Melick ensemble is perfect for the smaller rooms and lounges, and is a pleasing contrast to the more groups normally booked in the Reno-Tahoe lounges. *Long.*

JOHNNY O'NEILL
Songs
20 Mins.
Rendezvous Room, L. A.

Johnny O'Neill's experience shows in a polished, easy performance and knowledgeable sell that augur well for the big voice, ballad style singer. But, despite some good tones and strong delivery, he remains an average, workable singer whose forte seems to be as a production soloist or a small nitery entertainer.

O'Neill's selection sticks to the big voice show tunes like "Street Where I Live" and "If Ever I Would Leave You," occasionally spelled by his own guitar accompaniment on "Blue Moon," "Talk to the Trees" and "Man About Town." He should prove satisfying for this room. *Dale.*

AGVA-Equity

Continued from page 49

union and remain in good standing for the duration of the run.

Membership status of performers who are not members of either union would be solved either by allowing the performer to elect to join either of the outfits and continue membership in that union following the termination of employment in that show, or by paying half dues and half initiation fees to both unions and following the close of the show could join either union by paying the difference.

One of the points in the referendum agreed upon, stipulates that narrators, demonstrators and hosts would be covered by the rates determined and negotiated by AGVA for World's Fair entertainment, but their contracts would be jointly administered by AGVA and Equity and the membership problems would be resolved by the choice of the performer.

"The proposed solution would be made known to employers and the World's Fair administrators and would be justified on the ground that it would avoid all problems of jurisdictional disputes and stabilize and make known the working conditions and costs of entertainment to the Fair." The AGVA and Equity representatives agreed to recommend this formula to their respective governing bodies and get a decision as quickly as possible.

Definite determination by AGVA and Equity was made that the standard types of entertainment comprising burlesque, circus or thrill show, standard water shows and standard night club shows are clearly in AGVA's jurisdiction and will be covered in the World's Fair under the rates and conditions which AGVA establishes and negotiates with employers for the World's Fair.

"Musical book and revue shows such as 'My Fair Lady,' and dramatic plays and shows are clearly within the Equity jurisdiction and would be covered in the World's Fair under terms of employment determined by Equity and negotiated by Equity with the employers."

CURRENT BILLS

WEEK OF FEBRUARY 5

NEW YORK CITY

MUSIC HALL—Rockettes, Corps de Ballet, Raymond Paige Symphony Orc.

AUSTRALIA

MELBOURNE (Tivoli)—Jackie Warner, Evelyn Page, Katherine & Karen Kessey, Yvonne Barrett, Joan Stuart, Angela O'Toole, Barbara Young, Lesley Secombe, Janet Dearness, Joan Morrow, Sue Menlove.

SYDNEY (Tivoli)—Penny Nicholls, Bob Andrews, The D'Angolys, Two Pirates, Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Jackie Griffiths, Maureen Wilson, Wendy Faulkener.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Tad Truesdale, Ritchie Haven 3, Johnny Barracuda.
BARBERRY ROOM—Conrad Monjoy.
BASIN ST. EAST—Bill Cosby, Miriam Makeba, Stan Getz.
BITTER END—Jake Holmes, Fred Smoot, Serendipity Singers.
BON SOIR—Isobel Robins, Dick Bennett, Three Flames.
BLUE ANGEL—Woody Allen, Joan Proctor, Dick Glass.
CHARDAS—Bela Babal Orc., Elemar Horvath, Tibor Rakossy, Dick Marta, Janos Hozzsu.
CHATEAU MADRID—Los Chavales de Espana, Emilio Reyes Orc., Carbia Orc.
COPACABANA—Nat King Cole, Forbes & Villa, Eddie Albert, Joseph Mele Orc.
CRYSTAL ROOM—Joe Mooney.
EMBERS—Joey Bushkin.
GRINZING — Kalman Banyak, Henry Butz.
HAWAIIAN ROOM — Dee Marquez, Keolu Beamer, Auletta Orc.
FIVE SPOT—Charlie Mingus.
HOTEL AMERICANA—Ella Fitzgerald, Roy Eldridge 4, Al Conte Trio.
HOTEL NEW YORKER—Alfredo Munar, Milt Sauhders Orc.
HOTEL PARK SHERATON — Irving Fields 3.
HOTEL PLAZA—Dorothy Loudon, Emil Coleman Orc., Mark Monte Orc. **Plaza-9 Room:** Julius Monk, Gerry Matthews, Jamie Ross, Nagle Jackson, Ruth Buzzi, Barbara Cason, Delphi Harrington, Richard Blair, Jan Templeton, Wm. Ray, Robert Colston.
HOTEL ST. REGIS—Peter Duchin Orc, Nancy Manning, Quintero Orc, Walter Kay, Jani Sarkozi.
HOTEL SAVOY-HILTON—Arturo Arturos Orc.
HOTEL SHERRY-NETHERLAND — Yvette Souviron.
HOTEL WALDORF-ASTORIA — Enzo Stuarti, Emery Davis Orc., Horace Diaz Orc.
INTERNATIONAL—Gene Baylos, Teddy R[illegible], Mike Durso Orc.
LATIN QUARTER—Novelites, Bobby Breen, Szony & Kossi, Robertes, Marion Conrad, Jeanne Michelle, Jo Lombardo Orc., Sammy Bidner Orc.
LIBORIO—Marcello Ballet, Herman Le Batard Orc., Pancho Cardenas Orc.
LIVING ROOM—Joi Lansing, Joe Potito, David Fisher, Bob Ferro Orc.
NO. 1 FIFTH AVENUE—Hankinson & De Masio, Trish Dwelley, Larry Wilde.
RAT FINK ROOM—Jackie Kannon, Ken Colman, Marge Dodson, Norm Geller 3.
RED GARTER—G-String Strugglers.
RED ONION—Banjokers.
SAHBRA—"Hora Hootenany" Menasha Baharav Orc., Gavri Ders., Margolit Ankory, Batsheva Baron & Ezra Zahavi, Leo Fuld.
SNIFFEN COURT—Jerry Collins, Gene Strickell.
SQUARE EAST—"Open Season at Second City," Barbara Harris, Severn Darden, Bob Dishy, Dick Schall, Avery Schreiber, Ben Keller.
THE MOST—Paris & Moss, Mel Dancy.
TOWN & COUNTRY—"Jewel Box Revue" Ned Harvey's Orc., Rod Rodriguez Orc.
UPSTAIRS & DOWNSTAIRS—"Twice Over Nightly," Jane Alexander, MacIntyre Dixon, Paul Dooley, Richard Libertini, Mary Louise Wilson.
VIENNESE LANTERN—Yaffa Yarkoni, Ernest Schoen Orc.
VILLAGE BARN — Charlie Slavin, Jeanne Napoleon, Barn Stompers, Lou Harold Orc.
VILLAGE GATE—Nina Simone 4, Jorge Morel.
VILLAGE VANGUARD—Marion Montgomery, Johnny Bynar.

CHICAGO

BLUE ANGEL—"Calypso Limbo," Susie Ellis, Pascual Olivera, Byl Couser, Lady Limbo, Emperor Kelo, Lord Carlton, Lord Smiley, Al D'Lacey Orc.
CONRAD HILTON — "Ladies First" George Carl & Arlene, Gus Augspurg & His Jungle Wonders, Manuel Del Toro, Marei Langenbein, Ernie McLean & Caroline Paul, Boulevar-Dears (5) & Boulevar-Dons (5), Jimmy Palmer Orc.
HOTEL CONTINENTAL — Catherine Emma, Franz Benteler Orc.
DEL PRADO HOTEL—"Hits of Broadway" revue.
DRAKE HOTEL—Vikki Carr, Jimmy Blade Orc.
EDGEWATER BEACH — Juan Carlos Copes Revue, Don Davis Orc.
GATE OF HORN—Bobby Gorden Quintet, Billy Mitchell Quintet & Al Grey.
LONDON HOUSE—J. J. Johnson Quartet, Larry Novak Trio, Jose Bethancourt Trio.
MARYLAND HOTEL—Kai Winding Orc.
MISTER KELLY'S — Jack E. Leonard, Laura Lane, Marty Rubenstein Trio, John Frigo Trio.
PALMER HOUSE—Sergio Franchi, Pat Cooper, Ben Arden Orc.
PLAYBOY — Janice Baker, Allison McKay, Ocie Smith, Three Young Men, Mickey Sharp, Lewis & Christy.
SECOND CITY—"New York City Is Missing," John Brent, Jack Burns, Ann Elder, Sally Hart, Gene Kadish, Omar Shapli, David Steinberg, Bill Mathieu.
SHERATON BLACKSTONE—Susan Barrett, Frank York Orc.

LOS ANGELES

COCONUT GROVE—Frankie Laine.
CRESCENDO — Bobby Vinton, Mills Bros.
DINO'S—Jack Elton, Cathy Carter, Steve LaFever.
ICE HOUSE—The New Breed, Karen James, David Troy.
INTERLUDE—Pat Collins.
JERRY LEWIS—Michele Triola.
MELODY ROOM—Rena Paula Trio.
SLATE BROS.—Damito Jo, Timmie Rodgers.
STATLER HOTEL—George Liberace
TOWN HOUSE—Red Nichols & Five Pennies.
TROUBADOR—Smothers Bros., Johnson Boys.
YE LITTLE CLUB—Kenny Miller.

LAS VEGAS

BOURBON STREET—Lyn Keath.
CASTAWAYS—"Holiday In The Orient," Sammee Tong, Patti Kim, Bobby Stevenson Orc.
DESERT INN—McGuire Sisters, Donn Arden Dancers, Carlton Hayes Orc. **Lounge:** Jan Garber Orc., Deedy & Bill, Mafalda Trio, Lilting Strings.
DUNES—Frederic Apcar's "Casino de Paris," starring Line Renaud. **Lounge:** "Vive Les Girls!" Gwen Harmon. **Sultan's Table:** Jacques Foti, Arturo Romero Strings (11).
FLAMINGO—Jack Carter, Julie London, Russ Black Orc. **Lounge:** Della Reese, Lucky Starr, Cleopatra's Nymphs of Nile, Bob Sims.
FREMONT—Cables, Fables, Paul Dino.
GOLDEN NUGGET—Buck Owens, Billy Gray, Ronnie Pearson, Judy Kay.
HACIENDA—"Les Poupees de Paris," Ink Spots, Johnny Olenn, Kay Houston.
MINT—"Hong Kong Scandals," Tex Ritter.
NEVADA—"Harem Nights," Royal Tahitians, Singers Three.
NEW FRONTIER—Bobby Wick and Ray Brand in "Fantasy on Ice," Clara Ward Singers, Dick Rice Orc.
RIVIERA—Peggy Lee, Guy Marks, Brascia and Tybee, Jack Cathcart Orc. **Lounge:** Ray Anthony & Double Bookends, Betty Avres' Sparkling Strings, Marty Heim Trio.
SAHARA—Connie Francis, Davis & Reese, Moro-Landis Dancers, Louis Basil Orc. **Lounge:** Tex Beneke, Ray Eberle, Modernaires, Freddie Bell, Robert Linn, Bell Boys, Senators, Peter & Hank, Russ Cantor.
SANDS—Dean Martin, Antonio Morelli Orc. **Lounge:** Johnny Prophet, Vido Musso, Dave Burton, Margaret Ann, Ernie Stewart.
SHOWBOAT — Johnny Paul, Frankie Yankovic, Leo Wolf.
SILVER SLIPPER—Hank Henry, Sparky Kaye, Lili St. Cyr, Jack Larson, Eddie Innes, Danny Jacobs, Laura Del Mar, George Redman Orc. **Lounge:** Charlie Teagarden, Funtastics, Beverly Marshall, Skeets Minton.
STARDUST—"Lido de Paris," Eddie O'Neal Orc. **Lounge:** Don Cornell, De-Castro Sisters, Esquivel, Lobato Dancers, Nelida, Nalani Kele.
THUNDERBIRD—Dick Shawn in "Anything Goes," with Eileen Rodgers, Patricia Morand, Irving Benson, Benny Baker, Nat Brandwynne Orc. **Lounge:** Kirby Stone 4, Lorraine Barry, Town Pipers, Jerri [illegible].
TROPICANA—"Folies Bergere," Ray Sinatra Orc. **Lounge:** Jerry Colonna, Paul Gilbert, Al DePaulis 4, Dubonnet 3.

RENO-TAHOE

GOLDEN—Les Girls Revue with Jay Nemeth, Dwight Allwyn, Barbara Barry, Don Staiton, Golden Girls, John Carleton Orc.
HAROLDS—Wiere Bros., Jo Ann Hill, Don Conn Orc.
HARRAH'S (Reno)—Gaylord & Holiday, Jimmy Wakely, Partners, Sawyer Sisters, Red Coty.
HARRAH'S (Tahoe) — Eleanor Powell, Jerry Van Dyke, Moro-Landis Dancers, Leighton Noble Orc.
HOLIDAY — Pat Yankee and Sinners, Premieres, Charles Gould.
MAPES—Frankie Fanelli, Diplomats, Jack Melick, Joe Karnes.
NEVADA—Bobby Page Show.
NEW CHINA CLUB—Skip O'Connell.
NUGGET (Sparks)—Ted Lewis, Eddie Chester, Josie O'Donnell, Jack Durant, Maria Negila, George Arnold Singers & Dancers, Foster Edwards Orc.
RIVERSIDE—Russ Morgan Orc., Maize & O'Conlon, Harry Stevens.
WAGON WHEEL (Tahoe) — Shecky Greene, Bill Marx Trio, Frank Moore 4 with Marvis Rivers, Fabulous Jets, Johnny, Jack and Joel, Lenny Herman Orc.

MIAMI-MIAMI BEACH

AMERICANA—"Ecstacy on Ice," Bobby Short 3.
CARILLON—"Ooh La La," Lynda Gloria, Arnaut Bros., Steve Danik, Les Stevens, Line (12), Jacques Donnet Orc., Bill Jordan & Lee Coby, Sammy Morris, McCormick's 3.
CASTAWAYS—Gospel Singers, Tony Foster, Joe Nero & Dixiecrats, Kirby Campbell, Wreckettes.
DEAUVILLE—Carol Lawrence, Myron Cohen, Mandy Campos Orc., Les Rhode Orc.
DIPLOMAT—Rosemary Clooney, Allan Drake, George Foster, Van Smith Orc., Berri Blair.
DORAL BEACH — Billy Williams Rev., Allegro 4, Stan Hayman & Johnny Music, Mal Malkin Orc., Chester Nennett Dancers, Bea Kalmus.
EDEN ROC — Milton Berle, Leonard Sues, Royal 4, Lou Wills Jr., Val Olman Orc., Bella [illegible].
FONTAINEBLEAU — Kate Smith, Len Dawson Orc., Gonzalo Barr Orc., Chero Del Prado Orc., Pat Galo, Hi Lads, Ziggy Lane.
MURRAY FRANKLIN'S — Murray Franklin, Paula Page, Guy Rennie, Pepe Miller, Eddie Bernard, Dick Havilland.
PEPPERMINT LOUNGE—Bil Robinson, Quails, Ardells.
PLAY ROOM—Adam Wade, Mickey Gentile 3, Eddie Sack 3.
RONEY PLAZA—Barbara Velasco (3), LaRosa Phillips, Vincent Scott.
THUNDERBIRD—Richie Bros., Berj Vaughn 4, Jimmy Holmes, Phyllis Branch.

SAN JUAN

AMERICANO—"Vive Les Girls" Revue, Cesar Concepcion Orc., Montero 4. **Lounges:** Teddy Randazzo Revue, Joe Vallejo 5, Ralph Font. [illegible]ardo Sasson.
CARIBE HILTON—Peter Lind Hayes & Mary Healy, Miguelito Miranda Orc., Luis Benjamin 5. **Lounge:** Renee Barrios, Alba Rosa.
CONDADO BEACH — Diosa Costello Revue, Pepito Torres Orc., Lopez Vidal 5. **Lounge:** [illegible] Vargas, Paul Dillinger.
EL CONVENTO—Rosario Calan Spanish Ballet, Alberto Vazquez, Mastida Orc. **Lounge:** Sally Miller 5.
EL SAN JUAN—Tony Martin, Anselmo Sacasas Orc., Damiron & Chapuseaux 3. **Lounge:** Julio Guitierrez 5, Gregg Jones, Jesus del Jarez.
LA CONCHA—Frankie Ford & Gary Reynolds, Sonia Noemi, Noro Morales Orc. **Lounges:** Carbia Bros., Los Brillantes 3, Juan Luis.
EL CONVENTO—Rosario Galan Spanish Ballet, Alberto Vazquez, Bastida Orc. **Lounge:** Sally Miller 5.
PONCE DE LEON—Vicky Autier, Pepe Lara Orc., Bobby Cruz 5. **Lounges:** Jose Apontes, Paiao Dia, Pepito Arvelo, Johnny Barney.
MONTE CASINO—Pedro Vargas, Evangelina Elizondo, Gloria Mirabal, Moncho Usera Orc., Lope Balaguer 5.
SHERATON — Monique Van Vooren, Bobby Capo Orc. Hector Narvaez 5.

Hal Prince Pays 200G More Profit On 4 Former Broadway Successes

Harold Prince, currently represented on Broadway as producer of the longrunning click, "A Funny Thing Happened on the Way to the Forum," distributed a combined $200,000 in profits recently on four of his former productions. The shows, in order of their Main Stem openings, are "The Pajama Game," 1954; "Damn Yankees," 1955; "West Side Story," 1957, and "Take Her, She's Mine," 1961.

"Pajama" and "Yankees" were co-produced with the late Robert E. Griffith. The same partners presented "Story," by arrangement with Roger L. Stevens. "Take Her," the only non-musical among the four, was independently produced by Prince. All were made into films. The following breakdown reveals the respective capitalization of each production, the recent distributions, the total profit divvy to date on each of the offerings and the backers' share of the payoffs. In each case the backers share equally with the management in the profit distribution.

'The Pajama Game'

Capitalization, $250,000.
Latest distribution, $12,500.
Total profit distribution to date, $1,800,000.
Backer's share of the total profit divvy, $900,000 (representing a 360% return on the investment.

'Damn Yankees'

Capitalization, $250,000.
Latest distribution, $37,500 (includes some film income).
Total profit distribution to date, $1,112,500.
Backer's share of the total profit divvy, $556,250 (representing a 222½% return on the investment).

'West Side Story'

Capitalization, $300,000.
Latest distribution, $90,000 (includes some film income).
Total profit distribution to date, $1,230,000.
Backer's share of the total divvy, $615,000 (representing a 205% return on the investment).

'Take Her, She's Mine'

Capitalization, $150,000.
Latest distribution, $15,000 (includes some film income).
Total profit distribution to date, $60,000.
Backer's share of the total divvy, $30,000 (representing a 20% return on the investment).

To Repeat '110 in Shade' For Coast CLO Stands; Also Mull 'Here's Love'

A touring facsimile of the Broadway production of "110 in the Shade" is earmarked for an August opening as a Civic Light Opera Assn. entry in San Francisco. It'll play seven weeks there and then do a similar stretch as the closing presentation of CLO subscription season in Los Angeles, starting Sept. 21.

CLO subscribers are to get three other tuners, besides "110." One will be its own production of "Kiss Me, Kate" and another will be the touring presentation of "Little Me," which is slated for an April 20-June 6 stand at the Curran Theatre in Frisco and a June 8-July 25 outing at the Philharmonic Auditorium, L. A.

A possibility as the fourth offering is "Here's Love," either the Broadway production or a road duplication.

'Write Me Murder' Pays Initial $12,500 Profit

"Write Me a Murder," which completed repayment of its $125,000 investment a few months after its Broadway closing in April, 1962, had netted $16,182 as of last July 31. The profit includes subsidiary income from London and Australian productions, as well as revenue from stock and the sale of the amateur rights to the play in the U.S. and England.

Of the profit earned by the venture as of the above date, $12,500 had been distributed equally between the backers and management. That gave the former a 5% return on their investment and left an undistributed balance of $3,683. The Frederick Knott play was produced on Broadway, where it ran 25 weeks, by George Schaefer's Compass Productions Inc.

Boston Globe Appoints Herb Kenny Culture Ed.

Boston, Feb. 4.

The Boston Globe now has a cultural editor. He will supervise the paper's coverage of legit, films, opera, music, books, ballet and art.

Herbert A. Kenny, a former night city editor of the Boston Post (defunct), a Robert Frost fellow in poetry at Middlebury College, Vt., who has been with the Globe since 1956 as editorial writer, took over the new post last week as editor for theatre and the arts. The staff includes Kevin Kelly, drama editor; Marjory Adams, film editor; Margo Miller, music writer, and a second stringer.

A new music editor, Michael Steinberg, teacher at Manhattan School of Music, and a contributor to the Saturday Review and the N. Y. Times, took over this week, succeeding the late Cyrus Durgin, who doubled as music and legit editor.

U.S. Okays Bid To British Troupe For Ravinia Fest

Chicago, Feb. 4.

Despite the protests of Actors Equity, visas have been issued to a troupe of 25 British actors, under the direction of Peter Dows, to put on a six-week Shakespeare Festival as part of the annual Ravinia Festival north of Chicago this summer.

The Immigration & Naturalization Service waited and/or deliberated for two months prior to handing down their decision, after hearing arguments by Ravinia Festival chairman Earle Ludgin and representatives of the actors' union in New York.

Equity objected to the importation on the basis that there were many capable American actors out of work. The union also expressed fear that the troupe would stay to take away other jobs.

Ludgin countered with assurances that he would guarantee that the company would be sent back to England immediately after the Festival. He asserted that the British troupe had played Shakespeare together for many years, and that there was no American company with equal experience. Dates have not yet been set for the drama fest.

SET NEW BROKER BUY FOR LONDON 'SUCCEED'

London, Feb. 4.

Under a new ticket agency deal closed last week, the London run of "How to Succeed in Business Without Really Trying," at the Shaftesbury Theatre, is guaranteed until the end of September. The agreement brings the total guarantee advanced by the Combined Theatre Ticket Libraries to $700,000, the largest since "South Pacific," 13 years ago.

The announcement was made at an onstage party to celebrate the 350th performance of the musical. Arthur Lewis, managing director of Dorchester Productions, reported that since its opening last March 28, the musical has grossed over $1,400,000, and had been seen by more than 750,000 people. He claimed it was the most successful production ever presented at that theatre.

Lou Scheaffer to Lead Bard-Year Europe Tour

Louis Sheaffer, former drama reviewer of the Brooklyn Eagle and now a freelance writer, will conduct a 21-day legit package tour of England for Alliance Travel. The overseas tourist trek will be tied in with this year's 400th anniversary celebration of Shakespeare's birth and will include plays, ceremonies and festivities connected with the event.

The junket will begin April 9.

Sid Caesar in 'Little Me' Will Play CLO on Coast

Los Angeles, Feb. 4.

The touring production of "Little Me," starring Sid Caesar, will be the second offering of the Los Angeles Civic Light Opera season, which opens June 8 at Philharmonic Aud. Virginia Martin and Nancy Andrews are featured.

The season opener will be a revival of "Kiss Me, Kate."

Another Rash Of Stager-Shuffling On New Shows

Although directorial changes in pre-Broadway shows are routine, there has been a mild epidemic of such shakeups involving incoming productions. The presentations thus concerned are "What Makes Sammy Run?" due Feb. 15 at the 54th Street Theatre, "Abraham Cochrane," slated for Feb. 17 at the Belasco and "Any Wednesday," set for Feb. 18 at the Music Box.

All three offerings were originally slated for earlier unveilings. "Sammy," which postponed its Main Stem debut date first from Feb. 4 and then from Feb. 8, is under the directorial guidance of Abe Burrows, who succeeded Larry Storch. The musical, costarring Steve Lawrence, Sally Ann Howes and Robert Alda, ended a six-week tryout engagement in Philadelphia last Saturday night (1) and began previews at the 54th Street Theatre last night (Tues.).

"Wednesday," currently in the second week of a fortnight's warmup in Boston, is now being staged by Henry Kaplan. George L. Morrison, who had been handling the assignment, withdrew because of differences with the management and Howard Erskine, one of the four-character comedy's five coproducers, served in the spot on a temporary basis. Kaplan, who has staged shows in London, is making his American directorial debut with the offering.

Before Morrison was set for the presentation, the Muriel Reznik comedy was staged by Ron Winston for its original presentation at the Actors Studio, and Stanley Prager and later Jack Smight were involved in the directorial planning during the casting period. The play, costarring Michael Rennie and Sandy Dennie, was initially scheduled to open on Broadway next Wednesday night (12). It moves to New York from Boston and beginning Feb. 14 will give previews at the Music Box.

"Cochrane," which had been scheduled to open tonight (Wed.) at the Belasco Theatre, cancelled previews scheduled for the last few days and will begin a new series of previews next Tuesday night (11). The delay in the opening of the play, which is by-passing an out-of-town tryout in favor of New York previews, has necessitated a change of directors. Henry Butler, who was staging the presentation, has had to withdraw because of a commitment to stage "Eugen Onegin" for the Metropolitan Opera. Harold Stone has taken over direction of the play which costars Bill Travers, Ann Harding and Nancy Wickwire.

Det. Shubert Gets Dates, Postpones Demolition

Detroit, Feb. 4.

Reports of the imminent demolition of the Shubert Theatre were premature, it turns out. A reprieve was ordered when some shows became available which could not be sandwiched into the Fisher's tight schedule.

The wreckers will consequently not move in until late summer or early fall, according to James Nederlander, general manager of the Fisher and Shubert. "Who ever heard of tearing down a theatre when shows are available?" he remarks, adding, however, that the 2,000-seater's days are numbered.

The house will relight for the Jane Powell Show, Feb. 13-15; Josephine Baker, Feb. 18-23; the Iglasias Dance Co., Feb. 25 for two weeks, and "Stop the World, I Want to Get Off," March 9 for two weeks.

Bidding Bee Becomes Battle Royal For Philly Playhouse In the Park

Philadelphia, Feb. 4.

Charges and counter-charges have marked the bidding for operation of the John B. Kelly Playhouse in the Park, and Mayor James H. J. Tate has ordered an investigation of the reports of skullduggery in the handling of bids. While more than two score prospects had announced interest in taking over the municipally-owned local summer theatre for the 1964 season, only five actually got the $10,000 down payment on the line when the bids were opened last week.

The high bidder was the Laurence-Henry Co., of New York, with an offer of $32,667. The runner-up was the locally-headquartered Music Fairs Corp., with a bid of $27,600. Music Fairs attorney Leonard Sarney promptly objected to the Laurence-Henry bid on what he termed moral reasons. He explained that his objection was aimed at Laurence Feldman, president of Laurence-Henry, a New York lawyer who he said had been suspended from practice.

The third highest bid was made by James McKenzie, former general manager for Laurence-Henry Co. His $27,500 offer was just $100 under Music Fairs bid. William Goldman, local film and legit chain operator, was fourth with $26,000. Bernard L. Sackett, reportedly with the backing of Broadway producer David Merrick, was fifth with $25,000.

Sackett's attorney has asked City Procurement Commissioner Otto R. Winter and Albert M. Greenfield, chairman of the Fairmount Park commission, to throw out all bids and reopen the entire project. The Mayor has appointed his aide, Harry K. Butcher, to find out what went on in the bidding. "The mishandling of the bids is only a report," the Mayor said, "But the situation could be very serious if there were a possibility of tampering and leaks."

The muddled situation, if continued, may force a cancellation or at best makeshift bookings for the upcoming summer season at the Fairmount Park spot, due to the lateness of start. The whole uproar followed City Controller Alexander Hemphill's investigation and charges against the former management. Mrs. Ethelyn Thrasher, former general manager of the Playhouse, bowed out in November after being assailed by Hemphill. She has since been held in bail on alleged fraud charges growing out of the manner in which she handled city funds.

1,200-Seat Tent Theatre Due for Cherryville, Pa.

A new 1,200-seat tent theatre is scheduled to open next June 29 for a 12-week season in Cherryville, Pa. It's to be operated by Barry Marks and George Krasnov, who are being represented in New York by Chuck Prager.

The canvastop, which is to be called the Cherryville Playhouse, intends booking packages with name performers.

Flop 'Yum' Pays Balance of Nut Via Subsid Coin

"Under the Yum-Yum Tree," which ended an unsuccessful 22-week Broadway run in April 1961, has since climbed into the black. The comedy, which had repaid $72,000 of its $90,000 investment as of Aug. 31, 1962, distributed the $18,000 balance to its backers last December.

A financial statement, accompanying the distribution, reveals $19,432 earnings in stock and amateur royalties for the period from Sept. 1, 1962, to last Oct. 31. After addig $108 welfare and pension refunds and deducting expenses and taxes of 923, the total take for the 14-month span was $18,617.

That wiped out unrecouped costs of $16,864 and left a profit of $1,753. Joseph Anthony, who directed the play on the Main Stem, got $88 of that, representing his 5% share of the net off the top.

Undistributed profit on the Frederick Brisson-Roger L. Stevens production of Lawrence Roman's comedy was $1,665 as of last Oct. 31.

SET $1,500,000 TAG ON HARTFORD THEATRE, LA

Hollywood, Feb. 4.

The Huntington Hartford Theatre, the 1,032-seat legiter on Vine Street across from the Hollywood Brown Derby, is on the block, with a price tag of $1,500,000. The property is being handled by Demetrious Vilan, who says the house has been available informally for purchase for the last two months. Among the interested prospective purchasers is James A. Doolittle, operator of the Biltmore and Greek Theatres.

The house, built in the late 1920s, was named the Vine Street Theatre until purchased by Hartford in 1954. Under its present aegis, the theatre was opened Sept. 28, 1954, by Helen Hayes in a revival of "What Every Woman Knows."

To Reopen Paris House With Guestuner Policy

Paris, Feb. 4.

The long-shuttered municipal Marigny Theatre which once harbored the Jean-Louis Barrault-Madeleine Renaud company, has been acquired by a director, Robert Manuel, ex-Comedie Francaise actor, on a 15-year deal. The new proprietor plans a thorough renovation at a cost of about $400,000, with an opening next December.

Private sources have provided the financing for the theatre and production, which Manuel intends to be mostly musicals. The new owner plans varying the type of tuners with the idea of attracting a mass audience. In addition he figures on doing occasional straight plays, too. He has asked Gilbert Becaud to do an opera for the theatre, and has made a pitch to Marcel Achard and Andre Roussin for comedies, and wants to put an old Georges Feydeau play to music.

Manuel plans to use a smaller theatre in the Marigny building as a sort of cabaret spot, with chamber operas of a light vein.

'Sammy' Author Royalty Setup Includes Clause To Cover Losing Weeks

The author royalty setup for "What Makes Sammy Run?" opening Feb. 15 at the 54th Street Theatre, N.Y., is staggered over a lengthy period and allows for payments ranging from a low of $500 weekly to a high of 9% of the musical's weekly gross. It's stipulated in the production's contract with the authors that during a specified tryout period their combined weekly take "may exceed $500" to a maximum of $1,500 "only by such amount as shall not result in an operating loss."

For tryout and preview weeks to which the above does not apply, the combined author royalty is to be 7½% of the weekly gross. That percentage is to hold for the first 10 weeks of the Broadway run. It's then to go to 8%, graduating to 8½% at the start of the 21st full week of Broadway performances and 9% 10 weeks later.

"Sammy," costarring Steve Lawrence, Sally Ann Howes and Robert Alda, was adapted by Budd and Stuart Schulberg from the former's novel of the same name. Music and lyrics for the Joseph Cates production, which finished a six-week warmup in Philadelphia last Saturday (1) and is now giving previews at the 54th Street, were written by Ervin Drake.

The Gold Medal for Drama of the National Institute of Arts and Letters for 1964, given only once every five years, is to go to playwright **Lillian Hellman** at a formal presentation next May.

Shows Abroad

The Wars of the Roses

London, Jan. 12.

Royal Shakespeare Co. presentation of a trilogy by William Shakespeare, comprising "Henry VI," "Edward IV" and "Richard III," adapted and edited by Peter Hall and John Barton. Staged by Peter Hall, with John Barton and Frank Evans; decor and costumes, John Bury in collaboration with Ann Curtis; design assistant, Michael Pope; music, Guy Woolfenden. Features David Warner, Peggy Ashcroft, Ian Holm, Michael Craig, Donald Sinden. Opened Jan. 11, '64, at the Aldwych Theatre, London; $3.50 top.

HENRY VI

Duke of Bedford ..... Roy Dotrice
Duke of Gloucester ..... John Welsh
Duke of Exeter ..... Donald Burton
Bishop of Winchester ... Nicholas Selby
Captain ..... Shaun Curry
Richard Plantagenet ..... Donald Sinden
Earl of Suffolk ..... Michael Craig
Duke of Somerset ..... John Hussey
Earl of Warwick ..... Brewster Mason
Vernon ..... Martin Jenkins
Lawyer ..... Ronald Falk
Bassett ..... Jeffery Dench
Earl of March ..... John Normington
Lieutenant of Tower... Robert Jennings
Lord Talbot ..... Clive Swift
John Talbot ..... James Hunter
English Soldier ..... David Rowlands
King Henry VI ..... David Warner
Messenger to the council ... Tim Wylton
Messenger to York ... Henry Knowles
Duchess of Gloucester ... Cherry Morris
Messenger to Gloucester .. Peter Geddis
Sir John Hume ..... Charles Kay
Roger Bolingbroke ... Clive Swift
Margery Jourdain ... Madoline Thomas
Townsman of St. Albans ... Tim Wylton
Simpcox ..... John Normington
Simpcox's wife ... Penelope Keith
Murderers Peter Geddis, David Walsh
Citizens Brian Jackson, Roy Marsden, David Hargreaves
Dauphin ..... Derek Waring
King of Naples ..... Jolyon Booth
Duke of Alencon ... Rhys McConnochie
Bastard of Orleans ..... Hugh Sullivan
Duke of Burgundy ..... Philip Brack
Joan la Pucelle ..... Janet Suzman
Margaret ..... Peggy Ashcroft
French Soldier ... Anthony Boden
Papal Legate ... Tim Nightingale

EDWARD VI

King Henry VI ..... David Warner
Margaret ..... Peggy Ashcroft
Prince of Wales ..... James Hunter
Duke of Exeter ..... Donald Burton
Lord Say ..... Martin Jenkins
Lord Clifford ..... John Corvin
Young Clifford ... John Normington
Sir Humphrey Stafford ... Jeffery Dench
Duke of Somerset ..... John Hussey
Earl of Exford ..... Brian Jackson
Killer of His Father ... Peter Geddis
Earl of Richmond ... Lee Menzies
Lancastrian Messenger ... Anthony Boden
Richard Plantagenet .... Donald Sinden
Edward ..... Roy Dotrice
George ..... Charles Kay
Richard ..... Ian Holm
Edmund ..... Peter Gatrell
Messenger ..... Henry Knowles
Killer of His Son ..... Nicholas Selby
Duke of Norfolk ..... Philip Brack
Lady Elizabeth Grey .... Susan Engel
Lord Hastings ..... Hugh Sullivan
Lord Rivers ..... Roy Marsden
Duke of Buckingham ... Paul Hardwick
Watch Marshall Jones, Ronald Falk, Roger Jones
Earl of Warwick ..... Brewster Mason
Jack Cade ..... Michael Craig
George Bevis ..... Ronalf Falk
John Holland ..... Brian Jackson
Smith ..... Marshall Jones
Dick ..... Shaun Curry
Michael ..... Tim Wylton
Clerk of Chatham ..... Jolyon Booth
Alexander Iden ... Hugh Sullivan
Keepers Tim Wylton, Jeffery Dench
Lieutenant of the Tower Robert Jennings
Lewis XI ..... Derek Waring
Lady Bona ... Cherry Morris

RICHARD III

King Edward IV ..... Roy Dotrice
Elizabeth ..... Susan Engel
Prince of Wales ..... Anthony Catrell
Duke of York ..... Peter Catrell
Princess Elizabeth ..... Valerie Cutts
Duke of Clarence ..... Charles Kay
Duke of Gloucester ... Ian Holm
Duchess of York ... Madoline Thomas
Lord Hastings ..... Hugh Sullivan
Earl Rivers ... Roy Marsden
Duke of Buckingham ..... Paul Hardwick
Sir William Catesby ... Ian McCulloch
Sir Richard Ratcliff ... John Hussey
Duke of Norfolk ..... Philip Brack
Sir James Tyrrel ... Brian Harrison
Messengers Peter Geddis, Ronald Falk, Henry Knowles
King Henry VI ... David Warner
Margaret ..... Peggy Ashcroft
Prince Edward ..... James Hunter
Lady Anne ..... Janet Suzman
Earl of Richmond ..... Derek Waring
Earl of Exford ..... Brian Jackson
Earl of Derby ..... Jeffery Dench
Bishop of Ely ..... Jolyon Booth
Lieutenant of Tower Robert Jennings
Murderers Donalf Burton, Philip Brack
Lord Mayor of London ... John Corvin
His wife ... Penelope Keith
First Citizens Marshall Jones, Brian Jackson, John Normington
Messenger from Lord Derby Tim Wylton

As the first shot in the widespread celebrations of Shakespeare's quartrecentenary, "The Wars of the Roses" is certain to be numbered amongst the most memorable. The Royal Shakespeare company's production was first mounted at Stratford-upon-Avon last year, and it has been brought to London intact, with a few changes of cast.

Essentially, it is the three parts of "Henry VI" and the single play of "Richard III" revamped with enormous skill of Peter Hall and John Barton into three historically continuous plays, each running more than three hours. For the Aldwych Theatre opening, they were performed in a marathon session, starting at 10:30 a.m. and ending around 11 o'clock in the evening, with breaks for meals.

During the nine-week engagement, this all-day experiment is being repeated twice. Otherwise, the plays are given in a sequence of three performances on successive evenings. SRO business is assured, and the enterprise is a triumph for the company and for producer-director Peter Hall.

The three parts of "Henry VI" are rarely performed and not highly regarded. They are also incoherent in story-line, crowded with warring barons and factions difficult to identify. Hall and Barton have tackled the task of adaptation boldly, streamlining the action so that it is always lucid and even writing in passages and changing scenes when necessary for clarification. It says much for their cunning that no pedantic voices have been raised against tampering with the sacred text.

"Henry VI" begins the trilogy by establishing the King as a peaceable, weak, and saintly ruler, at the mercy of his violent barons. He is a victim of history, rather than its maker, and it is he, as representative of the house of Lancaster, who wearily bears the brunt of Yorkist maneuvers and of the war in France.

The political interplay fascinates, and the segment includes such curious incidents as the pugnacious Joan of Arc, characterized as a fuming and ungodly prostie, and the devious machinations of kingmaker Warwick, who sides with the Yorkists and slyly works the downfall of his opponents. The piece is crammed with vigorous action, and the plotting never loses its grip.

The last part of "Henry VI" has been retitled "Edward IV" in this version, and operates on a lower intellectual level. Battles and skirmishes dominate the development, and a certain amount of repetitiousness sets in. The production treats it as an exercise in Grand Guignol, which seems apt, and the barbarous lopping of heads is given its full quota of blood.

Here Margaret of Anjou, Henry VI's vindictive spouse, is highlighted in gory colors, with such capers as flinging a rag soaked in his son's blood in the face of the captured Richard Plantagenet. Broadswords are swung energetically, and the figure of Henry disappears from the centre, to be replaced by the less interesting personality of Edward IV, a brutish lecher.

Edward's brother, the humpbacked Richard later to succeed him, first appears here as a crude and snapping reptile. He takes the centre of the stage in "Richard III," the more familiar play and also written with more wit and depth. Considered in isolation, this is not as formidable a production as others in living memory. But, as a climax to this huge conception, it is admirable.

The hopping malevolence of Richard is seen as an evil climax to the abandonment of the rule of law. He obeys no laws, has no loyalties or sympathies, and kills children with zest. It is his comeuppance that ends the Wars of the Roses, with the assumption of the crown by Richmond and the promise of settled government. So the tremendous cycle is rounded off, and even 10 hours in one seat does not pall.

The trilogy has a splendidly martial set by John Bury, which opens up into an arena for the frequent battles and features a couple of huge metallic panels, which swing to and fro ominously and contain a clanging door, through which the news (usually bad) is noisily brought by messengers.

Although the show is primarily a company achievement and is a display of almost unparalleled teamwork by a cast of nearly 50, two performances stand out. David Warner, making his bow to London audiences, is unsurpassable as the quiet and retiring Henry VI, anxious for an end of enmity. Among several memorable moments, the scene in which he listens to a father who has killed his son, and a son who has murdered his father, sums up the performance and the conception of the production. And Peggy Ashcroft, as Margaret of Anjou, appears in all three plays, graduating the character from youthful eagerness to frightening cruelty with immense power and resource.

Ian Holm's Richard III is an excellent performance, but it falls slightly short in wit. The actor is also inclined to gabble his soliloquies at hectic speed, and they lose much of their impact. Donald Sinden registers strongly as the scheming York, and there are telling cameos by Brewster Mason as Warwick, Donald Burton as Exeter, Paul Hardwick as Buckingham, and John Welsh as Gloucester to differentiate the nobles.

But the main laurels must be reserved for Peter Hall's staging. The continuity, pace, and detail are first-rate throughout, and the production is alive with humane touches that relieve the rhetoric from monotony. It is improbable that any stage spectacle will vie with this in excitement and splendor for a generation. *Otta.*

The Reluctant Peer

London, Jan. 16.

Peter Saunders presentation of a comedy in three acts (six scenes) by William Douglas Home. Staged by Charles Hickman; decor, Anthony Holland. Stars Sybil Thorndike, Naunton Wayne. Opened Jan. 15, '64, at the Duchess Theatre, London; $3.20 top.

Molly ..... Sybil Thorndike
Beechman ..... Frank Pettingell
June ..... Helen Horton
Rosalind ..... Imogen Hassall
Tony ..... Naunton Wayne
John MacGibbons ..... Peter Bourne
Lord Cleghorn ..... William Stephens
Lady Cleghorn ..... Viola Lyel

"The Reluctant Peer" is nothing if not topical. Just a few weeks after the new Prime Minister renounced his title to accept the office, his playwright-brother, William Douglas Home, has come up with a farcical comedy based on an identical situation.

That fact alone gives the piece great curiosity value, and may help to sustain it for a modest run. The play, however, depends mainly on local political humor, plus a considerabe amount of name-dropping, and is primarily for domestic consumption, and will only have minimum appeal overseas.

The first act, which sets the scene, is frequently bright and frothy, but once the situation is established the author obviously faced problems in extending it to a full-length piece, and it degenerates into lower-case farcical comedy with a succession of fairly obvious gags and a host of improbable situations.

Most of the second and third acts are devoted to the necessity of the Prime Minister to be elected to membership in the House of Commons. His "feudal"

(Continued on page 58)

Show Out of Town

High Spirits

New Haven, Feb. 4.

Lester Osterman, Robert Fletcher & Richard Horner presentation of musical comedy in two acts (14 scenes), by Hugh Martin and Timothy Gray, based on the play, "Blithe Spirit," by Noel Coward. Staged by Coward; dance and musical staging, Danny Daniels; settings and costumes, Robert Fletcher; Miss Grimes' costumes, Valentina; lighting, Jules Fisher; musical direction, Fred Werner; orchestrations, Harry Zimmerman; dance music, William Goldenberg. Stars Beatrice Lillie, Tammy Grimes, Edward Woodward; features Louise Troy, Carol Arthur, Margaret Hall, Lawrence Keith. Opened Feb. 3, '64, at the Shubert Theatre, New Haven; $6.50 top.

Charles Condomine ... Edward Woodward
Mr. Berkeley ..... Al Lanti
Members ..... Joe McGrath
Adrienne Angel, Robert Lenn
Edith ..... Carol Arthur
Ruth Condomine ..... Louise Troy
Mrs. Bradman ..... Margaret Hall
Dr. Bradman ..... Lawrence Keith
Mme. Arcati ..... Beatrice Lillie
Elvira ..... Tammy Grimes
Rupert ..... Gene Castle
Eustace ..... Don Percassi
Vicar ..... Jack Kauflin

Singers, dancers: Adrienne Angel, Syndee Balaber, Gene Castle, Jerry Craig, Jackie Cronin, Altovise Gore, Judith Haskell, Beth Howland, Jack Kauflin, Bill Kennedy, Al Lanti, Miriam Lawrence, Renee Lee, Robert Lenn, Alex McKay, Jaqueline Maria, Stan Mazin, Joe McGrath, Don Percassi, Kathy Preston, Sybil Scotford, Tom Thornton, Ronnie Walken, Anne Wallace.

Musical numbers: "The Society," "Was She Prettier Than I?" "The Bicycle Song," "You'd Better Love Me," "Where Is the Man I Married?" "Go Into Your Trance," "Where Is the Man I Married?" (reprise), "Forever and a Day," "Something Tells Me," "I Know Your Heart," "Faster Than Sound," "Flowers," "Have an Umbrella," "If I Gave You," "Talking to You," "Home Sweet Heaven," "The Exorcism," "I've Never Had a Manifestation," "What in the World Did You Want?" "Faster Than Sound" (reprise).

A gay musical romp will soon join the list of Broadway's hit tune shows. As a prospect for Gotham longevity, this song-and-dancer, based on a theme of spiritualism, gets off to a flying start—literally—as objects float through space and a principal character indulges in sensational soaring hi-jinks.

About a quarter of a century ago (1941), in this same Shubert Theatre, "Blithe Spirit" premiered as a happy excursion in physical phenomena, thanks to the brilliant combination of the writing of Noel Coward and the playing of Clifton Webb, Leonora Corbett, Peggy Wood and Mildred Natwick.

Now the alter ego of that hit

(Continued on page 60)

Inside Stuff—Legit

The presentation last December of Harold Pinter's "The Dumbwaiter" at the Portland (Ore.) Civic Theatre required maneuvering by director Shirley Tanzer for the rights to the one-acter. Miss Tanzer was unable to obtain permission through official channels to do the play, which is being presented off-Broadway by Caroline Swann as part of a double-bill with Pinter's "The Collection."

Miss Tanzer learned that the rights to the British author's plays were the exclusive property in the U.S. of Mrs. Swann, a former Portland resident. She then enlisted the aid of attorney Roscoe Nelson, a friend of Mrs. Swann's since childhood, and clearance for the non-professional Portland group to do the play on a double-bill with Edward Albee's "The Zoo Story" was subsequently obtained.

Dr. Gilbert F. Hartwig, of the Univ. of Southern Mississippi, Hattiesburg, is chairman of the committee which is to make the selection for the 1965 New Play Project of the South Eastern Theatre Conference. The deadline on the submission of scripts is next Aug. 1.

The purpose of the project is to promote the production of new plays throughout the southeastern states. SETC controls the production of a selected play in the southeastern states of the conference for a one-year period, starting June 1. Although as many productions as possible by conference members are sought, none is guaranteed. A project play is produced at standard royalty rates of $25 for each performance and of the total royalties, 75% is paid to the author and 25% to SETC.

Richard Tucker, the Orthodox Brooklyn cantor who became one of the Metropolitan Opera's top "Italian" tenors, has begun his 20th year there. He debuted Jan. 25, 1945 in "La Gioconda. The tenor sings 26 roles, of which 15 are in Italian. He was giving his 290th performance at the Met recently when Met board chairman Lauder Greenway presented him with a silver travelling clock to commemorate the milestone.

Actually Tucker performs only about 15 times a season at the Met. Like most name tenors, he is frequently on the jetstream. He also sings in Chicago, Philadelphia, San Antonio and Pittsburgh. He spends about eight weeks each year on the concert platform.

Shows on Broadway

The Dybbuk

Habimah (national theatre of Israel) revival of drama by S. Anski, translated by H. N. Bialik. Staged by I. Vachtango; scenery, N. Altman; music, I. Engel; choreography, Michedelev; production supervision, Zvi Friedland. Opened Feb. 3, '64, at the Little Theatre, N. Y.; $6.90 top weeknights, $7.50 Friday-Saturday nights.

Talmudist I ..... Haim Amitai
Talmudist II ..... Shlomo Brook
Talmudist III ..... Avraham Ninio (Israel Rubinczyk)
Synagogue Sexton .... Nachum Buchman (Itzchak Bareket)
Hanan ... Jehuda Efroni (Nissim Azikri)
Henoch ... Nissim Azikri (Jehuda Efroni)
Messenger ..... Ari Kutai
Gnessia ... Judith Kronenfeld (Ada Tal)
Reb Sender ..... Shmuel Rodensky
Sender's Relative ..... Itzchak Bareket
Sender's daughter..Eva Lion (Pnina Perah)
Grandmother ..... Bat-Ami
Gittel ..... Ada Tal
Batia ..... Tikva Mor
Asher ..... Shmuel Segal
Beggars Haim Amitai, Israel Rubinczyk, Shlomo Brook, Aharon Meskin, Raphael Klachkin, Niura Shein, Judith Kronenfeld, Ahuva Inbary, Yael Druyanof, Hanelle Hendler.
Bridegroom ..... Shlomo Bar-Shavit
His father ..... David Baruch
Teacher ..... Shmuel Segal
Rabbi Azriel ..... Shimon Finkel
Attendant ..... Raphael Klachkin
Rabbi ..... Shlomo Brook

(Names in parentheses appear at subsequent performances.)

For the first presentation of it's Broadway engagement, Habimah chose its best-known classic, played over 2,000 times in more than 40 years. If the company changes every few decades—three of the original members are still with it—the stylized conception and integration are still the same.

The physical production, however, still in the Vachtangov style of 1918 is worn. The makeup seems to have gotten somewhat out of hand and the lighting is plain careless which makes the scenery apoear shoddier.

That the actors manage to break through and fill the Little Theatre with the impact S. Anski's play possesses is to their credit. The audience accepts the superstition of black magic, the religious gestures, the chants and dances, as the poor russian Jews in the play accept the forces of light and darkness.

For those unfamiliar with the story, though the first-night audience was definitely not and there were many comments comparing this classic drama to Paddy Chayetsky's modern Freudian version. "The Tenth Man." The Dybbuk of the title is the soul of a dead man who has suffered injustice in his lifetime and not finding peace in heaven, enters the body of a living person to cry out until his wrong is righted. In the Anski play, the soul of a young talmudic student enters the body of his beloved and thus prevents her from marrying someone else.

The force of the beggar songs and dances at the wedding feast, the command of mystery, of the poor talmudic scholars chanting and praying, the invocations of the Rabbis with the holy scrolls, the blowing of the ram's horn and powers of excorsism is all told so clearly in Hebrew that there is little need for the earphones and English commentary (which opening night went on and off).

All the actors, every one a principal in the repertory company in Tel Aviv, rate praise for the performance. Eva Lion, is delicately handsome, although lacking sting and violence in the scenes of her possession, which made her predecessor Hannah Rowena, seen her in 1948 in the role, unforgettable.

Juhuda Efroni as Hanan, Shmuel Rodensky as the father, Shimon Finkel as Rabbi Azriel, Ari Kutai as the mysterious messenger, Shlomo Bar-Shavit as the bridegroom and Shmuel Segal as his teacher, are outstanding.

The company will next offer its productions of several modern Israeli plays. *Goth.*

A Man For All Seasons

American National Theatre & Academy, in association with the City Center of Music and Drama, revival of a Robert Whitehead-Roger L. Stevens production of a drama in two acts by Robert Bolt. Staged by Noel William; settings and costumes, Motley; lighting, Paul Morrison; produced by arrangement with H. M. Tennent Ltd. Stars William Roderick, Bruce Gordon; features Albert Dekker. Opened Jan. 27, '64, at the N. Y. City Center; $4.95 top.

Common Man ..... Richard Dysart
Sir Thomas More ..... William Roderick
Richard Rich ..... William Bogert
Duke of Norfolk ..... Albert Dekker
Alice More ..... Sarah Burton
Margaret More ..... Moira Wylie
Cardinal Wolsey ..... Edgar Daniels
Thomas Cromwell ..... Bruce Gordon
Spanish Ambassador.. Frederic Warriner
His Attendant ..... John Swearingen
William Roper .... Laurence Lackinbill
King Henry VIII ..... Michael Lewis
Woman ..... Mae Marmy
Archbishop of Canterbury..William Callan

The touring company of "Man for All Seasons" is back in New York for two weeks, and it's clear that hinterland audiences have been seeing a fine production of the Robert Bolt drama. With William Roderick giving an excellent performance as Thomas More, the prize-winning British import is still a memorable theatrical experience.

Beautifully staged by Noel Willman on superb set by Motley, the play is a model of literate dialog and quiet power. Roderick, who succeeded Paul Scofield and Emlyn Williams in the role on Broadway, brings warmth, stature and dignity to the title character, and makes the essentially passive More thoroughly sympathetic. Albert Dekker, repeating his Broadway portrayal of the blunt Duke of Norfalk, is effective, and co-star Barry Gordon is fine, albeit very American, as Thomas Cromwell.

Sarah Burton is moving as More's brash but loving wife, and Moira Wylie is attractive as his daughter. Other capable stints are turned in by Frederic Warriner, Edgar Daniels and Laurence Luckinbill, but Richard A. Dysart is a little too loud and energetic as the Common Man, though he has good moments.

A few of the minor roles are weakly acted, but on the whole this revival at the City Center does justice to the winner of the Critic's Circle and Tony awards. *Kenn.*

Clifford Stevens has been named head of the musical comedy department of Peter Witt Associates.

B'way Up; 'Fall' 42G, 'Fringe' $31,149, 'Oliver' $44,556, 'Seasons' $44,815 (9), 'Albatross' $30,647, 'Mary, Mary' 21G

Increases, ranging from slight to substantial, were registered by all but a few Broadway shows last week. On the downhill side, the drops were generally meagre, except in the case of "Luther" which was obviously hurt by the departure from the cast of headliner Albert Finney.

In the capacity groove last week were "Barefoot in the Park," "Beyond the Fringe," "Dylan," "Hello, Dolly" and the Lincoln Center Repertory Theatre production of "After the Fall." The gross for "Fringe," reflects business with the inclusion of twofers, and in the case of "Fall" subscription reductions have cut into the take.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Asterisk denotes show had cut-rate tickets in circulation.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Ballad of the Sad Cafe, Beck (D) (14th wk; 107 p) ($6.90-$7.50; 1,280; $50,898) (Colleen Dewhurst). Previous week, $16,139.

Last week, $16,213. Closing notice has been posted.

Barefoot in the Park, Biltmore (C) (15th wk; 115 p) ($6.90-$7.50; 994; $38,692) (Elizabeth Ashley, Robert Redford, Mildred Natwick, Kurt Kasznar). Previous week, $38,420 with parties.

Last week, $38,678 with parties.

***Beyond the Fringe,** Golden (R) (67th wk; 531 p) ($7.50; 799; $34,874). Previous week, $27,490.

Last week, $31,149.

Case of Libel, Longacre (D) (17th wk; 130 p) ($6.90-$7.50; 1,101; $40,986) (Van Heflin, Sidney Blackmer, Larry Gates). Previous week, $26,599 with parties.

Last week, $27,463 with parties.

Chinese Prime Minister, Royale (D) (5th wk; 36 p) ($6.90-$7.50; 1,050; $43,908) (Margaret Leighton, Alan Webb, John Williams). Previous week, $25,023.

Last week, $26,651.

Chips With Everything, Booth (D) (18th wk; 141 p) $6.90-$7.50; 766; $34,207). Previous week, $12,142.

Last week, $16,392. Closes next Saturday (8).

Dylan, Plymouth (D) (3d wk; 17 p) ($6.90-$7.50; 1,084; $48,369) (Alec Guinness). Previous week, $43,432 with parties.

Last week, $47,458 with parties.

Enter Laughing, Miller's (C) (47th wk; 371 p) $6.90-$7.50; 940; $30,200) (Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, $13,601.

Last week, $16,164.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (91st wk; 725 p) ($8.60-$9.40; 1,334; $65,096) (Zero Mostel). Previous week, $45,550.

Last week, $46,504. Mostel withdraws from the musical tonight (Wed.). His role, which Dick Shawn takes over next monday (10), will be played until then by cast member Danny Dayton whose regular assignment will be handled by Irv Harmon.

Girl Who Came to Supper, Broadway (MC) (8th wk; 64 p) ($9.90; 1,785; $97,000) (Jose Ferrer, Florence Henderson). Previous week, $68,049 with parties.

Last week, $68,570 with parties.

Hello Dolly, St. James (MC) (3d wk; 20 p) $8.80-$9.40; 1,609; $71,331) (Carol Channing). Previous week, $69,794, with parties.

Last week, $70,418 with parties.

Here's Love, Shubert (MC) (18th wk; 138 p) ($9.60; 1,453; $71,205). Previous week, $43,378.

Last week, $42,119.

How to Succeed in Business Without Really Trying, 46th St. (MC) (121st wk; 959 p) ($9.60; 1,342; $66,615). Previous week, $60,678.

Last week, $60,244.

Luther, Lunt-Fontanne (D) (19th wk; 147 p) ($6.90-$7.50; 1,478; $60,432) (John Heffernan, George Mathews, John Moffat, Peter Bull, Glyn Owen, Frank Shelley). Previous week, $48,858.

Last week, $32,998. Moffat and Bull were succeeded last Monday (3) by Hugh Franklin and Lionel Stander.

***Mary, Mary,** Hayes (C) (152d wk; 1,210 p) ($6.90-$7.50; 1,164; $43,380) (Patricia Smith, Murray Hamilton, Michael Evans). Previous week, $17,752.

Last week, $20,988.

Never Too Late, Playhouse (C) (62d wk; 493 p) ($6.90-$7.50; 994; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $34,340.

Last week, $34,295.

Nobody Loves An Albatross, Lyceum (C) (7th wk; 52 p) ($6.90-$7.50; 995; $33,000) (Robert Preston). Previous week, $30,005.

Last week, $30,647.

Oliver, Imperial (MD) (56th wk; 447 p) ($9.30; 1,450; $71,977) (Clive Revill, Georgia Brown). Previous week, $42,066.

Last week, $44,556.

110 in the Shade, Broadhurst (MC) (15th wk; 114 p) ($8.60-$9.40; 1,186; $58,000) (Robert Horton, Inga Swenson, Stephen Douglass). Previous week, $53,205.

Last week, $50,668.

Private Ear and Public Eye, Morosco (D) (17th wk; 131 p) ($6.90-$7.50; 1,009; $41,827) (Geraldine McEwan, Barry Foster, Brian Bedford, Moray Watson). Previous week, $17,769.

Last week, $17,548. Exits Feb. 29 to tour.

Who's Afraid of Virginia Woolf? Rose (D) (69th wk; 544 p) ($6.90-$7.50; 1,162; $46,485) (Mercedes McCambridge, Donald Davis, Ben Piazza) (matinee company costars Haila Stoddard, Henderson Forsythe, Bill Berger). Previous week, $19,807.

Last week, $23,248.

MISCELLANEOUS

Lincoln Center Repertory Theatre, ANTA Washington Square (Rep) (2d wk; 12 p) ($6-$6.50; 1,158; $46,500). Previous week, $37,205 for four performances and three previews of "After the Fall," which is to be joined Feb. 20 by "Marco Millions" and March 12 by "But For Whom Charlie."

Last week, $42,098 with subscription.

Man for All Seasons, City Center (D) (1st wk; 9 p) ($4.95; 3,015; $91,000) (William Roderick, Bruce Gordon, Albert Dekker). Previous week, $47,006 with Show of the Month Club patronage, Colonial, Boston.

Last week, $44,815 for nine performances.

CLOSED LAST WEEK

Marathon '33, ANTA (D) (6th wk; 48 p) ($6.90-$7.50; 1,174; $45,650) (Julie Harris). Previous week, $17,079.

Last week, $24,448. Closed Saturday (1) at an estimated $175,000 loss.

***Stop the World—I Want to Get Off,** Ambassador (MC) (70th wk; 555 p) ($8.60; 1,121; $51,795) (Joel Grey). Previous week, $24,761.

Last week, $25,671. Exited Saturday (1) for a road trek which began Monday night (3) at the National Theatre, Washington.

OPENING THIS WEEK

Habimah, Little (D) ($6.90-$7.50; 603; $27,000). Little Theatre presentation of the National Theatre of Israel in a program of three plays which began Monday (3) with S. Ansky's "The Dybbuk." That offering continues through Feb. 23 and is to be followed by Feb. 26-March 8 by B. Z. Tomer's "Children of the Shadows" and March 11-12 by H. Bartov's "Each Had Six Wings."

Rugantino, Hellinger (MC) ($8.40-$9.20; 1,572; $82,682) (Nino Manfredi, Ornella Vanoni, Aldo Fabrizi). Alexander H. Cohen and Jack Hylton presentation of Italian musical, produced by Pietro Garinei and Sandro Giovannini who are also co-authors of the book with P. F. Campanile and Massimo Franciosa, as well as the lyricists and directors. Music is by Armando Trovajoli and the translation for overhead English titles was supervised by Alfred Drake; opens tomorrow night (Thurs.).

OTHER THEATRES

Atkinson, Barrymore, Belasco, Cort, 54th St., Hudson, Majestic, Music Box, O'Neill, Winter Garden, Ziegfeld.

Set Provincial Tryout For 'Gorillas Drink Milk'

London, Feb. 4.

Jerry Wayne has set a tryout run, beginning Feb. 17 in Coventry, for his presentation of "Gorillas Drink Milk," by Charles Dyer. Other out-of-town bookings have been made for Bournemouth and Golders Green, and it is hoped to bring the production into the West End by mid-March.

The play, which is to be staged by the author, will costar Wayne and Miriam Karlin, and the featured cast includes Wilfred Lawson, Terence deMarney and Anne Lawson.

MORE PLAYS, MORE BOOKS

Random 4: Michaels, Bagnold, Behrman, Simon

Bennet Cerf has set publication for his Random House of four play scripts of current Broadway presentation. Due out pronto are "Dylan," by Sidney Michaels, and "The Chinese Prime Minister," by Enid Bagnold.

"But For Whom Charlie," by S. N. Behrman, will hit the stands shortly after its debut in Lincoln Center repertory, while fall publication will mark "Barefoot In The Park," by Neil Simon.

All volumes will be hardcover at the usual Random play trade prices.

Unreported Road Grosses

(Included below are productions with guaranteed dates on which grosses cannot be accurately figured).

Camelot (MC-BT) (Biff McGuire, Jeannie Carson, Melville Cooper), split-week.

Man for All Seasons (D-BT) (Robert Harris, Jeff Morrow, Robert Donley, Dick O'Neil), split-week.

Thousand Clowns (C-BT) (John Ireland), split-week, closes in Rochester next Saturday (8).

LONDON SHOWS

(Figures denote opening dates)

At Drop Hat, Haymarket (10-2-63).
Beyond Fringe, Fortune (5-10-61).
Boeing-Boeing, Apollo (2-20-63).
Brontes, Arts (1-21-64).
Difference of Opinion, Garrick (11-21-63).
Diplomats, Westminster (12-31-63).
D'Oyly Carte, Savoy (12-16-63).
Father, Queen's (1-14-64), transferred from Piccadilly (2-3-64).
Fourth of June, St. Martin's (1-30-64).
Funny Thing Happened, Strand (10-3-63).
Half a Sixpence, Cambridge (3-21-63).
How to Succeed, Shaftesbury (3-28-63).
Man in the Moon, Palladium (12-23-63).
Mary, Mary, Queens (2-27-63).
Minstrels, Vic. Palace (5-25-62).
Monsieur Blaise, Phoenix (3-9-64), transferred from Royal Court (2-3-64).
Mousetrap, Ambassador (11-25-52).
Never Too Late, Prince Wales (9-24-63).
Nights of Comedy, Comedy (1-29-64).
No Strings, Her Majesty's (12-30-63).
Oh, What Lovely, Wyndham's (3-19-63)
Oliver, New (6-30-60).
One for the Pot, Whitehall (8-2-61).
Pickwick, Saville (7-4-63).
Poor Bitos, Vaudeville (1-6-64).
Repertory, Aldwych (12-15-60).
Repertory, National Theatre (10-22-63).
Roses Are Red, Vaudeville (1-22-64).
Severed Head, Criterion (6-27-63).
Six Characters, May Fair (6-17-63).
Six of One, Adelphi (9-26-63).
Sound of Music, Palace (3-18-61).
Wings of the Dove, Lyric (12-3-63).

CLOSED

Boys from Syracuse, Drury Lane (11-8-63); closed last Saturday (1), after 100 performances.
Gentle Jack, Queen's (11-28-63); closed last Saturday (1), after 75 performances.
Happy Days, Theatre Royal, E. (12-9-63); closed Dec. 21, after limited engagement, 12 performances.
Out of The Crocodile, Phoenix (10-29-63); closed last Saturday (1), after 100 performances.
Treasure Island, Mermaid (12-18-63); closed last Saturday (1), after limited engagement of 85 performances.

SCHEDULED OPENINGS

Bacchae, Mermaid (2-5-6).
Who's Afraid Woolf, Piccadilly (2-6-64).
Hedda Gabler, New Aris (2-12-64).
Spoon River, Royal Court (2-13-64).
Poker Session, Globe (2-11-64).
Mexican Fiesta, Drury Lane (3-30-64).

'Succeed' Record $90,808 in Mpls.; 'Forum' Record $59,234 in Balto; 'Woolf' $40,239 for Split Session

The third company of "How to Succeed in Business Without Really Trying" was the top grosser on the road last week, with a record take for the Orpheum Theatre, Minneapolis. A record was also established at the Ford's Theatre, Baltimore, by "A Funny Thing Happened on the Way to the Forum," which now holds the all-time mark at that scale for the house, which closed permanently Saturday (1).

Other shows that did well include "Beyond the Fringe" in Cleveland, "Camelot" and the second company of "Succeed" in Chicago, "Who's Afraid of Virginia Woolf?" on a split-week engagement, and "Never Too Late" in St. Louis. The bus-and-truck edition of "A Thousand Clowns" ends its tour next Saturday (8).

Estimates for Last Week

Parentheic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as or Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BALTIMORE

Funny Thing Happened on the Way to the Forum, Ford's (MC-RS) (2d wk) ($6.90; 1,819; $67,000) (Jerry Lester, Edward Everett Horton, Paul Hartman, Arnold Stang). Previous week, $47,317 with Theatre Guild-American Theatre Society subscription.

Last week, $59,234, a record take for the theatre which closed following the evening performance of "Forum" last Saturday (1). The 93-year-old house is to be razed to make way for a parking garage.

BOSTON

Any Wednesday, Wilbur (C-T) (1st wk) ($4.95-$5.50; 1,241; $36,699) (Michael Rennie, Sandy Dennis). Previous week, $18,464 for six performances, Shubert, New Haven.

Opened here Jan. 27 to three mild approvals (Guidry, Monitor; Hughes, Herald; Maloney, Traveler) and two negative notices (Kelly, Globe; Norton, Record American).

Last week, $14,033.

Funny Girl, Shubert (MC-T) (3d wk) ($6.50-$7.50); 1,727; $67,000) Barbra Streisand, Sydney Chaplin). Previous week, $67,389 with Show of the Month Club patronage.

Last week, $67,302 with Show of the Month Club patronage.

CHICAGO

Camelot, Opera House (MC-RS) (9th wk) ($6-$6.75; 3,600; $120,000) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, $69,136.

Last week, $62,740.

How to Succeed in Business Without Really Trying, Shubert (MC-RS) (12th wk) ($5.95-$6.95; 2,100; $74,000). Previous week, $61,768.

Last week, $64,480.

Bajama Tops, Blackstone (C-RS) (1st wk) ($4.90-$5.90; 1,447; $42,500) (June Wilkinson). Previous week, about $22,578 with twofers, Civic, New Orleans.

Opened here Jan. 28 to unanimous disapproval (Cassidy, Tribune; Christensen, Daily News; Dettmer, American; Syse, Sun-Times).

Last week, around $17,000 for seven performances with twofers. The potential capacity gross on a full discount sale is approximately $26,000.

Thousand Clowns, Studebaker (C-RS) (3d wk) ($5.50-$6; 1,200; $31,000) (Dane Clark, Margaret O'Brien). Previous week, $24,211 with TG-ATS subscription.

Last week, $25,836 with TG-ATS subscription.

CINCINNATI

National Repertory Theatre, Shubert (Rep-RS) (2d wk) ($3; 2,028; $39,788) (Eva Le Gallienne, Farley Granger, Denholm Elliott, Anne Meacham). Previous week, $11,790 for repertory of "Ring Round the Moon," "The Crucible" and "The Seagull."

Last week, $15,989 for same repertory.

CLEVELAND

Beyond the Fringe, Hanna (R-RS) ($5-$5.50; 1,515; $43,000). Previous week, $37,132 for eight-performance split.

Last week, $38,626 with TG-ATS subscription.

DETROIT

Foxy, Fisher (MC-T) (3d wk) ($6-$6.50; 2,081; $60,000) (Bert Lahr). Previous week, $41,022 with Fisher Playgoer subscription.

Last week, $41,289 with Fisher Playgoer subscription.

MINNEAPOLIS

How to Succeed in Buisness Without Really Trying, Orpheum (MC-RS-3d Co.) (2d wk) ($5.50-$6.50; 2,800; $98,000). Previous week, $64,933 with TG-ATS subscription.

Last week, house record, $90,808.

PHILADELPHIA

What Makes Sammy Run? Erlanger (MC-T) (6th wk) ($6-$7.50; 1,894; $72,000) Steve Lawrence, Sally Ann Howes, Robert Alda). Previous week, $55,983.

Last week, $40,553 for seven performances. The Jan. 28 performance was cancelled when Lawrence was unable to go on because of illness. Understudy Richard France subbed last Wednesday (29) afternoon and evening for Lawrence who returned to the cast the following evening.

PITTSBURGH

Boys From Syracuse, Nixon (MC-BT) ($5.50-$6; 1,760; $50,000). Previous week, unreported.

Opened here Jan. 27 to one endorsement (Monahan, Press) and one unfavorable notice (Fanning, Post-Gazette).

Last week, about $22,700.

ROCHESTER

Little Me, Auditorium (MC-RS) (Sid Caesar). Opened tour here last Thursday (30).

Last week, $19,834 for four performances.

ST. LOUIS

Never Too Late, American (C-RS) ($5.50; 1,863; $50,000) (William Bendix, Nancy Carroll). Previous week, about $20,600, with TG-ATS subscription, Auditorium, St. Paul.

Last week, $34,026 with TG-ATS subscription.

SAN FRANCISCO

Seidman and Son, Geary (C-RS) (1st wk) ($5.40-$5.95; 1,483; $48,808) (Sam Levene). Previous week, $31,735 with TG-ATS subscription, Hartford, Los Angeles.

Last week, $25,655 with TG-ATS subscription.

Sound of Music, Curran (MD-RS) (1st wk) ($6.50-$7.05; 1,758; $76,500) (Barbara Meister, John van Dreelen). Previous week, $84,106, Auditorium, Portland.

Last week, $45,392.

TORONTO

Hollow Crown, Royal Alexandra (DR-BT) ($4.50-$5.50; 1,497; $38,934). Previous week, unreported.

Last week, $16,994.

Rugantino, O'Keefe (MC-T) (3d wk) ($5.50; 3,211; $101,136) (Nino Manfredi, Ornella Vanoni, Aldo Fabrizi). Previous week, $57,846 with TG-ATS and O'Keefe subscription.

Last week, $53,358 with TG-ATS and O'Keefe subscription.

SPLIT WEEK

Who's Afraid of Virginia Woolf: (D-RS) (Nancy Kelly, Sheppard Strudwick) (matinee company costars Michaele Myers, Kendall Clark). Previous week, $32,626 for eight-performance split.

Last week, $40,239 for eight performances evenly split between the Clowes, Indianapolis, Monday-Wednesday (27-29), $20,548, and the Brown, Lousivlle, Thursday-Saturday (29-1), $19,691 with TG-ATS subscription.

Shows Abroad

Continued from page 56

The Reluctant Peer

American-born wife, livid at his determination to give up the family title, decides to oppose him as a Labor candidate.

His mother, having failed to prevail upon the pompous butler to stand as Liberal, is tricked into letting her own name go forward. And the daughter's suitor, a bearded young radical, contests the seat as a Communist. All honest, clean fun, even though it's based on a ridiculous premise.

With very nearly one-half of the dialog being spoken into a telephone, the piece gives little chance for the director, but Charles Hickman succeeds in keeping the action going at a reasonable pace. The best feature of the production is the general quality of the acting, with a standout performance by Sybil Thorndike as the Prime Minister's mother. Though occasionally hesitating over her lines, her vivacity and professional skill are always to the fore.

Naunton Wayne makes a bland and unflappable premier. He is even unconcerned when he loses the election to his mother. Frank Pettingell is delightfully pompous as the true-blue Tory butler. Helen Horton plays the reluctant peeress with gay determination and Imogen Hassall gives a pert and lively study as the teenage daughter who has just served a jail term for anti-nuclear demonstrations. Peter Bourne is adequate as her Communist admirer, and William Stephens and Viola Lyel add a touch of comedy as titled Socialist relatives of the new chief executive.

Anthony Holland has designed a lavish sitting room set in a castle home. *Myro.*

Monsieur Blaise

London, Jan. 10.

John Forbes-Semphill & Marcellus Productions presentation of a farce in three acts by Claude Magnier. Stars Jimmy Thompson, Catherine Feller. Staged by Darry Guerin. Opened Jan. 9, '64, at the Royal Court Theatre, London; $3.15 top.

Ariane	Denise Allworth
Natalie	Clovissa Newcombe
M. Blaise	Jimmy Thompson
Marie	Catherine Feller
Genevieve	Olivia Hamnett
Kleber Carlier	Ian Colin
Sabine Carlier	Joan Ingram
Laura	Carol Mason
Pepita	Jill Curzon
Delivery Man	Peter Ives

The Royal Court Theatre, the normal home of the English Stage Co., temporarily closes for reconstruction in March while the resident troup moves elsewhere. "Monsieur Blaise" is presented by another commercial management for a limited run of a month, with its sights on a transfer. Prospects of this being achieved are doubtful, despite the saucy ingredients of its plot and the energetic playing of Jimmy Thomoson in the title role. But a similar farce, imported from the Paris boulevards and called "Boeing-Boeing," has been holding London audiences for more than two years, and, in some respects, it is not as ingenious as this one.

Blaise is an impecunious artist who gets progressively more involved with a string of comely gals, who also get steadily less clad as the night proceeds. Within a quarter-hour of curtain-up, Blaise is cavorting around without his trousers, thus setting the tone for the mechanical capers to follow. The tale roughly concerns the hero's efforts to get himself into the black, which involves his courting a rich manufacturer who eyes him as a prospective son-in-law for a lisping niece.

Thompson, hitherto known mainly as revue comedian, is technically impressive throughout and dons an endearing air of puzzlement. He only needs more projection to register more strongly, but it is a performance of agility and finesse. The other players are scarcely extended, and most of them lack the light touch. An exception is Catherine Feller, pert and piquant as the stock character of the country bumpkin involved in urban orgies and thoroughly enjoying the experience.

The other gals seem to have been chosen for their stripping capability rather than their deft handling of dialog, which is, in any case, lifeless in Ninian Kipling's translation. Jill Curzon passes as a Spanish man-eater, and it is also a pity that she is the only one to keep robed to the bitter end. Ian Colin is also adequate as a lecherous stalwart, but it is Thompson's show, and he gets his response straight from the abdomen.

But the farce is mechanical, a feat of puppetry rather than theatrical skill. On this level, it has its moments, largely due to Darry Guerin's staging, but not sufficient to compensate for the tedious stretches. The anonymous set is workable but garish. *Otta.*

Poor Bitos

London, Jan. 7.

Michael Codron presentation of a three-act drama by Jean Anouilh. Staged by Shirley Butler; decor, Timothy O'Brien; costumes, Helen Guest. Stars Donald Pleasance, Charles Gray, Ronald Lewis. Opened Jan. 6, '63, at the Duke of Yorks Theatre, London; $3.50 top.

Maxime	Charles Gray
Philippe	Victor Winding
Charles	Michael Golden
Julien	Ronald Lewis
Lila	Caroline Blakiston
Amanda	Susan Clark
Vulterne	Hugh Manning
Brassac	Terence Alexander
Deschamps	Patrick O'Connell
Victoire	Narissa Knights
Bitos	Donald Pleasance
Joseph	Gregory Warwick
Delanque	Martin Jarvis
Robespierre as child	Douglas Cann

Jean Anouilh's acrid and heartless piece, in Lucienne Hill's capable translation, has been transferred after its limited run at the New Arts Theatre Club, and its b.o. prospects look healthy for a moderate engagement. One small change of cast, Narissa Knights nicely filling out the only humane character in the play, does not effect the general stylishness of Shirley Butler's staging, and, if the author's scathing premises is acceptable, the play vigorously entertains up to the faltering last act.

Chief audience-bait is the performance of Donald Pleasance, as the bullying and toadying Bitos, who is viciously discomfited at the aristocratic fancy-dress party. His defense of himself, and of his hero, Robespierre, is a formidable theatrical climax, and he cleverly embodies Anouilh's scornful intentions. He wriggles and squirms like a high-voltage eel while indignities are heaped upon him, and his own time of triumph is as cruel as that of his persecutors. Charles Gray also scores as the persecuting Maxime, and Ronald Lewis is more assured as the dissolute Julien.

The play, full of dramatic ingenuity (the parallels between post-1945 France and the Revolutionary period are piquantly drawn), loses some of its power inevitably for non-French audiences, who are remote and disinterested in Paris politics. And there is some lack of precision in the supporting performances.

But it was Anouilh's intention to prod the mind, rather than enlist sympathies. This it achieves in this production, which is also helped by Timothy O'Brien's chilly and adaptable set. *Otta.*

Hobson's Choice

London, Jan. 8.

National Theatre revival of a three-act comedy by Harold Brighouse. Staged by John Dexter, assisted by Piers Haggard; decor and costumes, Motley; lighting, Ronald Cox. Stars Michael Redgrave, Joan Plowright, Frank Finlay; features Mary Miller, Jeanne Hepple, Anthony Nicholls. Opened Jan. 7, '64, at the National Theatre (Old Vic), London; $3.95 top.

Alice Hobson	Mary Miller
Vickey Hobson	Jeanne Hepple
Maggie Hobson	Joan Plowright
Albert Prosser	Terence Knapp
Henry Horatio Hobson	Michael Redgrave
Mrs. Hepworth	Enid Lorimer
Tubby Wadlow	Reginald Green
Willie Mossop	Frank Finlay
Jim Heeler	Harry Lomax
Ada Figgins	Jean Rogers
Fred Beenstock	Raymond Clarke
Dr. MacFarlane	Anthony Nicholls

This is the fifth production in the first National Theatre season, and it adds a further achievement to its already formidable roster. The choice of Harold Brighouse's humane and homely comedy for revival is well justified. It not only represents that lively and observant school of dramatists who flourished in Manchester in the early years of the century, but it makes a belated tribute to Brighouse, who died only in 1958, despondent about the chance that plays like this would acquire London recognition.

Quite apart from these literary reasons, however, the comedy stands up, unfaded and undated, in this excellent production. John Dexter directs with an unerring feeling for the period, and for the nuances of provincial manners. He is helped by accurate and detailed set interiors by Motley, which give depth to the action, and by two superb pieces of casting in the central roles.

The play (which was last presented in London in 1952 for a limited club run) concerns the managing and efficient Maggie Hobson, who weds the bashful, illiterate workman in her father's shop. She proposes to him, breaks up a previous liaison, and transforms him into a husband worthy of respect and able, in the end, to offer a partnership to her domineering father.

Basically, it's the tale of the worm that turns, with an admixture of the shrew that gets tamed. And the comedy progresses in a series of strong scenes which give great opportunities to the right thesps. Joan Plowright is perfect as Maggie, dodging the pitfalls of arrogance and bossiness that beset the character. She establishes the heroine as a woman who gets her own way because she is usually right. She organizes other people's lives because it is good for them—and they come to accept it.

As the unambitious worker content with his lot until Maggie takes him by the scruff of his neck, Frank Finlay is equally fine. He has several brilliant moments, of which his restive acceptance of Maggie's blunt proposal and his nervous fumbling to postpone getting into the marital bed on the wedding night, are highspots. His final triumph over his masterful former boss is also splendidly managed, Finlay relapsing to his earlier docile self for a brief moment to point the contrast.

The main disappointment is the performance of Michael Redgrave as the dictatorial Hobson. He plays the part in a thick beard, as a sort of northern King Lear, and misses the extravagant egocentricity which is the heart of the character. It cannot help but be a capable slice of acting, but, as yet, it doesn't jell. Fatally, for the shape of the play, this Hobson is not formidable, and his eventual subjugation is not that of a giant tumbling, as it should be.

Other support is adequate, and there is some uncertainty with the Lancashire accent. But Jeanne Hepple scores as one of Maggie's lightweight sisters, and Anthony Nicholls makes the most of a brief cameo as the doctor who prescribes the return of Maggie as the cure to old Hobson's ailments.

But, taken as a whole, this is a first-rate revival. Added to the other plays already seen in the National Theatre repertory, including Shakespeare, Bernard Shaw, George Farquhar, and Chekhov, it is quite a tribute to the versatility of the company that Laurence Olivier has assembled that they can score so freely in so many different styles. *Otta.*

The Father

London, Jan. 16.

Peter Rawley (for Associated London Stage Productions Ltd.) & William Donaldson (for Jack Waller Ltd.), by arrangement with Donald Albery, presentation of a drama in three acts by August Strindberg, translated by Michael Meyer. Staged by Casper Wrede; decor, Malcolm Pride; lighting, Richard Pilbrow. Stars Trevor Howard, Joyce Redman; features Alfred Burke, Gwen Nelson, Nigel Stock. Opened Jan. 15, '64 at the Piccadilly Theatre, London; $3.55 top.

Captain	Trevor Howard
Pastor	Alfred Burke
Orderly	Malcolm Tierney
Nojd	Trevor Peacock
Laura	Joyce Redman
Doctor	Nigel Stock
Nurse	Gwen Nelson
Bertha	Jo Maxwell-Muller

This revival of the Strindberg classic is in for a three-week engagement at the Piccadilly Theatre, though there is an inevitable expectation on the part of the management that it will warrant a transfer then. Prospects can be fairly rated about 50-50, with the marquee appeal of Trevor Howard as the main hope for such a move.

Strindberg's powerful and impressive exercise, in which he displays an intense hatred of women, is presented in a new, lucid translation by Michael Meyer. But though it is a tense and often disturbing treatment, this production only makes a limited emotional impact.

It isn't especially convincing, despite Trevor Howard's carefully observed and studied performance. The appeal seems to be aimed more at the intellect than at the emotions, and this may be due to the cautious direction by Casper Wrede.

The dramatic strength of the play depends largely on the subtleties of the male star's performance. Howard, as expected, vividly conveys the impression of a man trapped by circumstances, and the climatic scene, in which his old nanny gets him into the straitjacket, provides a pathetic and tender touch.

The weak link in the production is the interpretation of the wife by Joyce Redman. She gives a colorless, one-key performance, playing the role on a note of surprising casualness. Nigel Stock, as the new family doctor suspicious of the wife's scheming, gives a typically reliable performance.

Alfred Burke makes the best of his few opportunities as the wife's pastor brother and Gwen Nelson gives a sincere study as the nurse. Jo Maxwell-Muller makes a lively impression as the daughter, and two minor parts are adequately filled by Malcolm Tierney and Trevor Peacock.

Malcolm Pride has designed a simple, but effectively decorated, living room set. *Myro.*

Bonheur, Impair et Passe

(Happiness, Strange and Fleeting)

Paris, Jan. 17.

Claude Genia presentation of comedy in two acts (nine scenes), by Francoise Sagan. Staged by the author; scenery and costumes, Georges Wakhevitch. Stars Juliette Greco, Daniel Gelin, Jean-Louis Trintignant; features Alice Cocea, Michael de Re. Opened Jan. 16, '64, at the Theatre Edouard VII, Paris; $4 top.

Angora	Juliette Greco
Igor	Daniel Gelin
Vladimir	Jean-Louis Trintignant
Mother	Alice Cocea
Stanislas	Michael de Re

As her fourth stage writing attempt, novelist Francoise Sagan has come up with a formless and empty comedy, "Bonheur, Impair et Passe" ("Happiness, Strange and Fleeting"), which has been imperfectly cast and is ineptly directed by the authoress. It is likely to have a brief run.

The play involves the complexities and contradictions of love in Czarist Russia, with a gone-to-seed aristocrat being foolishly jealous of his wife, but finally realizing that she is true to him, after practically forcing her into the arms of a young adventurer. There is little period atmosphere, and the epigramatic writing tends to be too slight.

Miss Sagan, in her first attempt as a stager, reveals little instinct for it, and the effect is accentuated by the miscasting of Juliette Greco in the subtle role of the wife. Daniel Gelin and Jean-Louis Trintignant are acceptable as the husband and suitor, respectively.

Cleopatra

Zurich, Jan. 12.

Stadttheatre presentation of operetta in three acts, with book by Max Lichtegg and music by Johann and Joseph Strauss, arranged by Eduard Hartogs. Staged by Lotfi Mansouri; conductor, Eduard Hartogs; scenery and costumes, Fritz Butz; choreography, Jaroslav Berger; choral director, Hans Erismann; technical director, Willy Loeffel; lighting, Jakob Schlosstein. Opened Dec. 31, '63, at the Stadttheatre, Zurich; $4 top.

Kalliander	Max Lichtegg
Simandas	Albert Pulmann
Nephoris	Ingeborg Fanger
Cleopatra	Hilde Koch
Ekelos	Gottlieb Zeithammer
Tepulos	Leonhard Paeckl
Rabian	Alfred Strasser
High Priest	Denys Seiler
God Schabernack	Vincenzo Biagi
Egyptologists	Ralph Telasko
	Plato Karayanis
Dancers	Virginia Zango
	Colette Cerf, Jerry Burr

Johann Strauss' lack of discrimination in choosing books for his operettas has caused many of his stage works to sink into oblivion, notable exceptions being "Fledermaus" and, in middle Europe at least, "Gypsy Baron" and "Night in Venice." There have been many attempts to resurrect some of this lost musical wealth with new librettos and different settings. Only few, however, have succeeded, and "Cleopatra" is no exception.

The music comprises vocal numbers and orchestral bridges from several forgotten operettas by the Strauss brothers, Johann and the less popular Joseph, arranged by the Zurich Stadttheatre conductor, Eduard Hartogs. The new book, set during the early reign of Cleopatra just prior to her encounter with Julius Caesar, is by Swiss tenor, Max Lichtegg, a popular local operetta personality.

The plot concerns the meeting of Cleopatra with a young Egyptian general who is mistaken for the queen's rebellious cousin trying to dethrone her. When his true identity is revealed, the queen falls in love with him, and they succeed to open the way for her encounter with Caesar in Alexandria.

Whether the topical value of the Cleopatra theme because of the Liz Taylor film (as yet unreleased in Switzerland) triggered the choice of story isn't clear. In any case, the locale of the story repeatedly clashes with the often natively Viennese Strauss music and results in an incongruous mixture that is only sporadically convincing (such as, for example, in an "Egyptian March" that catches the right flavor). In its own right, the music is tuneful and easy on the ear, but the book has many dull stretches.

The staging of Lotfi Mansouri, an American, has style and imagination, but is obviously hampered by the thin material. Along with his colorful staging, top credit should go to Fritz Butz, whose simple but effective sets and costumes are a major asset. Jaroslav Berger's choreography is adequate, as is Hartogs' musical direction.

In the title role, Hilde Koch is attractive and vocally excellent, while Lichtegg as the general is only partly convincing. *Mezo.*

Every Child's Garden of Revue!

Melbourne, Jan. 25.

Arts Theatre presentation of an intimate revue, with local material by David Sale, Barbara Angell, Robert Walker, Don Battye, Peter Pinne, Ray Biehler, Ray Kolle; overseas material by Billy Barnes, Alan Melville, Dennis Wilson, Anthony Cameron. Staged by Barbara Angell; pianist, decor, Gordon French. Features Barbara Angell, David Sale, Marion Becroft, Paul Karo. Opened Jan. 24, '64, at the Arts Theatre, Melbourne; $1.80 top.

A new innovation is late night revue Friday and Saturday nights at the recently opened Arts Theatre in the heart of Melbourne's theatre district. Although the actual stage show starts at 11:30 p.m., coffee and savouries (inclusive in admission) are served patrons from 11 p.m. with revue itself lasting 75 minutes without intermission.

As intimate revues go this is fairly average, with 22 items, a cast of four plus a pianist. It doesn't break any new ground, but has a reasonably high score rating for entertainment, with only about five of the items sagging, this mainly due to overlength and repetition. A few items have been imported from overseas and some even seen in revues in Sydney at the Phillip Theatre, or the Copenhagen. These are amongst the best.

Topical local references mainly miss by not being satirical enough, and on the political side. Indonesia figures several times with one item featuring President Sukarno. A standout solo centres around a Playboy Bunny suffering from myxamotosis. There is an inevitable parody of The Beatles, which doesn't quite take.

Staging has been slickly effected by Barbara Angell and the foursome work hard with a great number of swift changes. All are obviously talented and display much promise for the future.

David Sale emerges best, exuding the most polish and individuality. Marion Becroft has a natural dead-pan expression, although she misses on some line-pointing and personality build-up.

Although Paul Karo is fine in all his appearances he also lacks personality force. Of the quartet Miss Angell possesses the most potential, but currently is handicapped with investment in the staging.

All in all, this looks like a useful contribution to Melbourne's meagre night life and the present venture is good enough to set a new trend here. *Stan.*

Le Mariage

(The Marriage)

Paris, Jan. 13.

Jorge Lavelli presentation of comedy-drama in two acts, by Witold Gombrowicz, adapted by Coucou Chanska and Georges Sidre. Staged by Jorge Lavelli; sets and costumes, Krystyna Zachatowicz. Opened Jan. 11, '64, at the Theatre Recamier, Paris; $2 top.

Henri	Olivier Lebeaut
Jeannot	Francoise Mirante
Father	Alexis Nitzer
Mother	Juliette Brac
Margot	Claudine Raffalli
Drunkard	Fernand Berset
Soldiers, others.	

This is an unclear, offbeat play with shafts of insight and production values, but not much potential for export. The form and treatment is a sort of hybrid theatre of the absurd, Brecht and Grand Guignol.

The play is a kind of waking dream in which the hero comes back from the wars to find his home an inn and his fiancee a fat, sluttish serving maid. There are Freudian elements in the parental hatred, but the principal theme seems to be the havoc of war.

On the whole, there is too much shouting and extraneous matter to make this more than a promising theatrical debut for a known but little performed Argentine-resident, Polish playwright, Witold Gombrowicz.

Literati

World's Sweep

With the new L.A. Times Mirror and New American Library takeover of World Pub. Co., on a stock swap deal, the entire editorial department of the latter was given notice last week. This came on the heels of editor-in-chief William Targ resigning, after some 21 years with the company, to join Putnam's as senior editor. Aaron Asher, who was to take command after Targ's exit, meantime also resigned to join Viking Press as an editor.

NAL, which has gone into the hardcover book business — it was primarily a paperback reprintery — seemingly will consolidate its new hardbook operations with World. Latter imprint supposedly will continue but presumably now more dominantly under New American Library direction. Some weeks ago NAL had edicted that no World contracts could be finalized without its okay.

CBS' Publishing Yen?

Although denied from divers quarters, CBS is reportedly hot after a book publishing house.

Two or three have been mentioned and on, certain days the stock market reaction reflected credulity of the rumors, and then as quickly subsided. Two firms have been notably mentioned.

Hearst's 'Mirror' & Strike

Echoes of the 114-day newspaper strike last winter were heard anew in New York as the Hearst Corp. reported that the N. Y. Mirror lost more than $10,500,000 in the last eight years preceding suspension of publication in October 1963.

Coincidentally, the U.S. Court of Appeals upheld an order of the National Labor Relations Board which dismissed a complaint by Local 6 of the New York Mailers Union and ruled that the N. Y. Publishers Assn. was not guilty of unfair labor practises. The lockout of nonstriking employes was ruled a legal defensive move since the majority of the newspaper unions bargained jointly.

In a postscript hassle involving 60 drivers at the N. Y. Times, negotiations continued to settle a labor dispute resulting from a 3½ hour walkout a week ago Monday. This delayed delivery of the paper to railroad terminals etc. An impartial arbitration chairman had upheld the publishers in the uinon's objection to six-to-a-stack bundling and piling of papers as too much of a hardship.

Catholic Press Circulations

Our Sunday Visitor, national Catholic weekly published in Huntington, Ind., states in an article this week that the Catholic press has a circulation in the United States of 27,020,479 (or 28,847,343 with Canada included). There are 610 Catholic publications in all.

Catholic newspaper press more than doubled subscribers in the past 25 years and increased by 4% the total since 1962.

Blogs

Bert Boyer is collaborating with Sammy Davis Jr. on his autobiography, "Yes I Can," for Farrar, Straus & Cudahy which will also publish "Royal Flush," a novel based on rigged tv programming, by William Dryden, which is a pseudonym.

Frisco Examiner columnist-radio commentator Kenneth Rexroth is calling his autobiog. "Minority of One," due via Doubleday, which also just published Gene Klavan (& Finch) humorous memoir, "We Die At Dawn," referring to their early a.m. diskjockeying over New York's WNEW.

Holt, Rinehart & Winston is bringing out the biography of French diseuse Yvette Guilbert, "That Was Yvette," by Bettina Knapp and Myra Chipman; former's mother toured with Mlle. Guilbert.

A fictional biog of Oscar Wilde is called "Oscar," by Desmond Hall, publication due via Dial Press.

Elaine Barrymore (nee Barrie) calls her tempestuous pursuit of and marriage to John Barrymore "All My Sins Remembered" (Appleton-Century), and former Crowell-Collier topper Paul C. Smith's "Personal File" is also an Appleton book due in May. Of anthological concept is William Cahn's "Harold Lloyd's World of Comedy (same pub did his "Laugh Makers" and picture-book on Jimmy Durante); and vet correpsondent Isaac Don Levine has done a journalistic hardback. "I Rediscover Russia: 1924-1964."

Columnist Sheilah Graham calls her post-"Beloved Infidel" autobiog "The Rest of the Story." This brings the Hollywood commentator's personal story up-to-date. Coward McCann publishing.

The same firm is bringing out "The Junkie Priest: Father Daniel Egan," by John D. Harris who originally wrote a series for the N.Y. Journal-American and Catholic Digest on the cleric who created a Greenwich Village "Haven," a halfway house for rehabilitated female dope addicts.

A memoir of another sort is Putnam's "The Autobiography of Sally Stanford," of the same genre as Polly Adler's "A House Is Not A Home." Frisco columnist Herb Caen did the foreword for the autobiog of the No. 1 "madame" in that city at 1144 Pine St. She eventually operated a more open restaurant and even campaigned for councilman in Sausalito, Calif.

CHATTER

Howard Cohn, former exec ed of Pageant, now with True (Fawcett) as managing editor.

John R. Paulos, former publisher of the Oregon City, Ore., Enterprise-Courier, is the new publisher of the Hawaii Press Newspapers chain, in which the Scripps League has a 60% interest. Stewart Fern, founder of the Honolulu chain of community and specialized publications, remains president.

"The Stone Soldier: Prize College Stories 1964," edited by Whit and Hallie Burnett, due via Fleet Pub. Co., is the third volume in Story mag's reinstituted national contests to find new writing talent.

Time's Ottawa bureau chief John R. Beal has authored a definitive biog of the Canadian Prime Minister and Nobel Prizewinning world peacemaker Lester D. Pearson which Duel, Sloan & Pearce and Longman's Ltd. will publish simultaneously in the U. S. and Canada, respectively, under the title "Pearson of Canada."

Coast newspaperman and tv writer Jackson Donahue's new novel, "Erase My Name," soon due via World, which is also bringing out an anecdotal biog of the playwright, "Tennessee Williams and Friends," by Gilbert Maxwell, who has known him for many years.

Reader's Digest Special Products Inc., Delaware corporation, has changed its name Reader's Digest Sales & Services Inc. Certificate to this effect was recently filed with Secretary of State, in Albany.

Harvey Breit, former assistant and editor and columnist of the N. Y. Times Book Review, is having his first novel, "A Narrow Action," published by World in May. Jonathan Daniels, editor of the Raleigh (N. C.) News & Observor, is also publishing, via the same firm, "Crusading Editors," viz., William Allen White, Herbert Bayard Swope, Elijah Lovejoy, Albert Parsons, Isaiah Thomas, John Reed, et al.

Waite Hoyt, former "schoolboy wonder" of John McGraw's old N. Y. Giants (he signed a pitching contract at 15) and now Cincy Reds sportscaster (over 60 stations in the Ohio River valley) has written his memoirs under the title, "According to Hoyt." World will publish.

A working which he started before the assassination, Harry Golden's "Mr Kennedy and the Negroes," is due soon via World. JFK, a longtime friend of the editor-publisher of the Carolina Israelite, made much material available to Golden.

Comedian-tv scripter-author Jack Douglas, who is married to a Japanese, Keiko, who has appeared with him in niteries, has fashioned a new humor book for Dutton which he calls "The adventures of Huckleberry Hashimoto." Same firm bringing out "Modern French Theatre: The Avant-Garde, Dada, and Surrealism," translated and editer, with an introduction, by Michael Benedikt and George Wellwarth. N. Y. Herald Tribune music critic Alan Rich's "Careers and Opportunities in Music," is also on Dutton's lists.

Emory J. Bahr, 60, former v.p. and general manager of the Santa Fe, N.M., (daily) New Mexican, died Jan. 27 in Albuquerque.

Publishing Stocks

(As of Feb. 5, closing)

Allyn & Bacon (OC)	18
American Book (AS)	45¾
Amer. Book Strat. (AS)	5⅛
American Heritage (OC)	8
Book of Month (N.Y.)	18¼
Conde Nast (N.Y.)	12
Cowles (OC)	12¾
Crowell Collier (N.Y.)	19½
Curtis Pub. (N.Y.)	7½
Esquire Inc. (AS)	10
Ginn & Co. (N.Y.)	28
Grollier (OC)	44
Grosset & Dunlap (OC)	8⅞
Harcourt Brace (N.Y.)	35¼
Hayden Pub. (OC)	3
Hearst (OC)	26½
Holt R & W (N.Y.)	24¾
LA Times-Mirror (OC)	32¼
Macfadden Bartell (AS)	5⅛
McCall (N.Y.)	23
McGraw-Hill (N.Y.)	33
Meredith Pub. Co.	28
Nat'l Per. Pub. (OC)	11¾
New Yorker (OC)	120
Pocket Books (OC)	4¼
Popular Library (OC)	2½
Prentice Hall (AS)	29⅝
Random House (N.Y.)	9½
Scott Foresman (OC)	37¾
H. W. Sams (OC)	31⅞
Time Inc. (OC)	100¾
Universal Pub. Co. (OC)	4¾
Western Pub. Co. (OC)	23¼
World Pub.	17⅛

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

ADMIT JOHN SHUBERT WILL TO N.Y. PROBATE

The withdrawal by Mrs. Catherine Mary Shubert of her objections to a will of her late son, John Shubert, resulted last Wednesday (29) in a New York action by Surrogate S. Samuel Di Falco admitting the estate of the deceased to probate. Mrs. Shubert had objected to a will dated Dec. 8, 1960, contending her son had executed a later will, date June 26, 1962. A jury was to have been selected to settle the matter.

Court papers disclose that Mrs. Shubert produced only a carbon copy of the will that had been signed but not witnessed. Her son died Nov. 14, 1962, on a train en route to Florida. His father, Jacob J. Shubert, who died last December, was one of three brothers who founded the Shubert theatrical empire. The younger Shubert's estate, valued at around $600,000, has been involved in litigation between two women, each of whom claimed to be his wife.

Following a trial last August, an agreement was reached recognizing Mrs. Kerttu Helena Eklund Shubert as the legal wife. She was awarded the bulk of his estate. Her mother-in-law, who was given lifetime use of a cooperative Manhattan apartment and other benefits in her son's will, was not bound by the decision affecting her daughter-in-law and she subsequently filed the objections withdrawn last week.

Pic Circuit Plans Tuner Season at Santa Monica

Los Angeles, Feb. 4.

The National General Corp. subsidiary, Concerts, Inc., has scheduled a series of legit musicals for next summer at the Santa Monica Kennedy Memorial auditorium. It will be the film theatre circuit's first legit production venture.

Lou Robin, Concerts head, has leased the civic-owned auditorium on deal whereby the city gets 10% of the grosses. The shows are "My Fair Lady," "Bye Bye, Birdie," "Gypsy," "The Sound of Music," "Flower Drum Song" and "Pajama Game." Each will run two weeks, except "Lady," which will play three-and-half weeks. The season opens June 12.

The beach operation will work closely with the Danny Dare and Sammy Lewis operation at Melodyland, and with new Valley Theatre, which Nick Mayo and Randy Hale will open in late June. There are not likely to be any show conflicts, but when possible stars will be signed to play all three, locations which draw from different residential areas. The three managements may also use the same scenery, etc.

Robin says nut on each of his productions will be around $45,000 weekly. The operation will be tagged Westside Civic Light Opera.

'Things Go Bump' Current in Mpls.; Univ. Compromises on Audiences

Minneapolis, Feb. 4.

The Univ. of Minnesota Advanced Drama Research Department has decided that audiences of 150 each, or a total of 600, will be admitted for the four performances of the new Terrence McNally play, "Things That Go Bump in the Night." Opening tonight (Tues.), the play runs through Friday (7) at the local 1,430-seat Tyrone Guthrie Theatre. Audiences will emanate from what college officials consider to be relevant viewer groups.

This will be the first play to be "publicly" presented under a Rockefeller Foundation $74,000 grant to enable the college to help young playwrights bring their works to completion, especially those of an experimental nature, without the strains and pressures of Broadway. Accompanied by a half-dozen actors and Lawrence Kornfeld, whom he chose to direct the play, McNally came here from New York about a month ago to have the play rehearsed and whipped into shape under his own and the university theatre's supervision.

Those who will attend performances obtained tickets mostly via telephone calls to Dr. D. K. Smith, the college vice president for academic affairs. On the day that it became known there'd be just the 600 tickets available, the official says he was virtually swamped with requests, and the limited ticket supply was exhausted by the day's end.

Those who now have the tickets include Twin Cities newspaper drama critics and columnists, drama students, the college's own theatre people and faculty members and little theatre television and radio representatives.

McNally, who hopes that eventually his play will wind up on or off-Broadway and director Kornfeld claim they were originally unaware it wouldn't be offered to the general public here. When they first learned the audiences would be even smaller than the 150-per-night finally set, they threatened to limit the viewers to themselves. Then a compromise was reached increasing the audience size.

Previously, Arthur Kopit, another New York playwright who had come here with McNally and the others, bringing two new plays, withdrew entirely in protest over the college's rule.

Dr. Smith denied that non-public viewing of the plays constituted censorship, as charged by the two playwrights and director involved. The official averred that to open the plays to the general public would defeat the project's aim to spare young playwrights the strain that goes with such premiere theatre presentations. One of the two Kopit plays is titled "The Day That the Whores Came Out to Play Tennis."

London 'Reluctant Peer' Making a Quick Payoff

London, Feb. 4.

For the second week in succession, Peter Saunders' presentation of "The Reluctant Peer" at his Duchess Theatre has broken the house record, formerly held by "The Caretaker." Last week the comedy grossed over $9,250 on a top admission scale of $3.20 for the 491-seater. That was some $250 better than the previous week, when third-night press seats cut into the take.

The play, authored by William Douglas-Home, brother of the Prime Minister, is expected to pay off within a month. It was financed solely by Saunders personally.

Fringe Rebounds To $69,775 Gross For 2 Companies

The Broadway and road productions of "Beyond the Fringe" grossed a combined $69,775 last week. That's figured to be particularly impressive considering the low marks hit by each of the presentations in the last month or so. The take for the N. Y. company dropped to $9,098 one week late in December and receipts for the road edition sank to $7,593 for the second week of a fortnight's Cincinnati stand last month.

Grosses last week for the British revue were $31,149 at the Golden Theatre, N. Y., and $38,626 at the Hanna Theatre, Cleveland. The New York figure represented capacity with two-for-one business accounting for about $6,000 of the take. The potential capacity at the Golden at the regular $7.50 top is $34,874.

New material was inserted into the Broadway presentation in January and the same changes are gradually being made in the touring edition, which will again be a duplicate of the Broadway offering when it opens next Monday (10) at the Shubert Theatre, New Haven.

SO WHAT ELSE'S NEW IN SCALPING PROBE?

Developments last week in the widespread investigation of ticket scalping and "ice" on Broadway included the following:

1. An announcement by New Jersey Attorney General Arthur J. Sills, after a meeting with New York Attorney General Louis J. Lefkowitz, that he would launch a probe into the activities of ticket brokers in his state. It's been alleged that Jersey brokers have been involved in the black-market sale of tickets to Broadway productions.

2. The disclosure by Lefkowitz that his office was looking into the existence of "ice" at the Metropolitan Opera.

"Ice" is the trade term for the under-the-table payoff to theatre people who service scalpers with hard-to-get tickets.

3. A report that Lefkowitz office was investigating alleged scalping of tickets to the Lincoln Center Repertory Co.'s production of Arthur Miller's "After the Fall."

In addition, it's understood that Broadway producers and theatre owners have begun to express reservations about certain aspects of legislation which Lefkowitz is seeking for the purpose of correcting various alleged irregularities in the theatrical field.

And in move related to the legit investigation, a group of Manhattan ticket brokers have formed the Metropolitan Theatre Ticket Agents Guild. The organization consists of about 24 brokers who were not affiliated with the N. Y. Ticket Brokers, which has a membership of about 30.

Eva Gabor is starring in " A Shot in the Dark" this week at the Sombrero Playhouse, Phoenix. The presentation was directed by **Donald Buka.**

UPI Syndicate Covers Boston Legit Tryouts

Boston, Feb. 4.

Reviewing ranks in Boston are now swelled by the addition of United Press International, which started its new pre-Broadway reviews with "Funny Girl" for the syndicate's 200 member dailies in New England.

C. Robert Woodsum, of UPI's local staff, has been tagged to pen the notices of each Broadway-bound show. It's the first time UPI has done this here, and Woodsum's first review ("Funny Girl") was reportedly carried by a heavy percentage of the subscribers.

Scheduled B'way Preems

Rugantino, Hellinger (2-6-64).
Fair Game for Lovers, Cort (2-10-64).
Passion Josef, Barrymore (2-11-64).
Foxy, Ziegfeld (2-13-64).
What Makes Sammy, 54th St. (2-15-64).
Abraham Cochrane, Belasco (2-17-64).
Any Wednesday, Music Box (2-18-64).
Marco, ANTA-Wash. Sq. (2-20-64).
Renaud-Barrault, Center (2-25-64).
Deputy, Atkinson (2-26-64).
Funny Girl, Winter Garden (2-27-64).
Charlie, ANTA-Wash. Sq. (3-12-64).
Pretzel Factory, O'Neill (3-25-64).
Anyone Whistle, Majestic (3-26-64).
Baby Want a Kiss, Little (3-28-64).
High Spirits, Alvin (3-31-64).
Hamlet, Lunt-Fontanne (4-2-64).
Cafe Crown, Beck (4-7-64).
West Side Story, Center (4-8-64).
Porgy and Bess, Center (5-8-64).
Royal Shakespeare, Stzie (5-12-64).
Girl to Remember Hellinger (5-26-64).
My Fair Lady, Center (5-27-64).
King and I, State (7-6-64).
Merry Widow, State (8-17-64).

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been re-checked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **(This information is published without charge).**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Talent [illegible]" (R). Producer, Broadway Show League (1619 Broadway, N.Y.). Interviews for unknown professional actors, singers, dancers, instrumentalists are being held Feb. 6-10-11-13 from 1-3 p.m. at the Shubert Theatre (225 W. 44th St., N. Y.).

"The [illegible] And I" & "The Merry Widow" [illegible]. All roles open. Through [illegible] only. Contact Eddie P[illegible] [illegible] Madison Ave., N.Y. MU 8-3640. These two productions will play Lincoln Center for five weeks [illegible] this summer, prior to touring. Rehearsals begin in June.

OFF-BROADWAY

"Arms and the Man" (C). Producer [illegible] western Productions (c/o Alfred Geller, 30 E. 60th St., N.Y.). All roles open. Send photos and resumes to Johan Fillinger at 205 W. 57th St., N.Y. Do not phone or visit.

"Lady Be Good" (MC). Producers, Keith Holzman, Robert Kreis & Richard Pohlers (161 W. 54th St., N. Y.). Available parts: male, juvenile Astaire type; male leading man 20-30, singer; male, 30-40, comedian must sing; male, middle-aged; femme, 20s, must sing and dance; femme dancer-singer; chorus boys, girls, 20s. Mail photo and resume to Jack Levin c/o above address. Do not phone or visit.

Maecenas Productions (Box 1137 Church St. Station, N. Y.). Three one act plays. All roles open. Equity only. Prefer mature male & femme performers with classical acting background. Mail photos & resumes c/o above address.

"Of Mice and Men" (D). Producer, Equity Library Theatre (226 W. 47th St., N.Y.). All roles open. Sign up for readings Feb. 10 thru 24. on the ninth floor c/o above address.

"The Salad of the Mad Cafe" (R). Producers, Fred Martin, Ned Hendrickson & Danny Logan (145 Bleeker St., N. Y.). Available parts: Negro femme, young, singer-comedienne; male actor-singer; femme, singer-dancer-actress. Mail photo and resume to Danny Logan c/o above address. Do not phone or visit.

"The Streets of New York" (M). Producers, Gene Dingenary & Jane Gilliland (416 W. 42d St., N.Y.). All roles open. Equity only. Legit voices required. Mail photos & resumes c/o above address. Do not phone or visit.

OUT OF TOWN

"I Married an Angel" (M). Producers, Guber-Ford-Gross Productions (40 W. 55th St., N.Y.). This production will play the Poinciana Playhouse, Palm Beach, Fla., and the Coconut Grove Playhouse in Miami. Available parts: male, 35-45, lead, baritone, continental; femme, lead, 25, actress-dancer, must be excellent in ballet and modern jazz; male, 40, business tycoon, attractive, should sing; character man, 30, comedian, should dance; femme, early 20s, comedienne, should dance. Mail photos and resumes to Billy Rollo c/o above address. Do not phone or visit. Auditions this Fri. (7) for Equity dancers and singers: male dancers at 10 a.m. and femme dancers at 12 noon. Male singers at 2 p.m. and femme singers at 4 p.m. all at the Variety Arts Studio (225 W. 46th St., N.Y.).

STOCK

Coconut Grove Playhouse (3500 Main Highway, Miami, Fla.). Accepting photos and resumes through agents only, for winter season of star package productions. Mail to Kip Cohen (234 W. 44th St., N.Y.).

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Ballet

Radio City Music Hall Ballet. Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.) Open call auditions for femme ballet dancers will be held Tuesdays at 3 p.m. at the Music Hall stage entrance (55 W. 50th St., N.Y.).

Cabaret

Vive Les Girls (R) Producer, Frederic Apcar (1499 Cayuga Parkway, Las Vegas, Nevada). Opening in New York City first week in March. Available parts: Attractive, Show Girls. Must be 5'8" to 5'10" tall. Mail full height photo and resume to Frederic Apcar, c/o above address.

Miscellaneous

"Wonderworld." Producer, Meyer Davis (c/o Amphitheatre Inc., 100 E. 42d St., N. Y.). Auditions tomorrow (Thurs.) for open call Singers: men at 10 a.m. & femmes at 2 p.m. at the 46th St. Theatre (226 W. 46th St., N. Y.). Norma Dean Maxwell is accepting photos & resumes c/o above address from experienced swimmers. Femmes should be 5'3"-5'8" and males 5'6"-6'1" tall. Excellent figures essential. Dancing experience a definite plus. Interviews by appointment only.

WELLS RICHARDSON

BROOKS ATKINSON once devoted 2½ lines in his New York Times review to RICHARDSON'S performance in a 9-line bit. No comment.

Leontovich as 'Courage'

Chicago, Feb. 4.

Eugenie Leontovich, who is spending the season as guest director at Goodman Theatre, will star in "Mother Courage" next May in what is to be the final student production of the semester.

The theatre, with a record 9,456 subscriptions sold for its six play series this year, has also signed Morris Carnovvsky for the April production of "King Lear."

Show Out of Town

Continued from page 56

High Spirits

comes back in a musical version that possesses all the intriguing charm of the original, plus the added filip of a fine score, outstanding choreography, and the enjoyable antics of Beatrice Lillie and Tammy Grimes, together with admirable performances by Edward Woodward and Louise Troy.

The album on this one should get hefty play, the standout tunes being "Was She Prettier Than I?", "You'd Better Love Me," "Something Tells Me," "I Know Your Heart," "If I Gave You," "Home Sweet Heaven," "What in the World Did You Want?" "Where Is the Man I Married?" A sort of theme song, "Forever and a Day," comes through as a kind of Johnny-one-note vocally but nicely done instrumentally.

The choreography by Danny Daniels is brilliant, both on stage and in the air. Miss Grimes, as the late-lamented wife who has been "materialized," features an extra-ordinary flying technique that has Peter Pan using a pogo-stick by comparison. She's terrific.

Miss Lillie is smart casting in the role of the eccentric medium who has "connections" with the world of spiritualism. She scores solidly.

Woodward plays well the role of the husband harassed by the wraith of his deceased wife, and his vocal efforts fill the bill. Miss Troy is a competent actress who does very well with her singing assignment.

Carol Arthur has a bright moment in a "Have an Umbrella" number, and the other featured players, Margaret Hall and Lawrence Keith, do okay with straight roles.

"Spirits" is a colorful production, with sets and costumes varying from the eerie to the attractive. Other worthy contributions are the lighting of Jules Fisher, the orchestrations by Harry Zimmerman, the dance music by William Goldenberg and the overall musical direction by Fred Werner.

Coward's staging has brought the show to an optimistic point so far and will doubtless handle the necessary pruning capably. The book, music and lyrics are the combined work of Hugh Martin and Timothy Gray, with the pair working on all facets. *Bone.*

Comedie Francaise

Continued from page 1

able" that it go to the "Far East at this period."

No exact repertoire or precision of what is meant by "Far East." In what is here called coincidence, the non-operatic Peking Opera, opens in Paris this coming March. And by farther coincidence (if that is the word) the Formosa Ballet, which was seen in the U.S. last season and which was supposed to come to the Theatre des Nations this coming April has been cancelled, allegedly by Formosa.

Australian Shows

(Week Ending Feb. 1)

ADELAIDE

Camelot, Her Majesty's.

BRISBANE

King and I, Her Majesty's.

MELBOURNE

Black Theatre of Prague, Comedy.
Critic's Choice, Union.
Fledermaus, Princess.
Hay Fever, St. Martin's.
How to Succeed, Her Majesty's.
Wizard of Oz, Tivoli.

NEWCASTLE

Merry Widow, Victoria.

PERTH

Opera Repertory, Playhouse.

SYDNEY

J. B., Independent.
Importance Being Earnest, Old Tote.
Mary, Mary, Royal
Minstrels, Tivoli.
Physicists, Ensemble.
Private Ear, Public Eye, Phillip.
Sound of Music, Elizabethan.

Off-Broadway Reviews

Too Much Johnson

Phoenix Theatre (T. Edward Hambleton, Norris Houghton, managing directors) revival of a farce by William Gillette, adapted and staged by Burt Shevelove. Sets, William and Jean Eckart; costumes, Patricia Zipprodt; lighting, Klaus Holm, music arranged and played by Arthur Kleiner. Opened Jan. 15, '64, at the Phoenix Theatre, N.Y.C.; $3.95 top weeknights, $4.95 weekends.

Cast: John McMartin, Nancy Berg, Grover Dale, Dom De Luise, Josip Elic, Pierre Epetein, Mary Finney, Nancy Haywood, Niels Miller, Dolph Sweet, Gene Nye, Robert Moss.

There are still laughs in "Too Much Johnson," the farce written by William Gillete in 1894. But there are also tedious stretches and a lot of tiresome exposition. Although the revival at the Phoenix is well done, it adds up to only a mildly diverting evening.

Burt Shevelove, who adapted the play, has staged it inventively. John McMartin is entertaining as the wheeling-dealing hero, and Dolph Sweet is excellent as the villain, who is the victim of a complicated mistaken-identity plot.

Nancy Berg is easy to look at in an undemanding role, and Mary Finney is delightful as her frequently bamboozled mother. Dom De Luise, Pierre Epstein and Josip Elic are fine in other roles, and Grover Dale and Nancy Haywood are okay as young lovers.

William and Jean Eckart have designed two grade-A sets: a ship's promenade deck and a Cuban plantation. The costumes, by Patricia Zipprodt, are also effective. But despite the talent involved, "Too Much Johnson" begins slowly and ends with a thud. And although what comes between is often amusing ,it doesn't seem good enough for much of a run. *Kenn.*

Once in a Lifetime

Peter Bogdanovich revival of comedy in three acts, by Moss Hart and George S. Kaufman. Staged by Bogdanovich; scenery, Ed Wittstein; costumes, Polly Platt; lighting, Joe Pacitti; production stage manager, William De Seta. Opened Jan. 28, '64, at the York Playhouse, N.Y.C.; $4.95 top.

Cast: Sandy Baron, Eve Roberts, James S. Tolkan, Ted Tinling, Joanna Miles, George Morfogen, Lionel Wilson, Tomi Romer, Leona Van Zandt, John McCurry, William Finley, Jennifer Rains, Anthony T. Kent, Tisa Barrone, Deborah Pierce, Mary Cass, Cynthia Silliman, Heidi Fithian, Lee Jannell, Susan Strickland, Gerald Denning, John Heywood, Roy London, Robert Levine, Paul Cole, Clinton Dunn, John Beebout, Jon Burnett.

"Once in a Lifetime" is 34 years old, and shows it. The many humorous lines in the Moss Hart-George S. Kaufman comedy are off-set by a greater number of flat, no-longer-funny ones. And the plot, about Hollywood in the early days of the talkies, is too creaky for comfort.

To make matters worse, the revival at the York is inadequately acted and staged. Time and time again, a gag or a segment that should have worked is spoiled by inept playing or blurred direction. Lack of funds is not the reason for the failure. The lavish, properly garrish sets by Ed Wittstein are certainly expensive, and there are 28 actors in the cast.

Sandy Baron is amusing as a nut-munching, simple-minded vaudevillian who inadvertently becomes top man at a big studio, and Eve Roberts is effective as a gal who poses as an elocution teacher for stars of the silents. The others, however, are either just adequate or downright bad.

"Once in a Lifetime" was the focal point of Hart's best-selling autobiography, "Act One," which ends with the hugely successful opening of the comedy in 1930. The 1964 revival is an anticlimax. *Kenn.*

The Athenian Touch

David Brown, in association with Ronald Toyser, presentation of a musical comedy with book by Arthur Goodman and J. Albert Fracht, music by Willard Straight, and lyrics by David Eddy. Staged and choreographed by Alex Palermo; costumes, Don Foote; sets and lighting, Robert T. Williams; musical direction, Glen Clugston; orchestration, Glen Clugston and Willard Straight. Opened Jan. 14, '64, at the Jan Hus Playhouse; $4.95 top weeknights, $5.95 weekends.

Cast: Marion Marlowe, Butterfly McQueen, Robert Cosden, William Martel, Betsy Durkin, John Baylis, John Kordel, James Harder, Annette Brandler, Marty Clarke, Lois Rooks, Will Richter, Bill Caskey, Ronn Hansen, Mark Holliday, Richard Ianni.

Toward the end of "The Athenian Touch," Butterfly McQueen, as the servant of a courtesan who plans to get married and have children, has this line: "Zeus! I know nothing about babies." Since many members of the opening night audience recalled Miss McQueen's role in "Gone With the Wind," in which she proved a total flop at delivering Melanie's baby, the line got a tremendous laugh.

Miss McQueen, whose high-pitched voice and comic finesse are as effective as ever, is the only bright spot in this dreary musical. When she's offstage, the show succumbs to a silly, tiresome book, pedestrian lyrics, and unimaginative, uncertain staging.

Set in ancient Athens, the musical deals wth a mercenary-courtesan who falls in love with the playwright Aristophanes. Others in the cast are Socrates (who looks like a seedy Smith Brother), an unfunny soothsayer, and assorted slaves and ladies.

The music, by Willard Straight, is pleasant but reminiscent, and save for Marion Marlowe and Robert Cosden, the singing is inept. The acting and dancing aren't so hot, either. The sets, by Robert Williams, and costumes by Don Foote, are lavish by off-Broadway standards.

It's a pleasure to see Miss McQueen again, after a six year hiatus in Georgia. But the show is unhappy. *Kenn.*

Slate 'Enter Laughing' For Springtime in Paris

"Enter Laughing," currently in its 48th week at Henry Miller's Theatre, N.Y., will be adapted by Jean Cosmos for a Paris presentation this spring. Morton Gottlieb, producer of the Joseph Stein comedy, based on Carl Reiner's novel, will co-produce the French version with Frank Vogel and Tommy Banyai. The latter, who produces in Paris, is the brother of George Banyai, general manager in New York for producer Gilbert Miller.

Pierre Mondy will direct the French production. Cosmos, incidentally, is the adaptor of the current Paris edition of "A Thousand Clowns."

Off-Broadway Shows

(Figures denote opening dates)

Blacks, St. Marks (5-4-61).
Boys Syracuse, Theatre 4 (4-15-63).
Brig, Midway (12-19-63).
Cabin in Sky, Mews (1-21-64).
Caretaker, Players (1-30-64).
Fantasticks, Sullivan St. (5-3-60).
House of Negro, East End (1-14-64).
Immoralist, Bouwerie Lane (11-7-63).
In White America, Sher. Sq. (10-31-63).
Lovely Light Mayfair (1-20-64).
Play-Lover, Cherry Lane (1-4-64).
Pinter Plays, Pocket (11-26-62).
Six Characters, Martinique (3-8-63).
Streets of N. Y., Maidman (10-29-63).
Telemachus Clay, Writers (11-15-63).
Theatre of Peretz, Gate (11-5-63).
Trojan Woman, Circle in Sq. (12-23-63).
Trumpets Lord, 1 Sher. Sq. (12-21-63).

CLOSED

Once in a Lifetime, York (1-28-64); closed Jan. 28 after its opening performance.
Too Much Johnson, Phoenix (1-15-64); closed last Sunday (2) after 23 performances.

SCHEDULED OPENINGS

Riverside Drive, de Lys (2-4-64).
Jo, Orpheum (2-12-64).
Amorous Flea, E. 78th St. (2-17-64).
Betty-Sponge, East End (2-25-64).
Blood Knot, Cricket (2-27-64).
Repertory, Phoenix (3-4-64).
Dynamite Tonight, York (3-5-64).
Salad Mad Cafe, Wash. sq. (3-10-64).

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Legit Bits

Clayton Coots, back from a trip to Europe, has taken over as company manager of the touring troupe of "How to Succeed in Business Without Really Trying," at the Shubert Theatre, Chicago. He succeeds **Milton Pollock**, who will go out with "Little Me."

Brian Davies resumed his role in the Broadway production of "A Funny Thing Happened on the Way to the Forum" last week following a week's honeymoon in the Carribean with his bride, dancer **Judy Keirn. Wally Brown** substituted in the musical.

Diana Dors will play three weeks at the Drury Lane, Chicago, in the **Peter Blackmore** comedy, "Miranda," opening Feb. 11.

A. Gino Giglio is company manager of "Rugantino."

Ingmar Bergman will direct a production of "The Ballad of the Sad Cafe" later this year for presentation in Stockholm.

Malcolm Black has returned to the Queen Elizabeth Playhouse, Vacouver, to direct productions for the repertory company there of "The Caretakers," opening Feb. 20, and "Charlie's Aunt," which will be the closing bill of the group's initial season.

Joan White and her husband, **Robert Paine Grose**, will return for their fifth year as directors of the Berkshire Playhouse, Stockbridge, Mass., which will begin a 10-week season June 29.

British designer **Leslie Hurry** is designing the costumes for the production of "King Lear" to be presented next summer at the Stratford (Ont.) Shakespeare Festival.

Berenice Weiler has been upped to the position of associate producer to **Joseph Verner Reed** at the American Shakespeare Theatre, Stratford, Conn.

Lewis Brown has joined the Minnesota Theatre Co. as associate designer for the operation's second season at the Tyrone Guthire Theatre, Minneapolis.

For its engagement at the Cort Theatre, N.Y., "Fair Game for Lovers" has established a box-office scale whereby prices have been evened off at the dollar mark ranging from a low of $2 at all performances to a top week nights of $6 and weekend eves of $7. The usual top on Broadway for a straight play is $6.90 week nights and $7.50 weekend eves.

Broadway producer-director **Harold S. Prince** will stage the **Alexander H. Cohen** presentation of "Baker Street," the musical for which **Carol Haney** will do the choreography.

Joan Shepard will appear with **Ethel Waters** in "A Member of the Wedding" at the Pasadena (Cal.) Playhouse, starting next Friday (7).

The N.Y. Shakespeare Festival has altered its play program for the Delacorte Theatre in Central Park next summer with the substitution of "Othello" for "The Merry Wives of Windsor." **James Earl Jones** will play the title role in "Qthello," scheduled for July 8-Aug. 1 presentation.

Jim Rule is lighting designer for the upcoming off-Broadway production of "Salad of the Mad Cafe."

Nikos Psacharopoulos has been reappointed executive director of the Williamstown (Mass.) Summer Theatre which will mark its 10th anniversary next summer. Under a new plan, the stock operation, which is berthed in the Adams Memorial Theatre of Williams College, will function on a three-year basis, but the appointment of Psacharopoulos will be re-examined annually.

"A for Adult," by **Robert Soderberg**, is to be given two consecutive Monday night performances Feb. 17 and 24 at the Sheridan Square Playhouse, N.Y., by the American Playwrights Forum.

Producer **Caroline Swann** and **Martin Lee** have formed a new producing firm, Swanlee, which is to be partnered with **Philip Rose** in a Broadway production this season of a musical version of "Cafe Crown." Also on the Swanlee schedule for this semester is "The Revelation," adapted by Mrs. Swann from the French play by **Rene-Jean Clot.**

David Kitchen, who's planning a Broadway production with his partner, **Henry Velez**, of a musical titled, "A Song of Sixpence," returned to New York recently from England where he was exploring prospects for the production there of several American plays.

"The Blood Knot," by South African author **Atholl Fugard**, is being produced by **Sidney Bernstein** and **Lucille Lortel** for a Feb. 27 opening at the Cricket Theatre, N. Y., with **John Berry** as director.

Alek Primrose is subbing in the off-Broadway production of "In White America" for **Michael O'Sullivan**, who's been given a leave of absence to appear March 3-8 in "The Child Buyer" at the Univ. of Michigan.

The staff for the off-Broadway production of "The Amorous Flea" includes **Mary Jordan**, general manager; **John Fenn**, stage manager; **Ted Simons**, musical director; **Lou Busch**, orchestrations; **Jane Reisman**, lighting; **Donald Brooks**, costumes; **Bill Hargate**, sets; **Vera Cohran**, assistant stage manager, and **Phyliss Lear**, assistant to the director.

Lewis John Carlino's "Telemachus Clay," an off-Broadway production, is scheduled for spring publication (both hard-cover and paper-back) by Random House.

Raymond Katz, of the Durgom-Katz personal management firm, and **Judith Abbott**, are to be partnered in the production on Broadway next fall of an untitled comedy by **Norman Wexler.** Miss Abbott, incidentally, is staging "Sunday in New York," costarring **Susan Kohner** and **Steve Brooks**, for a Feb. 10 opening at Palm Beach (Fla.) Playhouse.

Fred K. Steele has announced plans for the Broadway production of "Smartest Gal in Town," a musical with book and lyrics by **Judy Magee** and music by **C. Jay Calkins.**

Handling lead roles in "Man and Superman," opening tonight (Wed.) at the Charles Playhouse, Boston, are **Patricia Cutts, John Cunningham, William Roerick, John D. Irving, J. Frank Lucas, Virginia Kiser** and **Christine Thomas.**

The American Shakespeare Theatre, Stratford, Conn., will officially open its 1964 season June 7 with an afternoon performance of "Hamlet," to be followed by unveilings June 9 of "Much Ado About Nothing" and June 10 of "Richard III."

Anne Rogers and **Gary Raymond** will star in the British production of "She Loves Me," scheduled for an April 29 West End opening.

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Set 'Chips Off Old Block' For Vegas, Tour, N.Y. Fair

Los Angeles, Feb. 4.

Stan Seiden and Zev Bufman, who acquired the rights to the revue, "Chips Off the Old Block," from Barry Ashton, have engaged the producer to stage it. The show, featuring the children of notable personalities, was originally put on at Statler Hilton Hotel here.

Ashton draws a flat $5,000 for recreating his staging on the revue, which S-B are prepping for Las Vegas, a national tour and eventually the N.Y. World's Fair. Slated to reprise their original appearances are Harold Lloyd Jr., Stephanie Foster and Ted Lewis, Jr. Talks are also on for Mickey Rooney Jr., Dick Haymes, Jr., Bronwyn O'Hara and Dick Foran Jr. to join the cast.

Bits of London

London, Feb. 4.

A new play by **J. P. Donleavy**, "A Singular Man," goes into rehearsal at the Royal Court next week. It will be presented by Spurs Productions, and will be directed by **Philip Wiseman. Nicol Williamson**, now playing the title role in the same author's "The Ginger Man," is expected to play the lead.

Evelyn Laye took over as femme lead in "Never Too Late," last week, succeeding **Joan Bennett.** The comedy will stay at the Prince of Wales until the end of March, when it will be followed by a new **Max Bygraves** show, "Round About Piccadilly," opening March 28. "Never Too Late" is expected to transfer to another theatre.

Donald McWhinnie is staging "The Fourth of June," which opened last Friday (31) at the St. Martins Theatre. The play, by **David Benedictus**, is being presented by **David Hall** in association with **Donald Albery**, and the cast includes **David Markham, Ronald Lacey, Simon Ward**, and **Hamilton Dyce.**

A London production of Edgar Lee Masters' "Spoon River" is scheduled for Royal Court Theatre, opening Feb. 13. It is to be presented by **Peter Bridge**, with **Kit** and **Gerald Adler.** The cast will comprise **Bernard Braden, Barbara Kelly, Betsy Blair** and **Donald Sutherland**, with **Rick Jones** and **Isla Cameron** as singers. **David Green** is directing and **Richard Pilbrow** is lighting the show.

The Ashcroft Theatre's new season at Croyden opened last week with **Somerset Maugham's** "Home and Beauty," starring **Patricia Routledge.**

The British Theatre Museum has mounted a small exhibition of material relating to "The Wars of the Roses," the Shakespeare trilogy currently at the Aldwych Theatre.

Touring Shows

(Figures cover Feb. 3-15)

Any Wednesday (tryout)—Wilbur, Boston (Feb. 3-8, moves to N. Y.).

Beyond the Fringe (2d Co.)—Auditorium, Rochester (Feb. 3-5); Century, Buffalo (Feb. 6-8); Shubert, New Haven (Feb. 3-15).

Boys From Syracuse (bus-truck)—Split-weeks (Feb. 3-15).

Camelot—Opera House, Chi (Feb. 3-15).

Camelot (bus-truck)—Split-weeks (Feb. 3-15).

Circle in the Square (bus-truck)—Split-weeks (Feb. 3-15).

Foxy (tryout)—Fisher, Det. (Feb. 3-8, moves to N. Y.).

Funny Girl (tryout)—Forrest, Philly (Feb. 4-15).

Funny Thing Happened on the Way to the Forum (2d Co.)—Shubert, Boston (Feb. 3-15).

High Spirits (tryout)—Shubert, New Haven (Feb. 3-8); Colonial, Boston (Feb. 10-15).

Hollow Crown (bus-truck)—Goodman, Chi (Feb. 3-9); Split-week (Feb. 10-15).

How to Succeed in Business Without Really Trying (2d Co.)—Shubert, Chi (Feb. 3-15).

How to Succeed in Business Without Really Trying (3d Co.)—Auditorium, St. P. (Feb. 3-8); Queen Elizabeth, Vancouver (Feb. 11-15).

Little Me—O'Keefe, Toronto (Feb. 3-15).

Man for All Seasons—City Center, N. Y. (Feb. 4-9); Walnut, Philly (Feb. 11-15).

Man for All Seasons (bus-truck)—Split-weeks (Feb. 3-15).

National Repertory Theatre — Clowes, Indpls. (Feb. 3-5); Univ. of Indiana, Bloomington (Feb. 6-8); Civic, Chi (Feb. 10-15).

Never Too Late (2d Co.)—Shubert, Cincy (Feb. 3-8); National, Wash. (Feb. 10-15).

Pajama Tops—Blackstone, Chi (Feb. 3-15).

Seidman and Son—Geary, S. F. (Feb. 3-8, closes).

Sound of Music—Curran, S. F. (Feb. 3-15).

Stop the World—I Want to Get Off—National, Wash. (Feb. 3-8); Royal Alexandra, Toronto (Feb. 10-15).

Thousand Clowns — Studebaker, Chi (Feb. 3-8); Hartford, L. A. (Feb. 11-15).

Thousand Clowns (bus-truck) — Split-week (Feb. 3-8, closes).

Who's Afraid of Virginia Woolf? (2d Co.)—American, St. L. (Feb. 3-8); Fisher, Det. (Feb. 10-15).

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PICCADILLY THEATRE
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A Little Winter Love

In preparation
THE KITTY
a new musical farce with book & lyrics by
BOB GRANT and music by LAURIE HOLLOWAY

Enquiries to:-
NEW THEATRE · ST. MARTIN'S LANE · LONDON W.C.2

Broadway

Steinway & Sons has hired David W. Rubin to manage its concert and artist dept.

Teresa Berganza, mezzo from Spain, gives a Carnegie recital Feb. 16, her first.

Rita Hayworth back from Europe today (Wed.) on the S.S. United States.

This week congrats go to veep of Carl Fischer Inc. for 50 years on the job, to wit, Eric Von Der Goltz; joined house in 1914.

Columbia brings the Zurich Chamber Orchestra of 28 under Edmund De Stoutz into Philharmanic Hall, Feb. 24. Last here in 1955.

Carol Fox, general manager of Chicago's Lyric Opera Company, and film writer-director Bryan Forbes in from Europe Monday (3) on the Queen Elizabeth.

Illness has postponed by one month second U.S. tour of Soviet pianist Sviatoslav Richter. Can't make the March 5 kickoff. Hurok office is reworking a substitute tour starting in April.

Now that Senator Margaret Chase Smith's hat is in the Presidential ring as the first femme candidate, "Leave It To The Girls," Gladys Shelley's song, has been accepted as her official campaign song.

The Peppermint Lounge, which gave impetus to The Twist, is now taking advantage of another development—the rise of The Beatles, Britain's awe-some foursome. The spot is advertising a group known as The Beetles.

Patty and Jerry Lewis' birth announcements of their newest (again a boy, their sixth) are imprimatoured with "think blue" (as against his prenatal "think pink" gag campaign). Incidentally, the Lewises have already adopted a baby girl.

As predictable as income, another rollout at Carnegie Hall for Artur Rubinstein. Every one of three concerts Feb. 5, 6, 7 went clean, including stage seats. This has become a boxoffice phenomenon every year for many years. He is, of course, still managed by Hurok.

The Saturday Evening Post paid Arthur Miller a reported $35,000 for the exclusive pre-book publication of his new play, "After The Fall," and Newsweek gave the playwright the cover story treatment. Play's purported (denied by Miller) soul-searching and autobiographical exposition of an author's life with a glamorous film star (said to parallel his real-life abortive romance and marriage with the late Marilyn Monroe) has given "Fall" extra b.o. values.

Palm Springs

George Gobel, in his desert nitery debut, headlining at the Chi Chi.

Arthur Lake launched new entertainment policy at Archie's Dinner House.

Mrs. Darryl Zanuck feted house guest the Douglas Fairbanks Jrs. at the Beachcomber.

Former Gov. Dan Thornton of Colorado named chairman of the American Cancer Society's Thunderbird feed honoring Bill Gargan April 6.

Pierre Salinger arrived Sunday for his third looksee at the Jack Warner house It may be used by President Johnson when he arrives Feb. 20.

Frank Sinatra nixed participation in last week's Golf Classic after spraining a finger at Pebble Beach. He spent each day on the course getting tips from pro Bo Wininger.

City Council has just given stamp of approval on boxing to be held in P.S. Riviera's new 2,000-seat Convention Hall. Matches will be held twice monthly on Monday nights.

Gene Tunney's sprout, John Varick Tunney, here with Senator Ted Kennedy on round one of young Tunney's congressional bid. Jack Dempsey and Phil Regan also on the Tunney bandwagon.

Ace cameraman Bob Sertes reading "The Collector" at his P.S. home. Now in the midst of "Satan Bug" chores, he says he'll do "Collector" for William Wyler after filming a documentary in Mexico.

Officers and board members of Nashville's Country Music Assn. convening at Gene Autry's Melody Ranch. Prexy Tex Ritter, Roy Acuff and Johnny Boyd among those holding nightly hootenanny sessions in the hotel's Golden Record Room with Gene Austin.

Paul Francis Webster's new ditty, "Winter Sun," was preemed at the Racquet Club's Golden Sun Gala chairmaned by Mrs. Charles (Virginia) Farrell and Mrs. William (Mousie) Powell, proceeds going to the Desert Hospital. Film heavy Jack Lambert warbled it with the Eddie Oliver orchestra.

Boston

By Guy Livingston
(508 *Little Bldg.*; 542-5095)

Pat Carson booked into the Monticello.

Marcia Krafsur's "See Boston First" tourist program goes on the dais at Boston Ad club's luncheon.

Jackie Kahane guested by Tub Thumper's, new Hub flackers org, at Logan airport meet while comic played Blinstrub's.

Big name policy at Statler Hilton's terrace room exited with Nelson Eddy and Gale Sherwood; also ending cover charges in the room.

Jimmy Joyce, Hub's opera singer turned comic, who ankled to N.Y., returns home for a week as top act at Blinstrub's opening on Feb. 10.

UPI is initiating reviews for its 200 member newspaper subscribers in New England of all pre-Broadway shows in Boston, with C. Robert Woodsum named UPI reviewer.

Herbert A. Kenny, former night city ed Boston Post, a Robert Frost fellow in poetry at Middlebury College and editorial writer on the Globe since 1956, named editor for theatre and the arts in a new cultural complex at the Globe.

With the sale of Donnelly Memorial Theatre, where concert commitments will be observed until June, producers of indie productions, legit, ballet and vaude are turning to the 4,400-seat Music Hall, now being made available for such fare. Already booked for the Hall is the Metropolitan Opera for a week in April.

Ruby

Continued from page 2

wine license application named the strippery as the Big D Copa Club instead of the Carousel Club. S. D. Ruby is a brother of Jack Ruby.

Three residents of nearby Mesquite, listing themselves as officers of the Nolley Corp., made application for a new beer and wine license for the Vegas Club, dancery in suburban Oak Lawn, owned by Jack Ruby. Mrs Dolores Nolley said in the applications that the firm is "buying furniture, fixtures and the name" from Jack Ruby.

The Vegas Club has been closed since early January, when the City of Dallas cancelled its dancing permit. Judge Sterrett will hold hearings later on both license applications, at which time both the local police department and the Texas Liquor Control Board are expected to protest the license for the Big D Copa Club in midtown Dallas.

Attorneys for Jack Ruby last week subpoenaed 89 witnesses for the Feb. 10 hearing in Judge Joe B. Brown's Criminal District Court to determine if Ruby stands trial here. A change of venue will be requested. District Attorney Henry Wade accused defense lawyers of "frivolous conduct," referring to the wholesale fashion of subpoenaing witnesses, who include Eric Sevareid, the CBS-TV commentator whose Sunday column appears in the Dallas Morning News.

Defense lawyers said they needed the witnesses to show Ruby could not receive a fair trial here because of newspaper stories and the feeling here that "Dallas itself is on trial." The strategy posed a new problem for Judge Brown, whose courtroom has only 62 seats, and some 200 reporters are expected to be here, also.

Meanwhile, the Texas Assn. of Broadcasters wants Judge Brown to permit open radio and tv coverage of the Ruby murder trial. Wendell Mayse Jr., of Midland, Tex., president of the broadcasters' group, asked in a letter to Judge Brown that "with the unusual public interest of this event, and with the public's wide knowledge of its history through radio and television coverage, we respectfully ask you to reconsider your order prohibiting coverage by radio and television."

London

(*HYDe Park* 4561/2/3)

Ethel Merman making her British cabaret debut at Talk of the Town on Feb. 19.

Audrey Jeans signed for a two week cabaret stint at Hachett's, Piccadilly, starting April 6.

Fremantle topper Paul Talbot to Rome on production talks after a 10-day stopover in London.

Harry Secombe, the "Pickwick" star, is now holidaying in the West Indies and will be back in the show within a week or two.

Tommy Steele back from a Caribbean vacation, and has rejoined the cast of "Half a Sixpence," musical currently at the Cambridge.

Polly Bergen coming to London for Royal preem of "Move Over, Darling." She is due in on Feb. 20, a day earlier than costar James Garner.

Christmas appeal inaugurated by D. J. Goodlatte, managing director of ABC, netted around $20,000 to help old people and privide toys for sick children.

Robert L. Lawrence due in next Monday (10) with John Ross, president of his Canadian production company, to discuss projects with writers, directors and artists.

Michael Green, overseas director for British Home Entertainment, which is partnered in one of the payvision groups, planed out for N.Y. and Hollywood on a program selling and buying mission.

Big Samuel Bronston unit in town filming final sequences of "Circus World" at Pinewood Studios. They include Henry Hathaway, John Wayne, Claudia Cardinale, Rita Hayworth and John Smith.

Artist Rav Prohaska of Amagansett of New York, and a former president of the Society of Illustrators, here on a special assignment. There will be an exhibition of his paintings this month at the Chase Gallery, N.Y.

Swedish actress Britt Ecklund, who is under contract to 20th-Fox, will be making her film bow in "Those Magnificent Men In Their Flying Machines," which will be the first British 70m production. It starts rolling at Pinewood in May.

Clifford Elson, recently named assistant to publicity controller David Jones at Associated British Picture Corp. has made his 500th stage appearance as star interviewer for ABC. He notched his fifth century when introducing Oliver Reed, star of "Paranolac," to a London suburban audience.

Chicago

(*DElaware* 7-4984)

Irving Mack, chairman of the board of Filmack studios, recouping from surgery in Columbus Memorial Hospital this week; will be bedded at home for two weeks.

Paula Prentiss due to return to her Windy City hometown next week to make the press rounds for "Man's Favorite Sport," which opens Feb. 21 at the Chicago Theatre.

Playboy chief Hugh Hefner assembles the operators of the nine Playboy Clubs for a Chi confab this week to discuss operations and expansion plans for this key club chain.

The Governor's Arts Council Advisory Committee is engaged in a statewide survey of cultural facilities by mail. Survey returns are expected to be in by Feb. 20, a report will be issued soon thereafter.

Paris

By Gene Moskowitz
(80 *Ave Neuilly; SAB.* 0712)

African Ballet from Guinea into the Alhambra for a month.

TNP also having Pol Quentin adapting John Osborne's "Luther" for staging next year.

Paul Guers to Italy for another pic chore. He makes more films there than here, his home.

Singer Colette Renard to Rome for her one-woman show at Elysee Theatre. It is the same one she just wound here after a sock four-week run.

Screen thesp Emmanuelle Riva into state subsidized legit company Theatre National Populaire's "Zoo," written by Vercors, which bows next month.

Claude Regy called in by Francoise Sagan to revamp the staging of her play, "Happiness, Odds and Evens," which got mixed reviews but most of them deplored her direction.

Dale Moreda sharing direction chores with Frenchman Pierre Mondy for the forthcoming French legit version of "How to Succeed in Business," due at the Theatre De Paris next month.

Edouard Molinaro to Athens scouting exteriors for his next pic, "La Chasse a L'Homme" (Manhunt). He just finished the last Brigitte Bardot starrer, "Une Ravissante Idiote" (A Ravishing Idiot).

Geraldine Chaplin promoted from a small role to a good supporting part in successful ballet, "Cinderella" produced here by Larrain. Miss Chaplin's father, Charles, still has not had a chance to see her on the stage as yet.

Maria Schell getting downbeat reviews from her first legit appearance here in Pol Quentin's adaptation of Somerset Maugham's "Caroline." This looks to flop, making her the sixth foreign screen star to try the boards here.

Michael Cacoyannis to mount his hit off-Broadway version of the Greek tragedy of Euripides, "The Trojan Women" at the state-subsidized Theatre National Populaire next December on an invite from TNP head Georges Wilson. Jean-Paul Sartre is to adapt.

Las Vegas

By Forrest Duke
(*Dudley* 4-4141)

Major Riddle, Dunes prexy, back at desk after being hospitalized.

Deedy and Bill held over at Desert Inn lounge; ditto Big Beats at Thunderbird.

Wayne King vacationing at Dunes and being shown the town by host Billy Snyder.

Jean Bertranou, after one year Sabbatical in his native France, returned as chef at Sultan's Table.

Morris Lansburgh says biz at Flamingo is up 20% over last year which was an alltime record-breaker.

Bobby Wick and Ray Brand, comedy stars at New Frontier's ice revue, held over on open-end contract.

Dukes of Dixieland tossed surprise birthday party for manager Joe Delaney before leaving Thunderbird lounge for gig in Mexico City.

Mary Kaye Trio, opening Feb. 11 at Tropicana lounge, rehearsing "100 Years From Today" in honor of Nevada Centennial being celebrated this year.

Swedish Pix

Continued from page 2

American "The Outlaw," but freed by the government after protests. The U.S. "Dementia 13," from Cawall Film, also was allowed in November after some cuts. Then in December, the American "Johnny Cool" and the Swedish "491."

The ban of "491" now has reached the Swedish Parliament, where one member caused laughter by suggesting that the government should make sure the film was shown to all members of the Parliament, but not to anybody else, except possibly social workers.

Parliament members representing religious circles requested Prime Minister Tage Erlander to give them guarantees that "491" would not be shown in order "to save our youths and in the name of Christianity." The Minister has not replied, but in the trade it is believed the film will be freed for distrib soon, and that the originally planned opening at Svensk Filmindustri's firstrun Roda Kvarn in February will go ahead as scheduled.

South Vietnam

Continued from page 1

clusion of film license talks is awaited any day.

Meanwhile, the MPEA's Far Eastern chief, Irving Maas, has just wound a tour through southeast Asia which took him through Formosa, Indonesia, Burma, India, Pakistan, and back to his Tokyo h.q. While in Pakistan, Maas negotiated a six-month extension on the MPEA's current film pact, and is expected to open talks on a new agreement sometime later this spring. The recently extended pact actually ends March 31.

Hollywood

Wilfrid Hyde-White in from London.

Annette Keehn named promotion director of KCOP.

Helen O'Connell hospitalized for checkup prior to Far East month's tour.

Stan Barnett heads newly-created nitery dept. at Briskin-Levee agency.

Art Linkletter on biz-vacation trek to Cambodia, Singapore and Hong Kong.

Sammy Davis Jr. first entertainer set for Academy's April 13 Oscar show.

Mark Levin ankled Abner J. Greshler agency to join Goldstone-Tobias' film-tv depts.

Tom Tryon does six-city junket in South America later in month to bally "The Cardinal."

John Mahoney joined Scharf & David Ltd., pub relations firm, to head tv programming dept.

Bert Lea elected prexy of Columbia Pictures' Employees Federal Credit Union directorate.

Warren Cowan in Europe for confabs with bureau chiefs and clients of Rogers & Cowan praisery.

Skip Taylor hired Larry Shane Music Co as liaison between deejays and pubbery, plus scouting material.

Helen Strauss, literary dept. head at William Morris Agency, hopped to London for week of biz meetings.

Sid Rogell to chair testimonial dinner of L. A. Friends of National Jewish Hospital, Denver, April 29 at Beverly Hilton.

Arnold Soloway, formerly with Lester Salkow and late George Woods in N.Y., checked into Kumen-Olenick agency.

Stella Adler will climax lecture tour of colleges by conducting acting seminar for pros at Patrician Playhouse from May through July.

Bill Lyons, Metro publicist for 25 years before joining Jim Mahoney praisery, left for publicity berth with Bill Dana Productions.

Pearl Bailey cancelled out — with nitery's okay—10 day stand at Chi Chi, Palm Springs, for month's date at Flamingo, Las Vegas, starting Feb. 20.

Bobby Darin will clef three songs for Universal's "The Lively Set"—Joanie Sommers to chirp two, Jimmy Darren the third. Deal is on for singer to score entire pic.

Lou Brown, with Jerry Lewis for 14 years as accompanist in literally hundreds of nitery appearances, makes his film bow in comic's Par production, "The Patsy."

Rome

By Robert F. Hawkins
(*Sardegna*, 43; *Tel.* 479316)

Anna Moffo to London for Covent Garden "Rigoletto" stint.

Mel Ferrer here briefly to talk "El Greco" script with Guy Elmes.

Renee Faure due in for Rome Theatre Club staging of George Bernano's "Dialogue des Carmelites."

Gabriele Ferzetti set for legit return with Harold Pinter's "The Lover," with bow in Rome this spring.

Rita Pavone slated to return to U.S. for April 26 Ed Sullivan appearance. RCA star is currently taping serial for RAI-TV.

Magali Noel in for "We are four Martians," also does "These Crazy, Crazy, Crazy Women" for Marco Film's Marino Girolami.

Jacques Sernas emceeing show which CGD's Marie Laforet is taping for RAI-TV, including series of actress-songstress' latest recordings.

Frank Wolff, Antoinette Weynen, Matilda Calnan and Georgia Moll to Switzerland for "A Quiet Business", (Compass-CRC) color item which later locations in Portugal.

Vittorio Gassmann to Terminillo for winterscaped exteriors on the Ettore Scola pic, "Let's Talk About Women" for Mario Cecchi Gori's Fairfilm. Catherine Spaak, Sylva Kiscina and Walter Chiari also are in film.

Late Titina de Filipo commemorated by RAI-TV with tape repeat of her last video stint some years ago plus re-run of her most famous role as "Filumena Marturano." Vittorio DeSica hosted video session.

OBITUARIES

ALAN LADD

Alan Ladd, 50, a star for 22 years and known best for his hardhitting, fistic roles, died of gastritis Jan. 28 in his Palm Springs home, where he had spent the past 10 days doctoring an old leg injury.

In recent years Ladd had made few screen appearances but emerged from comparative retirement to portray the role of Nevada Smith in the Joe Levine-Paramount production, "The Carpetbaggers"—still unreleased.

He became an overnight star in 1942 in Par's "This Gun for Hire," in which he played a tightlipped, quiet killer. Most of his many films in which he starred over the next two decades stressed action and adventure, wherever danger threatened and a hero was needed.

His outstanding ability as an athlete (he was West Coast diving champ in 1932 and still held the local 50-yard free-style interscholastic record) came in handy playing these roles. Highpoint of his career was, almost certainly, the title role in George Stevens' "Shane."

Ladd moved to California from his native Hot Springs, Ark., at the age of eight and after high school he tried several lines of work, including a stint as stock actor at L.A. radio station KFWB. While there he met former star Sue Carol, who had given up acting to turn agent and he became one of her first clients. They were married in 1942.

Although a period of "trainee" at Universal failed to pay off, Ladd stuck to the film biz and became a grip at Warner Bros. From this he moved into bit parts and, as a result of the impression he made in RKO's "Joan of Paris," starring Michele Morgan, and a test for director Frank Tuttle, he was signed for "This Gun for Hire."

Following a hitch in the Army Air Force, Ladd returned to Paramount where he starred in such films as "The Glass Key," "Lucky Jordan," "China," "Two Years Before the Mast," "Blue Dahlia," "Calcutta," "O.S.S.," "Wild Harvest," "Whispering Smith," "Great Gatsby," "Red Mountain" and, in 1953, "Shane."

One of the top boxoffice actors in 1947, 1953-'54, Ladd continued to star in such action pix as "Botany Bay," "Desert Legion," "Saskatchewan." He made one film, "Orazio," in Italy. His only tv appearance was in a "General Electric Theatre" segment. But he produced and starred in "Box 13," a radio show and made several tv pilots under his own indie production banner, Jaguar.

Despite his dexterity with a six-gun, which was his steady companion in so many films, the actor in 1962 nearly lost his life in a shooting accident. While searching for a suspected prowler late at night on his Hidden Valley ranch, about 50 miles from Los Angeles, he stumbled and shot himself in the chest with a .38 revolver.

Surviving are his wife, two sons, David Alan, actor, and Alan Jr., film agent; a daughter, Alana, and stepdaughter, Carol Lee (Mrs. John Veitch).

Ladd died accidently from the combined effect of a "high level of alcohol" and three medicines on his central nervous system according to a coroner's report. Riverside County Coroner James S. Bird stated in his report: "The case will be signed out as an accidental death."

IN LOVING MEMORY OF

LEW BROWN

Feb. 5th, 1958

Caldwell H. Brown, Jr.

1911 - 1936

HARRY PUCK

Harry Puck, 71, member of a prominent performing family and himself a former Broadway singing and dancing romantic juvenile in musical comedy, died Jan. 29, 1964 at a nursing home in Metuchen, N.J. In late years he lived at 10 Park Ave. and was successful in the restaurant check-printing business.

Puck worked as a lad with his sister Eva Puck who later was an established vaude and musical comedy team with Sammy White. The latter were in the original "Show Boat." (Some of the dailies confused this, erroneously stating that Harry Puck had been in the famed production).

A main Broadway credit of Harry Puck's was in "My Girl" (1924) at the Vanderbilt Theatre. Produced by Lyle D. Andrews to a book by Harlan Thompson and Harry Archer music, Puck was the leading man to Marie Saxon. Others in the cast were Jane Taylor and Frances Upton. The Marie Saxon-Puck combo was repeated in 1925 when Andrews again produced and Thompson-Archer wrote "Merry Merry." Show put Miss Saxon's name above the title. She later became the mother of Syd Silverman present publisher of VARIETY.

Harry Puck was also a songwriter, a longtime member of ASCAP. A nostalgic piece of his appeared a few weeks ago in the 58th Anni Edition of this publication. "Where Did You Get That Girl?", "California and You" and Cotton Town" were among his music credits.

Surviving theatrical brother is Larry Puck, whose varied antecedents include tenure at CBS in the radio era as supervisor of pop music programs under the Douglas Coulter and Davidson Taylor regimes.

J. PEVERELL MARLEY

J. Peverell (Pev) Marley, 62, for 40 years one of the top cameramen in Hollywood and long associated with the late Cecil B. DeMille, was found dead in bed Feb. 2 in a Santa Barbara, Calif., motel. An autopsy has been ordered.

Marley was under contract to Warner Bros. for 20 years and was with 20th-Fox for 10 years. He was camera director on many DeMille classics including "Ten Commandments" and the original "King of Kings." He won an Academy award for "Alexander's Ragtime Band."

Marley, who also was lenser on many tv shows, was camera director of Gerald Schnitzer Productions at the time of his death. He photographed Linda Darnell's first screen test and married her in 1943. They were divorced nine years later. Prior to that union, he was wed to actress Lina Basquette and Virginia Ruth McAdoo, also an actress.

An adopted daughter survives.

MILTON BRACKER

Milton Bracker, 54, Rome bureau head of the New York Times died Jan. 28 in that city. He had been recovering from a cold with bronchial complications when death came. He had been in Rome for the Times since September to cover the Ecumenical Congress, and took over as head of the office Nov. 1.

Bracker was a dedicated reporter who was known to have worked 48 hours without sleep on a story. He was also considered unusual inasmuch as he would provide hard coverage on a yarn and in the same issue would have a byline on a bit of verse on the editorial page.

Bracker was a tireless writer. In adition to news stories and verse, he did book reviews, erudite analyses in the Times' News of the Week section and stories for its Sunday mag, in addition to book and play reviews.

He also did a modest amount of work for other papers. His story on the return of Mussolini to Rome on the floor of a moving van with his dead body flung over that of his mistress is regarded as one of the classics in modern-day journalistic writing.

Born in Cincinnati in 1909, he was raised in New York and joined the Times in September, 1930, as a campus correspondent while at Columbia's School of Journalism. He married Virginia Lee Warren in 1936 and the couple did stories from various places in the world. He was sent to the London Bureau in 1942. He covered the invasion of Italy and the first landings at Anzio and Salerno. He also reported on the invasion of Greece.

Bracker later served the Times as chief correspondent in South America, headquartering in Buenos Aires. He also covered the Canaveral space launchings.

Survived by wife.

EUGENE J. CONRAD

Eugene J. Conrad, 69, playwright and screenwriter, died Jan. 28 in Hollywood. He wrote the book, with Olsen and Johnson, for "Laffing Room Only," a revue which appeared on Broadway in 1944. With Zac H. and Ruby C. Gabel, he wrote "Horse Feathers," which starred Ezra Stone in 1940.

His screenplays either written alone or in collaboration, include "Chip Off Old Block," and "Fall In." Other films he worked on include "Hay Foot," "Niagara Falls," "Moonlight and Cactus" and "Swing Out, Sister."

Early in his career, Conrad wrote radio continuities for George Burns and Gracie Allen, and dialogue for Earl Carroll's Vanities. As a writer of comedy and musicals he produced hundreds of theatre and nitery presentations. He wrote for many of the top comedians, including Red Skelton, Milton Berle, Jack Benny and Ed Wynn.

His wife and two sons survive.

FRED AYRES COTTON

Fred Ayres Cotton, 57, an executive of Actors Equity Assn. since 1954, who had been in charge of the unemployment insurance dept. for the last year, died Jan 29 in New York.

Born in Hastings, Neb., he had been a member of Equity since 1937. He had been a pianist before he turned to acting in Denver. As a member of the Army Air Force in World War II, he was chosen to play the chaplain in "Winged Victory." Cotton later appeared in the Broadway and Hollywood versions. He also toured with the USO in "The Male Animal."

His first Broadway appearance was in "Swing Your Lady" in the late 1930s. He also had played in "Brown Danube," "State of Union," "Joy of the World," "Anne of a Thousand Days" and "Affairs of State."

His wife, mother, brother and sister survive.

CHONE GOTTESFELD

Chone Gottesfeld, 73, Yiddish author and playwright, died Jan. 27 in New York. He was best known for his humorous observations in the Yiddish daily, the N. Y. Daily Forward. His last play performed in New York was "The World is a Stage."

In 1920, 10 years after he came from his native Russia, Gottesfeld wrote a comedy with M. Osherawitz called "Married, Not Married," which starred Rudolph Schildkraut, father of the late Joseph Schildkraut. He later wrote "Galician Millionaires" and "Machotonim," among other plays.

Gottesfeld's books included "From Broadway to Tel Aviv," and an autobiography, "What I Remember of My Life." He served as president of the Yiddish Writers Union and was later its vicepresident.

His wife and son survive.

GEORGE W. BARTELS

George W. Bartels, 66, retired manager of Hershey (Pa.) Sports Arena and Hershey Park, and veteran of 46 years with the Hershey show biz interests, died Jan. 26 in Lancaster, Pa. He began his career as an errand boy for the late Milton S. Hershey, founder of the Hershey Cocolate Co.

Before retiring, Bartels directed operation of the Hershey Theatre (legit tourer house), the Starlight Ballroom (summer name band spot), the Hershey Sports Arena and the Hershey Stadium.

Surviving are his wife, son and two daughters.

MARTY C. MARTIN

Marty C. Martin, 66, former head of special effects and miniatures at RKO, died of a heart attack Jan. 29 in Sunland, Cal. He was with RKO for 27 years prior to retirement six years ago. During the final six years of his studio tenure he was superintendant of all construction.

While at RKO, Martin was recipient of two Academy Scientific or Technical Awards, one for a bullet effect, the other for invention of a machine to manufacture snow.

His wife and daughter survive.

ALLEN ADLER

Allen Adler, 47, novelist, screenwriter and legit producer, died Jan. 30 in New York, after a long illness. His script for the film "Forbidden Planet" won an Oscar nomination. He was the nephew of actor Luther Adler and Stella Adler.

At one time, Adler handled public relations for cartoonist Robert Ripley, creator of "Believe It or Not." In 1947, he produced a revival of the play "The Front Page."

His wife, two daughters and mother also survive.

HENRY B. KRANZ

Henry B. Kranz, 60, once an assistant to the late Elmer Davis at CBS and a retired cultural affairs specialist with the U. S. Information Agency, died Jan. 26 in Washington after a heart attack.

Austrian born, Kranz began his journalism career as a Viennese drama critic for the New York Times. He came to the U. S. in 1937 and joined the CBS News staff, serving there until World War II when he went into Government service.

Wife and daughter survive.

HAROLD A. RAY

Harold Allen Ray, 47, nightclub emcee known professionally as Buster Ray, and his wife, 45, were found dead of carbon monoxide poisoning in their trailer home Jan. 27 in Dallas. A faulty butane heater was believed to have been the cause of the accidental deaths. The couple apparently died 10 days earlier. Ray had just finished a lengthy date at the Theatre Lounge in Dallas.

Surviving are his mother, father, brother and five sisters.

DR. W. S. SIMS

Dr. William Stanley Sims, 68, longtime pro after-dinner speaker, died Jan 1 in New York. A dialectician in Yiddish, German and Italian, he took up storytelling in the early '30s after long service as a public accountant. His bookings, mostly club and convention dates in the Eastt, extended across the nation, and routines were sparked by ribbing bits.

Survived by a son, daughter, three sisters and two brothers.

EUGENE SALZER

Eugene Salzer, 80, who led the orchestras of numerous Broadway musicals of the 1930s, died Jan. 29 in Brooklyn. He was musical director of many Cole Porter and Rodgers and Hart shows, including "I Married an Angel," "Babes in Arms," "Panama Hattie," "Gay Divorcee" and "Du Barry Was a Lady."

His wife survives.

MORAY SINCLAIR

Moray Sinclair, 63, longtime Canadian Broadcasting Corp. radio actor in Winnipeg, died Jan. 27 in Vancouver, B.C. He appeared in many legit and radio productions. Born in Prince Albert, Sask., he was a public relations and ad man for 40 years until his retirement last year.

Surviving are his wife and three children.

ANNA (MRS. CLIFF) WORK

Mrs. Anna Work, 74, widow of former Universal production chief Cliff Work, died of pneumonitis, a form of pneumonia, in Hollywood Jan. 29. Her husband, who had been studio topper at Universal until it became Universal International following merger with Spitz-Goetz, died last June.

There are no survivors.

WARREN B. FRITZ

Warren B. Fritz, 50, chief engineer at Time-Life's Minneapolis WTCN-TV and radio, died Jan. 25 as a result of injuries sustained in an auto crash Dec. 4. He had been chief engineer at the station for 25 years.

His wife, daughter and two sons survive.

Mother, 67, of author-playwright Marion Hargrove Jr., died Jan. 21 in Mt. Olive, N. C.

MARRIAGES

Elizabeth Yarbrough to Victor Baron, Los Angeles, Jan. 25. Bride's an actress-model; he's a former legit child actor, now an Aerojet chemist.

Dawn Mitchell to David Tress, New York, Jan. 31. She is the actress-photographer.

BIRTHS

Mr. and Mrs. Fred Gross, son, Jan. 29, Long Beach, N.Y. Mother is the former Annette Lightstone, daughter of Leonard Lightstone, executive vice president of Embassy Pictures Corp.

Mr. and Mrs. Richard Schmidt, son, Hollywood, Jan. 18. Mother is actress Yvonne Lime.

Mr. and Mrs. Mike Elliot, son, Santa Monica, Cal., Jan. 28. Mother is former musical comedy performer Sari Price; father is prexy of Consolidated International Record Co. of America.

Mr. and Mrs. Fillmore Crank, daughter, Hollywood, Jan. 27. Mother is actress Beverly Garland.

Mr. and Mrs. Terry Turner, daughter, adopted Jan. 29 in Chicago. Father is television critic for Chicago Daily News.

Mr. and Mrs. Dick Winslow, son, Glendale, Cal., Jan. 26. Father is actor-writer-composer.

Mr. and Mrs. Cliff Gould, daughter, Santa Monica, Cal., Jan. 24. Mother is Addie Fidler Gould, talent agent; father's 20th-Fox-TV casting director.

Mr. and Mrs. Max Kay, daughter, Glasgow, recently. Father is a singer.

Mr. and Mrs. Stan Levine, son, Queens, N.Y., Jan. 29. Father's a staff writer at NBC Press.

Mr. and Mrs. M. S. "Bud" Rukeyser jr., daughter, New York, Jan. 31. Father is vice president, press and publicity at NBC.

Mr. and Mrs. Peter Fonda, daughter, Hollywood, Jan. 27. Father's an actor, son of Henry Fonda.

Mr. and Mrs. Jack Sobel, son, Hollywood, Jan. 25. Father is Screen Gems manager of sales on the Coast.

Mr. and Mrs. Noah Bass, daughter, Miami, Jan. 28. Father is a Paramount ad-pub staffer.

Mr. and Mrs. Fred Gross, son, Long Beach, L.I., Jan. 29. Mother is daughter of Leonard Lightstone, Embassy Pictures exec veep.

Mr. and Mrs. Amitai Neeman, son, Jan. 31, New York. Father is the Israeli composer.

Mr. and Mrs. Wayne Wilcox, daughter, New York, Jan. 18. Father is moderator of WCBS-TV's "The Long View."

Beatles

Continued from page 1

aspect to the forefront of their trade as never before experienced in this country are The Beatles. Via their company, Beatles Ltd., they are copping residuals income on badges, books, bracelets, brooches, calendars, clothes, wallpaper, wigs and about 20 other concessions. Pirating of "Beatle" trinkets, etc. is immediately met with legal action from the group's manager Brian Epstein.

Epstein has said there is so much money coming in from these (merchandising) sources as well as the straight song biz that it is impossible to assess the Beatles' earnings at this point.

Following the lucrative lead paved by the phenomenal four, others such as Chartopper Dave Clark—who has just formed Dave Clark (London) Ltd.—are moving into the same field. Pacts have been now made for Dave Clark Shirts, shoes, photos, etc.

Added to his normal disk earnings, this income is expected to bring him anything between $150,000-$300,000 in the next year.

So great now is the spinoff merchandising coin idea that manufacturers aiming for the teen market are pacting many people who are in fact not performers but just personalities associated with the pop music scene.

A case in point is Janice Nicholls, a Northern lass who appears on ABC-TV's music show "Thank Your Lucky Stars" as a judge on current releases.

Miss Nicholls, who spun to prominence purely on her pronounciation of the word "five" (she says "foive"), is now a regular feature in the show. She earns seven cents a bottle royalty from a scent being marketed under her name.

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Feb. 1—TOKYO	Feb. 21—TOKYO
Feb. 3—TOKYO	Feb. 22—TOKYO
Feb. 4—TOKYO	Feb. 23—TOKYO
Feb. 6—TOKYO	Feb. 24—TOKYO
Feb. 7—TOKYO	Feb. 25—TAIPAN
Feb. 8—SAPPORO	Feb. 26—TAIPAN
Feb. 9—FUKUOKA	Feb. 27—OKINAWA
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Feb. 11—OKAYAMA	Feb. 29—OKINAWA
	Mar. 1—OKINAWA

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March 2—HONOLULU

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March 10—TEXAS

(for series of one-nighters)

March 28—CHASE HOTEL, St. Louis

(Two Weeks)

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HOW TO KILL A HIT TV SHOW

Sexy Stockholm and Visiting Italians Yen for Dramatic Documentaries

A large percentage of the top new film directors have one thing in common: they all learned their craft as documentary filmmakers.

The list includes Stanley Kubrick of the States, England's Tony Richardson, Karel Reisz and Lindsay Anderson, and Italy's Michelangelo Antonioni, Dick Risi, Ermanno Olmi and now a newcomer (at least, to Stateside audiences), Gian Luigi Polidoro. Latter is currently repped with his highly satiric comedy called (in the States) "To Bed Or Not To Bed," Walter Reade-Sterling's rather heavily coy Americanization of the Italo title, "Il Diavolo" (The Devil).

In New York last week, Polidoro noted that it might well have been impossible for any director without documentary experience to have been able to fashion a fiction film out of the extremely unorthodox production sked which pertained

(Continued on page 22)

If a Wife Answers . . .

Plans for a Broadway bow this spring of the "Follies Bergere" are progressing. Mary Sharmat, wife of co-producer Steven W. Sharmat, has been helping in the solicitation of capital.

One morning last week she telephoned a prospective investor. The latter's wife answered the phone and Mrs. Sharmat explained, "I am connected with the "Follies Bergere and your husband has requested an offering circular."

The other woman replied, "My husband would never do such a thing."

AND THUS LOSE $20,000,000 SALE

By GEORGE ROSEN

A comparison of the National Nielsen pocketpiece (for the first two weeks of January) with the report of a year ago provides a $20,000,000 tv case history in how to kill a tv hit and lose a big client in one easy lesson.

The program is "Ben Casey", the client is Alberto-Culver and the losing network is ABC.

A year ago "Casey", with a National Nielsen rating of 33.0, reaching an average audience of 16,434,000 homes, ranked second in audience listings. This year "Casey" has declined to a national rating of 17.9, or 9,180,000 homes. Its share of audience, at 60% last year, has declined to 27% in the Jan. 12 Nielsen report.

The reason for the steep decline in the "Ben Casey" audience traces not to any change in the quality of the programs, the format, writing or cast but rather to one single factor—the change in time period.

When, early last Spring, ABC announced its "new" schedule for '63-'64, its most controversial and daring aspect, according to tv observers at the time, was the rescheduling of "Casey" (after its second year on the air) from Mon-

(Continued on page 58)

Tunetents-Equity Drop Pact Talks; See Last Year's Slip-Up a Factor

By JESSE GROSS

Contract negotiations between Actors Equity and the Musical Arena Theatres Assn. have collapsed. David Marshall Holtzmann, president of MATA, has informed Equity that the tunetent organization was withdrawing from discussions. He did so, under instructions from the MATA board of directors, because of the managers' belief that negotiations now constituted a "waste of time" in view of the demands being made by the union.

The situation comes as no surprise. It was anticipated that there would be tension between the two organizations following MATA's refusal to negotiate with the union last April, when the existing contract was to have expired. Equity slipped up on a technicality in fail-

(Continued on page 54)

Beatles' Giant Nielsen

Highest rating ever in N. Y. since Nielsen offered its overnight service was achieved by the Beatles in their appearance on Ed Sullivan.

Beatlemania took over in nearly 60% of all tv homes in the N. Y. area, found to be tuned to Sullivan, Sunday (9) night. N. Y. Nielsen registered a 58.8 rating for Beatles, with a 72.7 share of audience. Other webs in N. Y. area for the time period sagged to 11.3 for NBC-TV and 5.2 for ABC-TV.

'LEWD' DOG DANCE BITES K.C. VICE SQUAD

Kansas City, Feb. 11.

Every dog has his day and the dog dance is okay at night, according to Judge J. Donald Murphy of the Jackson County Circuit court here. He held that the dance which was a nightclub craze here last summer is not lewd or indecent.

The judge dismissed a charge of permitting a lewd dance against Jack Levine, operator of the Combo Club on the south side of

(Continued on page 87)

NBC Buys 30 Par Post '50s, $8.2 Mil.

Paramount officially opened its post '50 feature vaults today (Tues.) with the initial sale going to NBC-TV. The network, in the first major move to solidify its '64-'65 "Movie Nights," bought a bundle of 30 of the Par pix for $8,200,000 with options to pick up the remainder of the post '50s in subsequent years.

The initial 30 will be spread over the web's two feature nights, Wednesday and Saturday, and allows for at least one repeat. This season, as with last, NBC earmarked Monday and Saturday for the two-hour features, but the Monday runs will be dropped in favor of a Wednesday showcasing starting in September. Also being interspersed in the Wednesday series will be the MCA-Universal "Project 120" features which are being made solely for NBC and theatrical distribution overseas.

Unlike its pre '50s which were sold to MCA for $50,000,000, Par made the NBC deal direct, planning its own distribution setup.

NBC meanwhile has options to acquire MGM post '50s for next season, but plans to relinquish its option for more 20th-Fox features.

Show Folk Invest

Charles Z. Wick, sometime theatrical and television producer, but separately a lawyer-financier operating in real estate, heads a project to create a chain of 100 new nursing homes for the elderly across the nation.

Investors in the proposed chain include Pat Boone, Gene Kelly, Frances Langford and Ralph Evinrude. All have been impressed by the lengthening span of human existence and the notorious inadequacy of facilities.

ADVISES USIA TO REVISE PROGRAM

Washington, Feb. 11.

The U.S. Information Agency was told by an Advisory Commission to streamline its internal management and to step up its planning and research functions. The Commission listed 15 areas for improvement while generally praising the agency's progress.

Among developments specially

(Continued on page 87)

Soviet Cornering O'Seas Sight Acts

Toronto, Feb. 11.

Russia is grabbing most of the top European sight acts for presentation behind Iron Curtain countries next season—and upping the price range, producer Jack Arthur declared here.

Just returned from a talent-scouting junket to London, Paris, Lisbon, Glasgow, Edinburgh and Manchester, he produces the Canadian National Exhibition evening grandstand show which will be staged this year Aug. 21 to Sept. 5.

Same situation is applying to Ed Sullivan's talent o'oers who were some 10 days ahead of Arthur. The tv impresario is facing the identical problem on his Sunday night shows, Arthur reported. Sullivan was forced to rent a dark theatre in Paris and videotape European acts he originally wanted to import live to the U.S.

Lined up for the CNE evening

(Continued on page 22)

McLendon Eyes Senate

Dallas, Feb. 11.

Gordon B. McLendon, 42, prexy of McLendon Corporation, which o&o's KLIF here and stations in Houston, San Antonio, Chicago and San Francisco, last week filed his candidacy for the Democratic nomination for U.S. Senator from Texas. He joins the incumbent, Sen. Ralph Yarborough, and Dallas public relations executive John Van Cronkhite in the May Democratic primary.

McLendon, who also owns a theatre chain, was founder and prexy of the defunct Liberty Broadcasting System which had over 400 affiliate stations coast to coast in the early 1950s.

Britain Exports a Mania

Yank showmen knifed their memories this week to recall a parallel to the four mad youths from Liverpool, England, the Beatles. None came to mind. Elvis Presley is the nearest comparison during the first orgiastic-hysteric reaction to his unique swivel-hip brand of song. More moderate examples of teenage madness were connected with Frank Sinatra in his Dorsey era, with Dean Martin-Jerry Lewis when they hit the kids with a rare blend of sexy lullalaby and uninhibited adolescent showoff comicking. It hardly makes sense to go back to Rudy Vallee, circa 1931, with his heigh-ho megaphonings since teenagers were then more or less under parental control.

The Beatles are being much explained, but none of the explanations quite suffice. They are creatures of the phonograph boom, of the Brittanicized rock 'n' roll. There is some of the wild young thing exuberance of Jerry Lewis and more than a trace of precocious sex thrust. Their mad hair-dos are symbolic both of youth's rebellion against barbers and love of "fad."

If there was some some surprise after the Ed Sullivan telecast Sunday night that the boys are really

(Continued on page 87)

Pincus Swings On String Of Beatles Clicks

Gil Music, George Pincus' company, has turned into a very hot operation by way of a publishing tie-in with The Beatles, the ubiquitous combo from Britain. Pincus' British firm, Ambassador Music, has wrapped up the American rights to a flock of Beatle hits, all of which are written by two members of the combo, John Lennon and Paul McCartney, and published through Northern Music of London, a partnership deal with Dick James.

Pincus has nabbed "I Saw Her Standing There," which is the flip side to the Capitol Records smash, "I Want To Hold Your Hand." The former song is also starting to step out on its own. In addition, Gil Music owns the rights to "She Loves You," on the Swan label, and "From Me To You," on the Veejay label.

"She Loves You" is also shaping

(Continued on page 87)

Promoter Fears About Economics Of The Beatles

Some American promoters aren't too keen on booking The Beatles during their present American tour. Reasoning is that the Beatles' asking price is such that auspices cannot start making any money in any of the large shops unless they gross upwards of $25,000 for a single evening.

The Beatles' asking price for a single evening is $7,000 against 60% of the gross. In addition, the promoters must supply a band and a surrounding show for the entire half of the evening. In addition, the promoter has to lay out an advertising budget, pay for the hall, also pay stagehands, electricians, printing tickets, and sundry other items. The promoters feel that under these circumstances, it will be extremely difficult to make a buck.

One promoter said that the composition of The Beatles' routine is

(Continued on page 87)

'La Dolce Vita' Stirs Fuss With Reds: Tain't Wholesome for Cuban Workers

Several years late, Federico Fellini's "La Dolce Vita" is stirring up a number of lively debates in Castro's Cuba and adding immeasurably to the artistic excitement in that tight (control) little island. According to a report from Havana, by Maurice Halperin, published in the Jan. 9 issue of the National Guardian, the Fellini pic started an "ideological brawl" when Hoy, the official organ of the United Party of the Socialist Revolution, editorialized that the pic could not be considered wholesome entertainment for the Cuban working class.

Immediately, 10 directors of the official Cinema Institute jumped to the film's defense in the newspaper Revolucion. They charged that Hoy's position was like that of the Catholic Church (Ed. note: In the U.S., the Roman Catholic Legion of Decency gave the Fellini film a "separate classification," meaning "morally unobjectionable for adults, with reservations") and like the "Hollywood Hayes Code." Hoy's position, reported Halperin further, "was pronounced a 'deformation of Marxist-Leninist philosophy.'"

No one in Cuba, he goes on, denies the need for the state to

(Continued on page 58)

Ballet Dancer Helpmann Flips Aussies With News Of His Surfie Recording

Melbourne, Feb. 11.

A mild sensation was caused by the disclosure of Aussie-born ballet dancer Robert Helpmann on arrival here to stage his new ballet, "The Display," for the forthcoming Adelaide Festival of Arts that en route here he had stopped off in Hawaii and made a surfie stomp record.

"The stomp side is called 'Surfer Doll,'" said the 54-year old Helpmann, "but the flip is a sort of ballad called 'I Still Could Care.'"

He said the cover of the record would depict him on a surf board wearing a beatle wig. But Helpmann denied that the disk was in any way a gimmick.

"I know its sounds ridiculous," he said, "but I'm taking this pop singing business very seriously."

He maintained that just as much work went into preparing for the recording as for playing the role of "Hamlet."

Helpmann's ballet, "The Display," uses the Aussie lyre bird as a symbol and depicts the desire of the male to attract the female. He got the idea through watching lyre birds dance when he was touring Down Under with an Old Vic Company with Katherine Hepburn in 1955. The ballet is dedicated to Miss Hepburn.

Ed Savage's New Post

Washington, Feb. 11.

Career Foreign Service officer Edward Savage was appointed Director of Public Information of the U.S. Information Agency.

He has been press attache at the U.S. Embassy in Helsinki, Finland, where USIA Director-designate Carl Rowan served as Ambassador.

Savage succeeds Lowell Bennett who will take an overseas post with USIA.

Sue Carol Stars In Ladd's Will

Hollywood, Feb. 11.

Alan Ladd left bulk of his estate, listed merely as "in excess of $10,000" in will filed for probate in Superior Court, to his widow, former screen actress Sue Carol.

In addition to receiving her half interest in community property, she will also receive another 25% of couple's total holdings. Late actor in will signed Feb. 6, 1963 bequeathed $15,000 each to two sons, Alan Jr. and David, and balance of estate is to be placed in trust for benefit of the widow.

Ladd previously had gifted his daughter, Alana, and stepdaughter, Mrs. Carol Lee Veitch, with amounts equal to those left his sons, it was indicated in will.

IRISH CONCERT HALL TO HONOR KENNEDY

Dublin, Feb. 11.

Ireland's memorial to John Fitzgerald Kennedy will be a concert hall named after the late U.S. President. Entire cost of project will be borne from state funds.

Irish government made decision after Arts Council recommendation from many memorial projects proposed. Details and site of the building have yet to be determined.

Summer at the Hall To Include 'Pulver,' 'Molly'

Selection of the summer pix for Radio City Music Hall has been made. They will include Warner's "Ensign Pulver," Metro's "The Unsinkable Molly Brown" and Universal's "Bedtime Story."

In the case of "Bedtime," the pic will mark U's fourth Music Hall display this year, the others being "Charade," "Captain Newman, M.D." and "Chalk Garden." Joshua Logan made "Pulver," a followup to the director's successful "Mr. Roberts." "Molly Brown" is the filmization of the Broadway musical of a couple of seasons back, starring Debbie Reynolds in the title role.

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Danes Ballet For Hurok; Disney Making a Film

Copenhagen, Feb. 11.

Danish Secretary of Cultural Affair Julius Bomholt has agreed to financial guarantee necessary for a third U.S. tour for the Royal Danish Ballet in the fall of 1965.

At the same time, Bomholt accepted Sol Hurok's terms for handling the ballet's extensive tour. Previous U.S. tours of the Danish ballet were handled by Columbia Artists, but Hurok was the top bidder this time.

Some 65 dancers will make the tour along with two of the Royal Ballet's orchestra conductors. The ballet orchestra itself must stay home, in deference to a American Federation of Musicians ruling.

Ballet master Niels Bjorn Larsen will be in general charge of the tour. He has already planned a program of the classical-Danish Bournonville ballets, but included this time will also be several more modern and international ballets. Some 250,000 Americans are expected to buy tickets during a 12-week tour. No ballet children will be allowed to travel to the U.S. this time. Minimum age for traveling Danish ballet dancers has for practical reasons been set at 17 years.

While previous Danish tours in the U.S. wound up with the Royal Ballet economically in the red, the new tour has a safer prospect. "But even without profit," Royal Theatre secretary Jens Louis Petersen told the Danish taxpayers, "a tour of our corps de ballet in America is of the greatest cultural prestige value."

A Disney Dance

The Danish ballet has caught the attention of Hollywood's Walt Disney. The producer intends to include a film on the Royal Danish Ballet in his series of cultural shorts that so far has included films on The Spanish Riding School in Vienna and the Wienersangerknaben boys' chorus.

Disney will shoot his film on the Royal Theatre itself this summer. He has assigned Mogens Skot-Hansen of Laterna Film to handle practical negotiations with the theatre's management. Disney's European producer Peter Herald and his choreographer, Canadian-born Norman Thomson, previously of Sadlers' Wells Ballet, are already in Copenhagen to do the casting for the film.

Disney already has a film crew here, doing scenes for the forthcoming Disney feature film based on German author Erich Kastner's famed juvenile "Emil and the Detectives."

Leningrad Ballet Reprise

Sol Hurok office is returning the Kirov Ballet of Leningrad to the U.S. for a second tour starting Sept. 7, next, at the Met Opera, N.Y. Some 100 dancers will be in the troupe.

A tour to California, in all some 11 weeks, will follow the Met.

Montreal's 1967 World's Fair Will Accent Longhair, Wigs, Wags 'n' Fun

Montreal, Feb. 11.

Little noticed by Americans in their preoccupation with the New York World's Fair of this year is the upcoming Montreal World's Fair of 1967, which, incidentally, will have something the Flushing Meadows event does not have, international sanction. Of the 1967 fair in this French-English community the leading impresario of Canada, Nicholas de Koudriavtzeff, is very sanguine. For Canada, he points out, has had a dominion-wide cultural explosion in recent years, along the lines of the one in the States, but with a special Canadian flavor.

Therefore the promise of the 1967 fair, sponsored by the Canadian Government and okayed by the International Bureau of Exhibitions is certain to have plenty of cultural diversions. Actually it's not longhair alone since the Canadians openly endorse maximum "fun" aspects and do not have the qualms of Robert Moses of the New York expo.

Montreal's exhibition will occupy two St. Lawrence River islands—one still to be created from fill. R. John Pratt, at one time one of Canada's leading theatrical figures and more recently active in politics and as an architect, has been named in charge of entertainment at the exhibition.

Like what?

According to Koudriavtzeff, who quite possibly will take on an advisory post with the fair—while retaining his role of independent impresario—preliminary contacts have already been established for attractions like the Paris Opera, Vienna State Opera, Bolshoi Dancers from Moscow, La Scala from Milan, Metropolitan Opera from New York, and Covent Garden from London. Montrealers hope to draw 35,000,000 to their fair in 1967.

Boland as Hotel Man

Dublin, Feb. 11.

Frederick Boland, former President of the United Nations, has joined the board of Dublin's swank Gresham Hotel.

He has just retired from the post of Ireland's Permanent Representative at UN; earlier he was Irish Ambassador in London and Secretary of the Department of External Affairs here.

Dick Einfeld To Israel for Video

Producer-writer Richard Einfeld left New York Saturday (8) for a month's biz trip to Israel to set plans for the May filming of a tv pilot film there and scout possibilities for feature production.

Young Einfeld, whose pere, S. Charles Einfeld, is the former 20th-Fox veep, plans a series of half-hour, color fact-fiction films which depict unusual occupations off-the-beaten track parts of the world. Pilot pic has to do with a girl in the Israeli army and is being wholly financed by Einfeld and a group of private investors. Producer feels that he is cutting the risk ordinarily involved in self-financed pilots by shooting the Israeli seg first because if the pilot does not sell the series, he then has the chance (1) to sell it as a special, or (2) to release it around the country via various Jewish organizations.

Einfeld, whose feature film credits include "Oregon Trail," "Here Come The Jets" and a number of Robert L. Lippert and Eddie Alperson pix, is particularly interested in scouting the outlook of feature production in Israel—though not necessarily of Israeli-localed film. Problem with most

(Continued on page 87)

Name New Directors For Dramatists Committee

The New Dramatists Committee has added five new members to its board of directors. They are Lawrence Shubert Lawrence Jr., of the Shubert enterprises; M. Abbott Van Nostrand, head of Samuel French; actress Beatrice Straight Cookson and New Dramatists members James Goldman and Jo Coudert.

Milton Weintraub, executive secretary of the Assn. of Theatrical Pressagents & Managers, and Solly Pernick, former president of the N.Y. stagehands' local, have been appointed to the committee's advisory board, on which former members of the board of directors, Virginia Kay Bloomgarden, Paddy Chayefsky, William Inge and Arnold Schulman, will also serve.

Fernandel, Jean Gabin Form Their Own Pic Producing Company

Paris, Feb. 11.

Still evergreen boxoffice film names, oldtimers Fernandel and Jean Gabin have started their own film production company, Gafer. They will produce pix with both of them starred or with either one or with others in these productions. This points to possibly growing thesp and director producing companies along the Yank pattern. Brigitte Bardot always has had a piece of her screen vehicles and Charles Aznavour recently formed his own company.

Gabin and Fernandel will do a co-starring pic later this year. Although Fernandel is noted as a comic and Gabin for his more serious roles, both have done dramatic and funny roles respectively. They played together in two pix before the war, "Paris-Beguin" and "Les Gaites De l'Escardon."

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TV MEAT IN HERO SANDWICH

UATC's New Flexible Flyers

A meeting of the new United Artists Theatre Circuit board of directors, the first to be held since the company's annual meeting last month, last Wednesday (5) elected an exec committee to make "operations of the company more flexible."

Named to the new steering group were board chairman George Skouras, prez Marshall Naify, exec veep Robert Naify, board member John Rowley and exec veep Salah M. Hassenein.

Before the naming of the exec committee, the board formally elected the new UATC slate of officers, including, in addition to those named above, Michael Naify, honorary chairman; A. E. Bollengier, financial veep-treasurer; A. H. Frisch, secretary; Henry Ferber, comptroller-assistant treasurer, and Schuyler Wilson ,assistant secretary.

Europe as 'Purlie Victorious' Bet

But Hammer Doubts U.S. Negro Satire on Segregation Lends Itself to Italian Dubbing

Milton Hammer, coproducer of the racial satire "Purlie Victorious," based on Ossie Davis' Broadway comedy of the same name, will go to Europe the first week in March to see about booking the film abroad. His trip will take about four or five weeks and he'll visit England, France, Holland, Germany and Yugoslavia, with some other stops possible.

Hammer reports that he has gotten much interested response from abroad to the film, although it has never been screened overseas. It did get considerable publicity over its difficulties during a run in New York and its subsequent success in various other cities, including Chicago where it is presently doing nicely.

In addition to the countries on his agenda, the producer reports interest expressed by distribs in Scotland, Wales, Italy, Israel, West Africa and elsewhere. So far the picture has no U.S. distributor nor is there an overseas outlet lined up. In the States, Hammer has been handling the distribution out of his own office. As far as the foreign market is concerned, he is considering selling the pic outright in different countries.

Silly If Dubbed?

Some markets present problems. Italy is one because of the government's requirement that all pix shown in Italy be dubbed. Hammer feels that the picture would be ridiculous if dubbed because of the requirements of the Negro dialect and other aspects of the integrated cast and its comedic and regional values. He has given no thought yet to the Far or Middle East but West Africa has expressed considerable interest. In fact, the office of the Secretariat of the United Nations has requested a screening of the pic for the African delegation in March.

Apparently interest in the U.S. racial situation is very strong abroad and, as a result, interest in "Purlie" has developed. Domestically, the film has been doing all right and the plan is still to bring it back to New York where it didn't fare too well during its world preem engagement. It's figured that if the picture can secure about 500 playdates, it will be out of the woods.

Meanwhile, Hammer has had his taste whetted to make more pix. He is presently considering another project but it isn't likely that it will be in the controversial groove. He says that the "Purlie" bit has been "a very revealing experience" and that, although he has been enjoying fighting the good fight, he isn't particularly keen to go through it again.

Crawley-Roth-Kershner Montreal Feature Film For W. Reade-Sterling

Walter Reade-Sterling, which is putting increasing emphasis on domestic production, launches its newest pic next Monday (17) when "The Luck of Ginger Coffey" starts filming on location in Montreal. Film is being produced by Crawley Films of Canada in association with Roth-Kershner Pro-

(Continued on page 18)

20th Rolls 4 in March

Hollywood, Feb. 11.

Twentieth-Fox will launch its heftiest production schedule in more than three years in March, putting four major features before the cameras.

Concentrated program tees off with "Guns of the Rio Conchos" March 2 as a Stuart Whitman starrer; followed March 9 with "John Goldfarb, Please Come Home," Shirley MacLaine starrer. "Goodbye, Charlie," dualing Tony Curtis and Debbie Reynolds, gets away March 16, and "Sound of Music," with Julie Andrews and Christopher Plummer on 26th.

Jerry Pickman Under Jackter, Columbia Sales

Jerry Pickman, who joined Columbia last May as an exec in the homeoffice ad-pub department under ad-pub v.p. Robert S. Ferguson, has shifted to the same company's sales organization. He's now an exec under Rube Jackter, v.p. in charge of domestic distribution.

Jackter calls it "a major move designed to expand Columbia's sales organization." He cites Col's expanded lineup of independent product along with Pickman's "experience and ability."

Says Jackter: "Pickman will assist me in my general overall managerial duties and responsibilities."

Prior to joining Col, Pickman was head of domestic distribution for Paramount, having moved up from the job of ad-pub director. In between he was an exec with the short-lived Entertainment Corp. of America.

MORE RANK GIVEN ROBERT R. WESTON

Robert R. Weston, ad-pub-exploitation v.p. at Embassy Pictures, has been upped to the newly-created post of v.p.-assistant to Leonard Lightstone, Embassy exec veep.

Weston will continue to helm the company's ad-pub department for the time being, in addition to taking on his new duties as Lightstone's assistant. Re-alignment of the ad-pub echelon will be taking place shortly and then Weston will be freed to concentrate on his new post in which he'll be working with Lightstone on matters involving production, selling, buying and the foreign field.

Commenting on the promotion, Embassy prez Joseph E. Levine said that it was in line with his policy of moving execs up from within. He noted that Embassy is currently embarked on the heaviest production-distribution program in its history and is also embarking on new adventures in tv and legit. All of this calls for strengthening of his "management team," he said, and thus Weston's promotion.

OLD U PIX AS UPDATED PROFIT

By EDDIE KALISH

Television, once regarded as the greatest peril the U.S. motion picture business ever faced, has become one of its biggest sources of revenue. In some companies the big question now is which actually earns more, the theatrical distribution operation or the tv distribution arm. In other companies the revenue from the sale or lease of vault features to tv can mean the difference between fiscal mediocrity and greatness in a given year.

A resounding example of what rentals to video can mean will soon be displayed at Universal Pictures which, at the 3/4 mark of the year was trailing its previous year's earnings by nearly $1,000,000. But now at fiscal year's end, the company is headed for a near-record year, perhaps exceeded only by its 1960 profit of $6,313,357. The catalyst for the change was provided by television.

Like most companies, Universal includes its revenue from its pix on tv in its total earnings. Actually, of the majors, only Metro lists its tv returns separately. What will put U into its near-record orbit will be $8,000,000 coming in from tv deals on pix, most of which went on the books during the fourth quarter.

This tidy $8,000,000 sum comes from two sources, Screen Gems and Seven Arts. The former company has a seven-year lease on U's pre-1948 pix and pays this at the rate of $3,000,000 a year. 1964 will be the last year of that lease. The other $5,000,000 represents the first payment by Seven Arts in its $21,500,000 deal in which it leased U's package of 215 post-'48 pix for five years. In all, U will have gotten $20,000,000 from Screen Gems.

Prospective

Again in 1964 Universal can look foward to the $8,000,000 tv income. After that it will be reduced to just the Seven Arts $5,000,000 for the next couple of years and then it will be on its own, unless another, albeit smaller package is then ready for market. All the same, the $8,000,000 take in 1963 not only snapped the company out of a slower start than the previous year but seems sure to propel it over

(Continued on page 18)

Spit on Stalin, Dead

Moscow, Feb. 11.

Stalin era terrorism of the Russian secret police is depicted in a film currently showing here. "Tishina" (Calm) runs for three hours-plus. Great groups of Soviet citizens without trial and without formality of charge were whisked from their homes and haunts and given the classic Siberian exile, or executed in secret.

Film is, of course, part of the present regime's campaign to cleanse the record by confession. Many of the patrons viewing the film suffered just such injustices or had friends and kin who did.

Liquid Cash Fount of 'Tom Jones' Part of Tale at United Artists-'64 Entitled 'Our Best Half-Year Ever'

Prognosis at United Artists these days is that the first 26 weeks of 1964 could become the best first half the company has ever had, judging from earnings of product already in release and some releases due to go shortly.

Several pictures are seen as contributing to the potentially record period. Most prominent on the list are "Tom Jones" and "Irma La Douce," with other pix such as "It's a Mad, Mad, Mad, Mad World," "From Russia With Love," "McLintock" and "The Pink Panther" also involved..

In the case of "Jones," the prediction at the company these days is that the Tony Richardson pic will do between $8,000,000 to $10,000,000 domestic. It has already amassed a rental in only 18 theatres in 12 locations of over $1,422,108 on a gross in excess of $1,770,000. Later this month it opens in upwards of 94 additional situations around the country. In most of its current bookings, the picture is holding strongly and will continue indefinitely. Overseas, too, it has been doing hefty biz last week having passed its 1,000th performance at London's Pavilion Theatre, a new record for the house where the pic is in its 34th week.

Liquid Cash

Of special interest in this performance, is that UA keeps a very large percentage of the take from "Jones," in that the Richardson-John Osborne Woodfall Productions percentage is fairly small, especially considering what the film has been doing. In its opening dates over 63% of the intake has gone to the distrib itself.

In the case of "Irma," exec v.p. Arnold Picker has already gone on

(Continued on page 30)

Repeat 'Peace' Fest

Los Alamos, Feb. 11.

This New Mexican town where the atomic bomb was born will stage a second International Peace Film Festival. Dates are Aug. 29 to Sept. 2, 1964.

Robert Kunce, local theatre manager, originated the plan last year. It did little first time out but attracted much attention in European film centres and did draw some spotlight on Los Alamos. The natives to date have taken "peace" idea without enthusiasm.

'Iffy' Terms For 'Gone With Wind' For TV (Maybe)

Metro and David O. Selznick have entered a deal under which Selznick, as producer of "Gone With the Wind," is to be paid certain monies if "GWTW" goes on sponsored television. But don't look for this to happen in the early future.

MGM owns the picture for the theatrical market, having long since bought out producer Selznick and his associates in the production. Contract signed the past week simply covers the possible eventuality of a tv exposure.

Film remains as a property which MGM wants to hold on to, for many years to come. It's theatrical reissue every five to seven years invariably has meant several millions of dollars to the film corporation and for this reason there's not a chance of going video. When it does go tv the income will be shared by MGM and Selznick on a 50-50 basis.

Meanwhile, Selznick and MGM have entered other deals calling for the theatrical reissue of numerous Selznick oldie productions by MGM in foreign territories.

FELLERMAN-SIGMAN REP FALCON PRODUCT

Harry Fellerman and Sam Sigman (Apex Films) have acquired distribution rights to Falcon Pictures for the New York, Albany, Buffalo and Philadelphia exchange areas. Titles include "Man Who Couldn't Walk," "Great Armored Car Swindle" and "Nine Miles to Noon."

Apex also has taken on the Mikey Spillane combo of "The Long Wait" and "I, the Jury" and Peter Sellers' "Some Kind of Nut" for N. Y., Albany and Buffalo.

Zinnemann Turns in His Leis to UA

Three Years in Preparation, Now Out of 'Hawaii' Project—UA Put $10-Million Limit on Budget

After more than three years of work on the project, Fred Zinnemann has withdrawn as producer of "Hawaii," the projected Mirisch-United Artists filmization of James Michener's book. "Differences of opinion" are officially given as the reason for the withdrawal.

These "differences" had centered for some time on the budget for the project. Zinnemann had always viewed it a spectacle as big as the Pacific Ocean. The Mirisches had agreed but it remained for United Artists, whose money was at issue, to put a limit of $10,000,000. This reportedly miffed the Mirisches who didn't like UA telling them how much money they could spend. Trade interpretation is that budget dispute led, in turn, to Zinnemann exit.

In withdrawing, Zinnemann expressed sorrow that the differences forced him to leave "Hawaii' and also related his "gratitude" to UA and the Mirisches for their "fair and generous attitude," which doesn't appear was generous enough. Also, Zinnemann had said at one time that he felt there were many films in "Hawaii." Possibly he chose the wrong one.

Decency Legion Lists 'Becket' (A-3); Divided On 'Strangelove' (4)

Legion of Decency has given an A-III (Morally unobjectionable for adults) rating to Paramount's "Becket," and specially recommended it to adult audiences and "under proper direction," says the Roman Catholic reviewing group, "adolescents might also view it with profit."

At the same time, Legion has given an A-IV (morally unobjectionable for adults with reservations") rating to Columbia's "Dr. Strangelove." Many people will see "Strangelove" as "a brilliant satire on the military mind and our defense policy," says LOD. "Other will see it as irreverent and even dangerous buffoonery which is just as sophomoric in its own way as the concept of the defense establishment which it purports to satirize. Reservations are also indicated because the director has endeavored to elicit too many of the laughs from vulgar and erotic references and symbols which are unnecessary to the development of his theme."

In its comment on "Becket," the Legion calls attention to the "magnificent settings" and "beautifully appropriate photography." It adds: "The literate script and sensitive direction, while not concerned with sounding the supernatural depths of Becket's holiness, nevertheless achieve, with great respect and wonder, a mature drama about integrity of conscience."

Ed Hyman Scouts Studios

Edward L. Hyman, v.p. of American Broadcasting-Paramount Theatres, left New York Monday (10) for a two-week visit around all the major studios. He'll be talking to the various production execs and seeing the new product.

The follow-through will be a report from Hyman for all theatremen on the film outlook from each of the distributors and their releasing modus operandi.

Can Sinatra 'Steady Down' to Direct?

'None But the Brave' The Actor's Initial Effort For Warners—Others Due to Follow

Tokyo, Feb. 11.

Frank Sinatra will direct his first feature when "None But the Brave" goes before the cameras in mid-April. Sinatra will also produce under his Artanis Producers banner for Warner release and star in the World War II humanistic drama.

Howard W. Koch, Sinatra's exec producer, was here seeking actors and special effects assistance from Toho for the venture, which may wind up as a co-production with the Japanese filmery.

Koch said that "None But the Brave" has a 10-week shooting schedule to be about equally divided between Hollywood and Maui Island, Hawaii. It will be made in Ultra Panavision color.

Asked if he thought Sinatra could discipline himself to the rigors of directing, Koch told VARIETY, "Let's wait and see. He's got a chance to prove himself as a director. And you can't direct a picture unless you're there to prepare it."

Koch believes that Sinatra can make up in intuitiveness and rapport with the actors what he lacks in directorial experience. "The first time he has to explain a scene to the cast, that'll be the big test," Koch said. "If he makes it, he'll be on his way. And I'm sure he'll make it. I really am."

"None But the Brave" will be the first American war film to give sympathetic treatment to Japanese servicemen, Koch noted. He said the story is told from a Japanese viewpoint, by an Imperial Army officer narrating at he writes in his diary.

Koch also disclosed that at the beginning of the picture, when the Japanese soldiers are speaking among themselves, the dialogue will be delivered in Japanese. Sub-

(Continued on page 8)

Simmons Up, Shaney, Too

Hollywood, Feb. 11.

Norwood L. Simmons succeeds the late John L. Courcier, who died Jan. 6, as Coast general manager of Eastman Kodak's motion picture products sales dept. He steps up from post of manager of engineering service at E-K's Hollywood office.

Vaughn C. Shaney takes over Simmons' previous spot.

YANK-FINANCED FILM READYING IN ISRAEL

Tel Aviv, Feb. 11.

"Rebels Against The Light," the Alexander Ramati film, will roll March 1. Diverse locations include Ramati as Jaffa Beer Sheba, Sodom and th Arab village of Bak's el Garbi's. Ramati wrote screenplay, based on characters from his novel and is also producer and director of this American-financed production depicting an episode from the Arab-Israeli war. It preaches brotherhood.

Diane Baker is due to arrive here on Feb. 22, to join the international cast, including David Opathoshu (previously here for Preminger's "Exodus") Tom Bell ("L-shaped room"), Didi Ramati, wife of the producer-director, Paul Stassino and Theodore Marcuse. Director of photography is Wolfgang Sushitzky ("Small World of Sammy Lee") and production manager is Jeoffry Helmann.

This Israeli "western-with-a-mission" will have a week of rehearsals, starting Feb. 23. Actual shooting is scheduled to last seven weeks. This is the first American production to be filmed here since "Exodus" and would use some Israeli actors and local technical assistance.

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OR SPARKS FROM BRAINS?

Mishap in Par Library After Touters Disperse

They were gagging about the hot sales meetings over the past weekend, when a smoldering fire broke out in the seventh flooor law library at Paramount Pictures, where the meetings were held, late Saturday (8) night. Following day's conclave had to be moved to another room because of the damage.

It's figured that someone probably left a cigar or cigarette burning when the Saturday session broke up. Several law books were destroyed and parts of the carpet. Martin Davis, Par ad-pub v.p., who had been helming the meeting all day, was summoned to the Paramount building late into the night when the situation was discovered.

Field merchandising reps from across the country and Canada were gathered for the marketing and merchandising plans review. Although the sessions concentrated on programs for the coming months, emphasis was also put on the long-range thinking of the company, which has already scheduled product into 1966.

Phone Call Enuf; End Model's Stage Auction of Duds

Grand Forks, N.D., Feb. 11.

Following a telephone conversation between this state's attorney general and the movie showhouse's manager, the Dakota Theatre here discontinued its once-a-week live added "feature" consisting of having a glamorous feminine model shedding her clothes, piece by piece, in strip tease fashion, as each apparel article was auctioned off to the audience.

The attorney general, who made the telephone call, read the North Dakota obscenity laws to the manager and advised the latter to "take heed." Rather than risk arrest and have the matter of whether the laws applied to the "performance" and put the issue up to the court, the theatre manager deemed it advisable to eliminate the auction.

The auctions had the models peeling down to a bikini in full view of the audience throughout. There was no auctioning of the bikini—that remained on.

In return for the advertising that the auctions gave their stores and the merchandise, local merchants donated the items that went up for bids. The models' compensation was the total amount of money yielded by the auctions. So that the stunt entailed no cost for the theatre.

Europe to U. S.

Clancy Bros.
Sandy Lesberg
Lou Levy
Tommy Makem
Bruce McClure
Walter Reade Jr.
Ed Roth
William L. Snyder

N.Y. to L.A.

Edward L. Hyman
Joseph E. Levine
Dale Wasserman

L.A. to N.Y.

Anne Bancroft
Jacques Bar
Emanuel Barling
Edwin Bronner
Michael Brown
Ed Chevie
Will Cowan
Martin Davis
George Englund
Mike J. Frankovich
Sidney Gordon
Lester Gottlieb
Paul Henried
Peter Howard
Laura Kerr
Leonard Levinson
Robert Q. Lewis
Audrey Meadows
Martin Ransohoff
Allen Rivkin
Robert Rossen
Arthur Sake
David Swift
Richard Widmark
Joanne Woodward

U.S. to Europe

Robert L. Joseph
Elsa Lanchester
Arthur Miller
Ingeborg Morath
Ingrid Thulin

New York Sound Track

Douglas Fairbanks Jr. stepped in at the last minute and substituted as "king" of the Junior League's Mardi Gras ball Saturday (8) night after **Fredric March** was hospitalized for a detached retina. Other show biz people on hand for charity do: **Rudy and Eleanor Vallee, George Grizzard, Kier Dullea.**

Joseph E. Levine and Leonard Lightstone back at their Embassy homeoffice desks Friday (7) after a week in Rome huddling with Italo producer **Carlo Ponti** re their upcoming tv series "Hercules" . . . **Rita Hayworth** in Gotham last week, following final work in London on **Samuel Bronston's** "Circus World" . . . New American Library and Embassy in a join promotion for "Contempt," via the publishing of **Alberto Moravia's** "A Ghost at Noon," on which the pic is based.

Panama & Frank are considering making a film version of "Fininan's Rainbow," an unsuccessful attempt at which was once made by another filmmaker . . . Show mag planning a special 22-page section on the film biz for its April isue, with such byliners as **Charlie Chaplin, Darryl F. Zanuck, Federico Fellini** and others . . . **Sidney Lumet** is in the final editing stages of "The Pawnbroker" for **Ely A. Landau** . . . **Hal Wallis'** "Becket" has copped Scholastic magazine's "Bell Ringer Award."

Marlon Brando being paged by UA for **Tony Richardson & John** Osborne's "Charge of the Light Brigade," although Richardson is understood to be partial to the choice of **Albert Finney** for the lead, following his successful portrayal of the title role in "Tom Jones" for the duo's Woodfall Productions . . . Life mag had a celebration luncheon last week to toast its year-end special film double issue and all companies were represented save one—20th-Fox, which didn't get any major space in the issue and apparently "snubbed" the party because of this.

Walter Reade Jr., back from his biz trip to London, Paris and Rome . . . straight news item: IFIDA's board of governors has issued a formal statement praising **Morton Sunshine** for his work as coordinator of the org's third annual dinner-dance here last month . . . It may have been banned in England, but not in Boston: Kanawha's Swedish import, "The Doll," opens today (Wed.) at the Capri theatre, Beansville . . . AIP is planning a dual-theatre, "teenage" world preem for its "Muscle Beach Party" in San Francisco March 25.

Joe Levine seems to be using the N. Y. Times like a tradepaper, so far as "Zulu" is concerned. He addresss his full-page ad to "Dear Mr. Exhibitor" and quotes from various London reviews along with VARIETY's analysis of the boxoffice prospects—strong, by the way. Footnoted in boldface type is this: "Book it now from Embassy."

Columbia execs assert all sorts of records with its release of "Dr. Strangelove," including an historical tally of $95,158 at the Victoria and Baronet combined for the first week . . . **Samuel Bronston** will be represented at the World's Fair with a set of his "Fall of the Roman Empire" production at the Spanish Pavillion . . . **Carl Foreman** to Brussels for the premiere of "The Victors" and then to Paris for confabs with Columbia execs about the general European release of his production.

James R. Velde, UA sales v.p., in Dallas through Friday (14) on the last lap of a week-long series of confabs with salesmen in five cities . . . newspaper caricaturist **Sam Norkin** inked by Embassy to do some special art work for the campaign on "Yesterday, Today and Tomorrow" . . . **Tony Curtis** in Gotham for promo work on behalf of his and Universal's "Wild and Wonderful" and U's "Captain Newman, M.D.," which is next at Radio City Music Hall . . . latest additions to **Jerry Lewis'** "The Patsy" are **Lorraine Crawford, June Smaney** and **Lloyd Thaxton.**

John Wayne back in Hollywood following eight months in Spain and some time in London making **Samuel Bronston's** "Circus World" . . . producer **Julian Blaustein** left New York for London last week on route to the Middle East to scout locations for "Khatoum," an adventure spec he's to make for UA . . . into "Where Love Has Gone" have gone **Cy Prescott, Bud Cores** and **Ralph Grosh** . . . **Paula Prentiss** spotlighted in the current Saturday Evening Post . . . Gotham's Cinema Lodge of B'nai B'rith will sponsor a weekend at Brown's Hotel, upstate New York, April 10-12, with **Eugene Margoluis** serving as chairman and **Howard Schulman** and **Robert Turrell** as cochairmen for the outing.

Dr. Norman Vincent Peale, who's biopic "One Man's Way" has been rated for "adults, mature young people and young people" by the Green Sheet, lauded Hollywood for its "general high level of decency and perspective of true American values" on a recent WOR radio broadcast in which he devoted a large potrion of his talk to the picture biz. He recently began a second promo tour on behalf of the UA release, with 11 new towns skedded.

Billy Wilder has changed the title of his next project from "The Dazzling Hour" to "Kiss Me, Stupid" and inked **Felicia Farr** to a co-starring role and **Cliff Osmond** for featured billing . . . Paramount has set upwards of 400 Easter engagements for its **William Holden-Audrey Hepburn** starrer "Paris When It Sizzles" . . . **Alain Resnais'** "Muriel," which didn't score impressively in its U.S. appearances under the Lopert banner, awarded the British Film Institute's Sutherland Trophy as "most original and imaginative picture of the year (1963)."

Wisconsin preem of Par's "Seven Days in May" Feb. 18 at the Town Theatre, Milwaukee, will launch the 1964 fundraising drive of that city's March of Dimes, the first time in the organization's history that a film has been used as part of a fundraising push . . . **Stanley Kramer's** "It's a Mad (4) World" will have seven additional key city openings this month, bringing the total of present domestic dates for the UA-Cinerama effort to 28 . . . music notes: Columbia Records will release the "Fall of the Roman Empire" **Dimitri Tiomkin** soundtrack LP and Reprise Records will issue **Nelson Riddle's** "Paris When It Sizzles" score.

Robert B. Steuer, Cinema Distributors of America exec v.p., in Gotham huddling with company counsel **Dan Loventhal** re a five-pic deal being developed for CDA product in Greece . . . a new film edition of **Joe Levine's** prize-winning "Two Women" is being published by New American Library, who's Signet first edition written by **Alberto Moravia** was a sellout, in conjunction with continuing national dates on the pic . . . **Hugo Friedhofer** inked to write the score for **Gene & Roger Corman's** "The Dubious Patriots," which UA will release.

Scenes from "Becket" have been put to use in a 30-frame color filmstrip on life in the Middle Ages for classroom use and an educational study guide, containing review material and suggested classroom activities, has also been prepared . . . winners of the four air-conditioned 1964 Lincoln Continentals in four divisions of the U. S. in the sales drive for $10 contribution tickets on behalf of the Will Rogers Hospital and O'Donnell Memorial Research Centre are: Dittrick Enterprises, operators of the Lyric Theatre, Endicott, N. Y.; **Leo M. Mintz,** Cleveland; **Philip Stein,** Dallas, and **Sherrill C. Corwin,** San Francisco.

Indie film producer **Walter Shenson** bought **Max Wilk's** book, "Don't Raise The Bridge," for which the humorist-son of the late WB eastern story editor, **Jake Wilk,** also wrote the screenplay. It's being filmed in London this summer. Wilk also wrote the pilot for a **Cyril Ritchard** vidpix series which **Henry Jaffe** is handling.

Jesse Lasky Jr.'s "Naked in a Cactus Garden," his story of Hollywood which was published as a paperback in London last November,

(Continued on page 30)

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BLOW WHISTLE ON PROMO PIX

National Boxoffice Survey

Biz Still Strong; 'Jones' First, 'Cardinal' Second, 'World' 3d, 'Prize' 4th, 'Charade' 5th

For a pre-holiday session, trade at deluxers in key cities covered by VARIETY is holding nicely. Fresh batch of cold weather, plus rain and snow, is hurting biz in some cities, but the bigger pix are taking this in stride.

New champion at the wickets this week is **"Tom Jones"** (UA) (11th wk), with great showings in nine keys covered by VARIETY. **"The Cardinal"** (Col) (7th wk) is pushing up to a strong second-place, just a step behind "Jones," with engagements in some 15 keys. In some of these, the pic is running ahead of last week.

"Mad World" (UA) (12th wk) is copping third money, just as it did a week ago. **"The Prize"** (MGM) (6th wk), which was No. 1 last round, is winding up fourth. **"Charade"** (U) again is taking fifth position as it did a week ago.

"How West Was Won" (MGM) (59th wk) is climbing up to sixth place. **"The Victors"** (Col) (3d wk) is taking seventh spot, first week it has figured in the weekly ratings.

"Love With Proper Stranger" (Par) (3d wk) is finishing eighth. **"Strait-Jacket"** (Col) (5th wk) is winding up ninth while **"Cleopatra"** (20th) (33d wk) is taking 10th position.

"Soldier in Rain" (AA) (4th wk) will cop 11th place. **"Move Over, Darling"** (20th) (7th wk) rounds out the Top 12. "Billy Liar" (Cont), "Any Number Can Win" (MGM) and "Lord of Flies" (Cont) are the runnerup pix.

"Merlin Jones" (BV), just getting around, looks promising among the newcomers, being fancy in St. Louis and Portland, and good in Toronto. "Dead Ringer" (WB), also shows possibilities, best showings being a lusty one in Washington and a trim take in Boston.

"Man's Favorite Sport" (U) shapes as a future winner, being big in K.C. and Minneapolis and smash in Toronto, Louisville and Denver. "Doctor Strangelove" (Col) has a record in Toronto and continues mighty in two N.Y. theatres on second round.

"Sunday In N.Y." (MGM) is landing a socko total opening week in Boston but is only fairish in Pitt. "The Silence" (Janus), big in L.A., hit records in two N.Y. houses opening week.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases.

(Complete Boxoffice Reports on pages 10-12-16.)

'MUST BE UNION HANDLED'--DGA

Directors Guild of America, based in Hollywood, has declared war on the making of promotional trailers, shorts and documentaries by non-union directors. Reps of the Guild and the producer-director cooperative committee of the Assn. of Motion Picture Producers huddled recently regarding this situation. It was agreed that if any trailer (including tv trailers) is prepared by a producer and such trailer is of a dramatic nature requiring direction, then a Guild director must be employed.

Just what a "dramatic nature" is wasn't spelled out but it is apparantly similiar to that stipulated in provisions of the DGA agreement relating to second units. DGA reserved the right to confer again with the AMPP in 90 days if it is not satisfied with the way the new understanding is administered. In the pact, AMPP made no agreement or undertaking regarding trailers or other pix not repped by the producer, in other words, prepared by outside outfits.

The meeting and agreement came as the result of a complaint by Joseph C. Youngerman, national exec secretary of the DGA, who referred to the situation as "a pressing problem . . . growing progressively worse." The basic problem, as Youngerman saw it, involved short commercials and trailers, some of which expand into what, he said, in effect become complete tv programs up to an hour in length.

Explaining the Guild's position, Youngerman recalled that when the film companies owned their own theatres prior to divorcement non-Guild scenes were inserted into trailers for use in theatres only as "house advertising" and that this practice was not objected to by DGA. In its present expansion, however, Youngerman stated that existing promotional practice called for "immediate correction." He added, "We feel that anything that goes on television is not exempt."

Cites 13 Instances

Youngerman cited 13 examples of alleged non-union directed film material designed to promote films and done with the knowledge and cooperation of the producer. These include:

A filmed show made by Sextant Productions for NBC-TV airing, about the making of Metro-Filmways' "The Americanization of Emily." A mixed union and non-union crew was allegedly used in the filming and a non-Guild director. The 90-minute tv spec "Inside the Movie Kingdom," also filmed by Sextant in association with Life mag, is cited for work on the Paramount lot, lensed outside the DGA agreement. The upcoming

(Continued on page 20)

Two U.S. Films Roll In Mexico; Budgets Top All Native Production

By CHARLES LUCAS

Mexico City, Feb. 11.

American producer Jerry Bressler is here at work on two film productions and the rough guess in these parts is that the costs will be about eight times as much as all Mexican producers will be spending, combined, at the same time.

Bressler first started "Love Has Many Faces," Lana Turner starrer, in Acaculpo, and then began rolling within the last few days "The Major Dundee Story" in Durango. Latter has Charlton Heston and Ava Gardner in the leads, with Sam Packinpah directing.

"Dundee" is budgeted at $4,000,000 via a 12-week shooting schedule around various locations at the Churabusco Studios here.

Bressler will be commuting between the two projects.

Significant factor hereabout is that Bressler is using an abundance of local actor and technical talent and thus is providing a hypo for the Mexican film industry somewhat similar to the way Samuel Bronston provides impact to the picture business economy in Spain.

The two Bressler pictures are for Columbia release.

DEFERS TO 'HISTORY'

UA Calls Off Its 'Custer' For 20th Factual Film

Hollywood, Feb. 11.

United Artists has deferred to 20th-Fox readying a production under the title, "Custer's Fall," and shelved plans for a project tabbed "Custer's Last Stand," prepping for past several years by Levy-Gardner-Laven unit. L-G-L will replace pic with another property not yet decided, according to Robert Blumofe, UA Coast veepee.

Blumofe declared that decision to drop his company's film was based on feeling that it was a purely fictional story whereas the 20th film is factual and documentary.

Chuck Connors was to have starred in the UA entry.

New Zealand Axes 'Yum Yum Tree'

Sydney, Feb. 11.

Show biz toppers in New Zealand and in this territory, too, were stunned at the decision of New Zealand censorship authorities to ban Columbia's "Under the Yum Yum Tree." No official reason was given to the ban. Understood the decision is final. Also understood that Columbia executives will go to a higher authority in the hope of having decision rescinded.

Amazing angle to show biz here is that the stage version of "Tree" was given a greenlight in New Zealand. Pic has been cleared for Aussie and preems at the State, Sydney, next month for Greater Union Theatres.

DEPARTURE FROM WB OF STEVE TRILLING

Hollywood, Feb. 11.

Steve Trilling, assistant to now-prexy Jack L. Warner for past 25 years and with Warner Bros. for 30 years, has resigned from his post as veepee and exec assistant to Warner. In reporting his bow-out, Trilling stated that after careful deliberation he had decided "not to accept renewal" of his contract.

During his early tenure with company Trilling was a booking agent and casting director.

Exec said that for some time he had been "considering plans that will lead me into other fields of motion picture making and now is the time to make that move."

Cinerama Will Headquarter West

Los Angeles, Feb. 11.

Cinerama Inc., currently headquartered in N.Y., will move offices to L.A. within the next four-to-six months. In confirming transference of operations from the east to west coast, Cinerama veepee Ben Thau stated that current plans are for company personnel to locate at the Forum Theatre here, which for past several years has been technical headquarters of company.

Renovations have already started for new offices, with former ballroom of theatre, built in the late '20s, being converted to purpose.

MAD FOR WORD 'WILD' ON SCREEN TITLE

Hollywood, Feb. 11.

They're having a "wild, wild" time over at the Motion Picture Assn. of America's Title Registration Bureau, where a trio of film companies is involved in protests over pix tags using the word "wild."

Involved in the flow of protests made with MPAA are Seven Arts, Columbia Pictures and Jack Warner Jr.'s Obelisk Productions.

It all began when Obelisk registered the title, "Wild Holiday," for an upcoming film. This brought from Seven Arts the complaint the tag conflicted with Seven Arts' registered title. "The Wild Affair," and that company asked Obelisk to drop its title. Warner replied he could see no conflict and declined. Meanwhile, the Seven Arts protest has been filed with MPAA.

Later, Columbia Pictures registered the title, "The Wild Summer" with MPAA, and this brought from Obelisk's Warner a beef that it conflicted with his previously-registered tag, "Wild Holiday."

Columbia rejected Warner's protest on grounds "wild" has been used in many a title, and there is a difference between the words "holiday" and "summer." Obelisk protest stands, and is being taken up by the arbitration machinery of MPAA's Title Registration Bureau.

Obelisk's "Wild Holiday," incidentally, is to be a color musical pitched at teenagers.

Algeria So Far Safe for Yankees' Exchanges; French Theatres Grabbed

There are no indications that the Algerian government, which has recently been seizing theatres in Algeria believed to be principally French-owned, has any idea of seeking control of Yank exchanges in that country, Motion Picture Export Assn. execs in New York say.

MPEA's Paris-based veep Fred Gronich has in recent weeks been touring Morrocco, Algeria and Tunisia on a mission mainly concerned with getting Yank dollars out. All three countries are technically free markets, but because of the exchange shortage, receipts accumulate and from time to time require "some negotiations" to get them headed back to Stateside homeoffices.

WHO WON THE FIGHT?

Censor-Strafed House Changes Management

Dayton, O., Feb. 11.

Far Hills Theatre, only situation in suburban Oakwood, and long harassed by local zealots because of its allegedly obscene film offerings, will be operated by Ralph H. Winkler, a local resident who plans to lease the theatre business from the Sanval Corp., of New York City, headed by Alexander Lenes.

Sanval has been operating the place since December, when it took over the mortgage from the former owners, Ruth and Adolph Herman. Winkler is an Oakland resident and head of a firm publishing the Skywrighter, unofficial weekly paper of the Wright-Patterson Air Force Base nearby.

Sanval will continue as owner of real estate. The theatre is scheduled to shutter after the Jan. 21 performance for three weeks for refurbishing, and will reopen about Feb. 15 under the name of "Cinema South," said Winkler.

Robert Mills, currently manager of the Fairborn Theatre, will become manager. He succeeds Edward M. Eads, who has been manager during the three years the theatre has been the subject of censorship troubles.

Carl Peppercorn Departs Embassy

Carl Peppercorn, v.p.-general sales manager of Embassy Pictures, is leaving the post, probably within the week. Although he wouldn't discuss his further plans in depth, he did say that he has resigned to become involved in the formation of a new company.

Peppercorn has been with Embassy since September, 1962. He came there from Continental where he was sales chief. Before that he spent several years at RKO. No successor has been named to his post at Embassy. More on his future plans will be forthcoming in ensuing weeks, the sales exec said.

Clubs Give Hard Ducats As Attendance Rewards

Kansas City, Feb. 11.

Richard Durwood, v.p. of Durwood Theatres here, is offering a pair of tickets to each of the Durwood hard-ticket shows, namely "Cleopatra" and "Mad, Mad, Mad, Mad World," at the Empire and Capri, respectively, as attendance prizes at local community group meetings.

It's kind of a door prize that makes for community relations plus, for Durwood.

Allied Artists Skips Quarterly

The exec committee of the board of directors of Allied Artists resolved last Wednesday (5) that there will be no declaration of the quarterly divvy on the company's 5½% cumulative convertible stock due March 15, 1964.

The company has been passing its divvies for the past year or so. This move comes following a report of a net loss of nearly $2,000,000 for the fiscal year recently completed. Prospects for the company are seen brightest in many moons, however, as AA has more new product for release in the next few months than it ever had and the company is planning a special sales drive to push the merchandise.

'Roman Empire' Into Todd, Chicago; Run Pledge a 'Fair Lady' Conflict

Chicago, Feb. 11.

Plans for re-lighting the long-dark Palace Theatre in March with Samuel Bronston's "Decline and Fall of the Roman Empire" have gone down the drain as the result of several unresolved issues between Paramount Pictures and Palace owner Arthur Wirtz. "Decline" is now set for the Todd Theatre, but its opening date there is up in the air because of a disagreement between Michael Todd Jr. and United Artists over a closing date for "Tom Jones," currently running hot at the Todd on grind.

The Palace, after initially stating that it had contracted for "Decline," backed off when Paramount insisted on a minimum nine-month engagement. However, Wirtz now has the inside track for "My Fair Lady" for an expected November opening at the Palace and didn't want to chance missing "MFL" because of the extended "Decline" run. Wirtz is also said to have objected to a Paramount clause that there be no advance sales for "MFL" at the Palace boxoffice during the "Decline" run.

An associate of Wirtz said that he was eager for "Decline," but that to him a nine-month run was "wishful thinking" and the ban on "MFL" ticket sales was "unfair and without precedent."

Todd bought "Decline" with a roadshow preem date dependant upon the departure of "Tom Jones." United Artists, apparently impressed by the overwhelming success of 20th's firstrun "showcase" of "Move Over Darling," would like to have "Tom Jones" in 12 preferred nabe and outlying theatres in April when the Academy Awards are dispensed. It's United Artists' thinking that an Oscar-decorated "Tom Jones" can pick up the towering tallies registered in the 12 houses that day-dated "Darling." Todd maintains that the picture has been doing great at the Todd Theatre, that the Oscar-hypo will send the grosses soaring and that "Tom Jones" will still have enough steam for the nabes at a later time.

The Brass Bottle
(COLOR)

Diverting and skillfully executed modern dress variation of Aladdinesque Arabian Nights opera. Joke wears thin in spots, but on whole an amusing item with b.o. potential.

Hollywood, Feb. 7.

Universal release of Robert Arthur production. Stars Tony Randall, Burl Ives; features Barbara Eden, Kamala Devi, Edward Andrews. Directed by Harry Keller. Screenplay, Oscar Brodney, based on novel by F. Anstey; camera (Eastman), Clifford Stine; editor, Ted J. Kent; music, Bernard Green; assistant director, Joseph Kenny. Reviewed at Hollywood Paramount Theatre, Feb. 7, '64. Running time, 89 MINS.

Harold Ventimore	Tony Randall
Fakrash	Burl Ives
Sylvia	Barbara Eden
Tezra	Kamala Devi
Professor Kenton	Edward Andrews
Seymour Jenks	Richard Erdman
Hazel Jenks	Kathie Browne
Martha Kenton	Ann Doran
William Beevor	Philip Ober
Samuel Wackerbath	Parley Baer
Senator Grindle	Howard Smith
Belly Dancer	Lulu Porter
Dr. Travisley	Alex Gerry
Eddie	Herb Vigran
Joe	Alan Dexter
Lawyer Jennings	Robert Lieb
Seneschal	Jan Arvan
Mrs. McGruder	Nora Marlowe
Miss Gidden	Aline Towne

Universal has an engaging item for easygoing audiences in "The Brass Bottle," a kind of contemporary takeoff on the traditional lamp-and-genie opera. Although the Robert Arthur production has occasional flaws that are apt to be detected by the more discerning, thus limiting to some extent its enticement of choosier filmgoers, there are enough entertainment rewards in it to insure a satisfactory boxoffice future. The appealing performance of its stars, generally resourceful direction of Harry Keller and slick display of cinemagic savvy by Arthur's technical staff combine to keep the story sufficiently diverting and the production desirably glossy.

Oscar Brodney's screenplay, based on a novel by F. Anstey, is on the whole serviceable and on occasion downright hilarious. Beneath the surface of this simple story of a young architect whose life is complicated by the sudden advent of a benevolent but disoriented genie lurks an almost imperceptible spoof of the foibles of modern society. Some of this takes the form of sight gags, such as a truly choice one in which the genie is seen descending out of thin air and into his master's automobile via the Let-Hertz-Put-You-In-The-Driver's-Seat technique. But alongside these delectable passages are others of a rather heavyhanded nature, such as a sultanesque dinner party sequence of distinctly excessive proportions that eventually smothers the comic quotient of the simple, original idea. The joke wears thin.

Tony Randall, as skillful and engaging a light comic actor as there is around today, is perfect as the befuddled architect. It's a good character, a man without greed and with whom an audience will be only too happy to relate. The character also provides the moral of the story "what we attain too easily we esteem too lightly—and it has little value." Burl Ives makes an excellent genie. The film's best running gag is his anachronistic impulse to destroy all of Randall's enemies, with the latter continually having to persuade him that such methods are obsolete in the 20th century.

Barbara Eden is decorative and sincere as Randall's romantic interest. Edward Andrews is a comedy stickout as her unimpressed father, whose dislike of Randall backfires when genie Ives transforms him into a mule. The mule does some fine acting, too. There are also Kamala Devi and Lulu Porter who chip in sexy efforts. Richard Erdman and Ann Doran score in prominent characterizations, and useful support is contributed by Philip Ober, Parley Baer, Howard Smith, Alex Gerry, Herb Vigran and Kathie Browne, among others.

It's a field day for art directors Alexander Golitzen and Henry Bumstead, set decorator Oliver Emert and special photographic effects man Roswell Hoffman and, save for one or two slight irregularities in the latter department, they all come through with flying colors. Ted J. Kent's editing is a valuable assist in bringing off the visual trickery, and there are additional stalwart contributions from cameraman Clifford Stine, composer Bernard Green, choreographer Hal Belfer and sound men Waldon O. Watson and Frank H. Wilkinson. *Tube.*

Father Came Too
(BRTISH-COLOR)

Indefatigable assembly of every "do-it-yourself" home building gag in the book; fun for slapstick addicts.

London, Feb. 11.

Rank release of a Julian Wintle-Leslie Parkyn production. Stars James Robertson Justice, Sally Smith, Leslie Phillips, Stanley Baxter; features Ronnie Barker, James Villiers, Timothy Bateson, Raymond Huntley, Vanda Hudson, Cardew Robinson, Barbara Roscoe, Sydney Bromley, Geoffrey Dunn; guest stars, Fred Emney, Eric Barker, Peter Jones, Hugh Lloyd, Terry Scott; Kenneth Cope. Directed by Peter Graham Scott. Screenplay, Jack Davies, Henry Blight; camera, Reg Wyer; music, Norie Paramor; editor, Tom Priestley. Reviewed at New Victoria, London. Running time, 93 MINS.

Sir Beverley Grant	James Robertson Justice
Roddy Chipfield	Leslie Phillips
Dexter Munro	Stanley Baxter
Juliet Munro	Sally Smith
Josh	Ronnie Barker
Benzil Bulstrode	James Villiers
Mr. Wedgewood	Raymond Huntley
Mr. Trumper	Geoffrey Dunn
Mrs. Trumper	Anita Sharp Bolster
Lana	Barbara Roscoe
Fire Officer	Cardew Robinson
Nell Gwynne	Vanda Hudson
Mr. Gallagher	Eric Barker
Sir Francis Drake	Fred Emney
Ron	Kenneth Cope
Charles II	Peter Jones
Executioner	Terry Scott
Mary, Queen of Scots	Hugh Lloyd

This is the type of frenetic comedy where the actors are less in need of talent than of stamina. The constant aim is a string of belly laughs aimed at the less mature filmgoer. Director Peter Graham Scott plus Jack Davies and Henry Blyth, the scriptwriters, have jettisoned wit in favor of broader appeal. The result is exhausting, but will amuse the easygoing. Useful programmer of a familiar type.

Flimsy storyline spotlights a couple of newlyweds, anxious to break away from her domineering pappy, by getting their own house. The gullible groom is slicktalked by an estate agent into buying "a desirable property," which turns out to need so much conversion that it would need half the loot from Fort Knox to finance it. So the gullible pair, with the interference of father and the dubious aid of the local builder and handiwork firm, set out on a disastrous "Do It Yourself" jig which provides a compendium of every known gag about paperhanging, whitewash, blown fuses, crashing rooftops, woodworm, moving in the bath, lazy workmen, stupid yokels, arguments about decoration, and so on. It culminates in the house catching fire and the one-horse local fire brigade disastrously ruining a local pageant.

For audiences with an insatiable appetite for this type of frolic, the scriptwriters and director have done a breezy job, assisted by a competent cast which provide some good telegraphed laughs and dutifully gloss over the frail passages. James Robertson Justice, as the irascible actor-manager, bumbles through his role in his usual formidable fashion. Stanley Baxter and Sally Smith arae a likeable pair as the "babes in the domestic wood." Playing the glib estate agent who has a yen to become a famous actor-playwright is Leslie Phillips. He has played this type of part often; hence, he's excellent.

Useful spots in lesser roles come from guest star Eric Barker, as a fussy bankmanager; James Villiers playing a suave upperstrata interior decorator; Barbara Roscoe, Raymond Huntley, Geoffrey Dunn, Sidney Bromley, Timothy Bateson and Cardew Robinson. As the character in charge of the local fire brigade who plays havoc with the local pageant Robinson is excellent.

A jaunty score by Norrie Paramor, sound color lensing by Reg Wyer and a creditable job by Tom Priestley, whose task as editor is not so much to edit as to decide which gags are expendable, all contribute to this film. *Rich.*

Syd For Tana River
(South of Tana River)
(DANISH—COLOR)

Copenhagen, Feb. 4.

Asa release of Henning Karmark production. Directed by Bent Christensen, Sven Methling. Original story and screenplay by Finn Holten Hansen; camera, Erik Jensen, Henrik Fog-Moller; music, Bent Fabricius-Bjerre. At Kino-Palaeet, Copenhagen. Running time, 95 MINS.

Axelson	Paul Reichhardt
Schmidt	William Rosenberg
Derek	Axel Strobyby
Dupont	Bent Christensen
Eva	Charlotte Ernst
Hitching	Terry Mathews
The game warden	Ronald Burgess
Native boy	Toto

This may reach the foreign market so eagerly sought by Danish film producers but only as a rather flat A production. The film, in other words, can boast no national identity except for the semi-Danish names of the leading characters. Is the Axelson, instead of the Danish Axelsen, supposed to make things easier on the international ear?

For the international eye, there is a lot of nicely photographed African landscape and some rather obviously faked animal lensing. For the very tolerant international mind, there is the story about a young Danish girl's father who has in many ways gone astray in the bush. The hero is a big game warden (Axel Stroyby) who catches his own very frail game (Charlotte Ernst). The father (Paul Reichhardt) winds up a sort of a hero, but for justice's sake, a dead one.

Bent Christensen, who has acknowledged cinematic talent, was brought along as director for no reason that meets the eye. But he plays and directs himself in a marvelously funny role as a villain who likes drink and meets his fate by whisky in a chillingly funny way. Music is by Bent Fabricius-Bjarre alias the Bent Fabric of "Alley Cat" record fame. That and Christensen's drunkard are truly international. *Kell.*

La Visita
(The Visit)
(ITALIAN)

Rome, Feb. 4.

Dear-20th-Fox release of a Zebra Film (Moris Ergas) production. Features Sandra Milo, Francois Perier, Mario Adorf, Angela Minervini, Gastone Moschin, Didi Perego. Directed by Antonio Pietrangeli. Story and screenplay, Pietrangeli, Scola, Maccari; camera, Armando Nannuzzi; editor, Eraldo da Roma; music, Armando Trovajoli. At Corso Cinema, Rome. Running time, 115 MINS.

Pina	Sandra Milo
Adolfo	Francois Perier
Cucaracha	Mario Adorf
Chiaretta	Angela Minervini
Renato	Gastone Moschin
Nella	Didi Perego

One of the best entries in a busy local season, "The Visit" (not to be confused with the recent Anthony Quinn-Ingrid Bergman starrer, which originally held the same title) is a well-made, often penetrating study of two people sizing up one another with a view to eventual marriage. Ironically, it might do better abroad than in its home territory, though basically an arty entry.

Story concerns meeting, in a small Po Valley town, of man who answered a lonely hearts column plea and the woman who placed item. Over a brief weekend away from work, they have ample time to catch one another's defects, flash back to previous life and loves, and make up their minds as to whether the negative elements can be outweighed by the downbeat prospects of the alternative a future on their lonesome.

The mutual scrutiny is often bitter and almost cruel, and characters unfold to display their respectively least attractive foibles. Solution is left open, but there's considerable doubt at the fadeout that the man ever will be back, despite his repeated assurances. Antonio Pietrangeli has directed ably, holding down what could have been out-and-out farce and caricature to human limits.

Sandra Milo's limning of the woman in question is one of the best Italo performances of the year, neatly following up her role in Federico Fellini's "8½." She gets a strong assist from makeup and costuming—close to grotesque but not overdoing it—(devised by Piero Gherardi) who did the same stint on "8½".

Francois Perier plays his role well, though at times his Gallic origin and training show through too patently in his playing of the potential suitor. Mario Adorf makes the most of his part as the village idiot while Gastone Moschin is competent as usual as the woman's onetime lover. Didi Perego has a good bit. Angela Minervini is properly pert and a tempting distraction for the village visitor.

Technical credits are excellent, from Armando Nannuzzi's expert lensing to Armando Trovajoli's topical and apt scoring. *Hawk.*

Leon-McQuaid Drive-In Tooled for 70-Millimeter

Dallas, Feb. 11.

Town and Country Drive-In in suburban Garland will open this spring. With a 1,000-car capacity, drive-in is first in the southwest equipped for showing 70m films, also.

C. D. Leon and James McQuaid, of Leon Theatres, will operate. They have three other ozoners in the Dallas area.

Francoise ou La Vie Conjugale
(Francoise Or Conjugal Life)
and
Jean-Marc ou La Vie Conjugale
(Jean-Marc Or Conjugal Life)
(FRENCH-FRANSCOPE)

Paris, Feb. 11.

Prodis release of Films Borderie-Terra Films-Joly Film production. Stars Marie-Jose Nat, Jacques Charrier; features Georges Riviere, Gianni Esposito, Macha Meryl, Michele Girardon. Directed by Andre Cayatte. Screenplay, Cayatte, Louis Sapin, Maurice Auberge; camera, Roger Fellous; editor, Paul Cayatte. At Ambassade-Gaumont and Mercury, Paris. Running time, 115 MINS. each.

Francoise	Marie-Jose Nat
Jean-Marc	Jacques Charrier
Roger	Michel Subor
Olivier	Gianni Esposito
Lawyer	Michele Girardon
Boss	Georges Riviere
Mother	Jacqueline Porel

Two films have been made for somewhat more than the price of one on the same subject, the breakup of a young married couple. In the first, the viewpoint of wife is given while in the second the husband's view is outlined. Fairly surface exposition in both labels it's more a gimmick production than any unique film advance.

Both pix deal with the same two young students, Jean-Marc and Francoise, who have an affair, marry when she is pregnant and finally break up when both want different things with petty suspicions hastening the dissolution. In "Jean-Marc" (told by the husband), the wife is a headstrong, climbing, selfish type while the husband is more noble and trusting. In "Francoise" she sacrifices herself quietly for her husband but is finally driven to extramarital affairs by his failure to comprehend.

Problems of adjustment, female freedom and conflicting outlooks are sifted through in these two pix but mainly in a rather cursory manner. In trying to line up pros and cons on both sides for the couple, the film remains somewhat cold in observation and unfoldment. Events are sometimes dragged in to create some point or allow for a needed misunderstanding rather than springing from the characters or more naturally from the narrative.

"Jean-Marc" is the flimsier of the two since the husband is the more dull character. "Francoise" has a bit more form but also skirts melodrama rather than drama. Some points about the behavior of the wife in the husband's pic are naturally unclear as are the vice-versa aspects in the wife's version.

If seeing both versions straightens out why each did what at a certain time, it is only on fairly superficial points. So both pix emerge fairly okay little situation dramas with neither offering much for the foreign market.

And it does not seem very likely that seeing one would necessarily bring on the desire to see the other. Since they are not sequels, making one package of both fairly long (115 minutes each) pix would only emphasize the fairly lacklustre characters and synthetic treatment.

Films are both glossy. Marie-Jose Nat has a genuine charm and presence as the either two-faced or self-effacing wife. Jacques Charrier is somewhat stolid in both pix and is hard put to engender the noble aspirations of working with delinquents in one or the feeble, mediocre aspects of his character in the other.

Director Andre Cayatte, an ex-lawyer, really has drawn up two briefs rather than penetrating looks at the difficulties of human communications and the problems of a couple. As briefs they are somewhat cold and didactic. And he has also compounded a filmic felony by producing a largescale soap opera.

If the two pix could not stand on their own for foreign spots, the local gimmick of opening both at nearby houses could help give them some interest. But it is doubtful that they would display the draw and interest to have same audiences wanting both. If the aim was to draw men to the man's version and women to the woman's, or vice-versa, both pix have more than a distaff sheen. *Mosk.*

'Italian Style' Protest

Hollywood, Feb. 11.

Joe Levine's Embassy Pictures has protested registration of title "Murder—Italian Style."

Embassy distributes the Italian import, "Divorce—Italian Style."

La Bonne Soupe
(The Good Soup)
(FRENCH—FRANSCOPE)

Paris, Feb. 11.

20th-Fox release of Belstar-Dear Film-Andre Hakim production. Stars Marie Bell, Annie Girardot; features Claude Dauphin, Jean-Claude Brialy, Raymond Pellegrin, Sacha Distel, Christian Marquand, Felix Marten, Franchot Tone. Written and directed by Robert Thomas from play by Felecien Marceau. Camera, Roger Hubert; editor, Henri Taverna. At Marignan, Paris. Running time, 100 MINS.

Old Marie-Paule	Marie Bell
Young Marie-Bell	Annie Girardot
Croupier	Claude Dauphin
Jacquot	Jean-Claude Brialy
Armand	Raymond Pellegrin
Odilon	Felix Marten
Millionaire	Franchot Tone
Lucien	Christian Marquand
Boss	Bernard Blier
Brother	Daniel Gelin

Insouciant pic is reminiscent of pre-war French pix via an aging person telling a tale of the trials and tribulations in his climb through society to the top or slide to the bottom. It tries for irony, charm and wit to gloss over the essential slim theme. This one is intermittently clever but without the drive needed.

However, an engaging group of actors give it more style than the flat direction can manage. Hence, this has a certain footloose, gentle immorality. It deals wth a girl who goes from being seduced by a clothing salesman, to becoming a joy girl. Then she really falls in love with him, only to lose him. She becomes a kept woman and then finally marries for money to lose all when she is caught making love to her son-in-law.

All this is told to a croupier one night by an aging woman (Marie Bell). She plays it with theatrical flourish that is acceptable while Annie Girardot gives an edge and glitter to her guileful but still sympathetic character of the young one.

Men are played by adroit actors with Claude Dauphin standout as the infatuated listener as is Bernard Blier as her bumptious lover who keeps her in style. It is technically acceptable. Adapted from a play that was a hit here and flopped in the U.S., this looks in for okay returns at home with some foreign chances on its theme and fairly entertaining progression. It skirts vulgarity but manages to avoid it via the spirited playing. Scenes of her days as a prostie are reminiscent of "Irma La Douce" with the ability to keep it fairly risible rather than scabrous. *Mosk.*

Sedotta E Abbandonata
(Seduced and Abandoned)
(ITALO-FRENCH)

Rome, Feb. 4.

Paramount release of Lux-Ultra-Video (Rome)-Lux-C.C.F. (Paris) coproduction by Franco Cristaldi. Features Stefania Sandrelli, Saro Urzi, Lando Buzzanca, Leopoldo Trieste, Aldo Puglisi, Umberto Spadaro, Rocco D'Assunta, Lola Braccini, and with Paola Biggio, Lina La Galla, Gustavo D'Arpe, Vicenzo Licata. Directed by Pietro Germi. Screenplay, Pietro Germi, Luciano Vincenzoni, Age, Scarpelli, from story by Germi and Vincenzoni; camera, Ajace Parolin; music, Carlo Rustichelli; editor, Roberto Cinquini. At Fiamma, Rome. Running time, 118 MINS.

Agnese	Stefania Sandrelli
Vincenzo	Saro Urzi
Antonio	Lando Buzzanca
Rizieri	Leopoldo Trieste
Peppino	Aldo Puglisi
Ascalone	Umberto Spadaro
Orlando	Rocco D'Assunta
Amalia	Lola Braccini
Matilde	Paola Biggio
Potenza	Oreste Palella
Francesca	Lina La Galla
Ciarpetta	Gustavo D'Arpe
Profumo	Vincenzo Licata

Pietro Germi has followed up his successful "Divorce, Italian Style" with another grotesque comedy in a similar vein. It is to his credit that he brings this off. Mainly because it lacks the once-in-a-lifetime performance by Marcello Mastroianni which gave "Divorce" its clincher, "Seduced" doesn't look headed for exactly the same top figures. But an adroit sell could put it in the big leagues nevertheless.

Germi once again zeroes in on Sicilian manners and mores and, more specifically on a vintage Italo law which, as a line in film says, is known to every Sicilian schoolboy. Said law automatically frees a man guilty of forcible seduction and abduction just as long as he marries the girl in question. Once again, too, the director's principal barbs in a pointed picture are against the Southern Italians' exasperated concept of honor, to attain which any solution, cruel or primitive though it may be, is valid.

Here too, Germi and his fellow writers have couched their message in a rousingly risible script which, though it at times overelaborates a point, and is ultimately not as hilarious as "Divorce" makes its strong points while amusing the patron. Briefly, Agnese is seduced by Peppino, her

(Continued on page 30)

An Organization in Growth

THE LANDAU COMPANY · TIME & LIFE BUILDING · NEW YORK, N.Y. 10020

Moanings of Those in Pain: 'Showcase' May Reach Justice Dept.; Theatres Seek Co-op Ad Rate

Side effects of the "premiere showcase" development, which has now spread to include all major distribs in Gotham as well as most chains and indies, are starting to show themselves. Already reported (VARIETY, Feb. 4) is the fear of severe harm to "second" features. Separately, theatreowners and distribs are trying to find new formulas for newspaper advertising in an attempt to get adjusted rates for "showcase" ads.

Another development is that "showcase" has stirred certain New York indies to think again of the Dept. of Justice. It's believed that there are being planned presently several complaints as to terms and clearances involved in such multiple runs. The old cry of "conspiracy" may carry to Washington, especially in the light of ties between some distribs and circuits for "showcase" runs. (Separate story).

The newspaper ad situation stems from the feeling that a different rate card should be established for "showcase" ads because of the format of such layouts. Normally, theatres and papers have contracts with certain rates established for guaranteed lineage. With "showcase," however, several theatres and chains appear in one ad and the papers have been charging the lineage of each appearance against the house or chain's pact, by percentage.

What is being sought is some kind of package rate for "showcase" ads, which are paid for on a coop basis by the particular distrib involved and the theatres. The feeling on the theatrical side is that "showcase" means more ad lineage for the papers and would mean even more if some new formula could be worked out. The papers, on the other hand, aren't particularly anxious to adjust rates and are especially wary that "showcase" may be just a passing fancy.

United Artists, which began the "showcase" idea over a year and-a-half ago, not too long ago did manage to develop a new formula for its "showcase" ads with the theatres involved and the papers. It was a tricky business, however, and not easily arrived at. The result has been beneficial to all, it is estimated, and the feeling is that company-theatre-newspaper ad arrangements as they now stand would be enhanced by the development of some new formula for all. Not only would it mean more ad lineage for the papers, it's claimed, but it would give theatres and distribs a better chance to display themselves before the public.

Outlying theatres were involved in an earlier "showcase" dispute with International Alliance of Theatrical Stage Employees projectionists Local 306 which sought and got, in most cases, increased scales and/or boothmen provisions for "showcase" runs.

We Were Comfy Before Distribs Went Showcase, Complaint of N.Y. Assn.

In the first overt action by theatremen in opposition to the mushrooming of "showcase" through New York City exhibition, Independent Theatre Owners Assn., a Gotham exhib organization of vague size, has met and resolved to bring their beefs to the U.S. Justice Dept. on the grounds that "showcase" is "harmful and destructive" in its effect on indie exhibition.

ITOA, at a membership meeting last week, determined to engage special counsel to look into the legal aspects of "showcase" and to forward such info to appropriate government agencies and private parties. It was further resolved to take whatever other action was necessary to remedy what it termed "a deteriorating situation which can cause irreparable damage to independent theatre owners."

ITOA charges that the "showcase" situation in Gotham is more damaging than the conditions which prompted the industry's divorcement action some years ago. It is claimed that "showcase" is destroying established patterns of clearance and runs and depriving indie exhibs of runs and clearances previously enjoyed, with the added allegation that the situation will ultimately result in longer runs and fewer theatres getting preferred distribution consideration.

It is further charged by ITOA that the "showcase" plans now in effect will destroy subsequent run theatres and houses previously enjoying preferred runs before "showcase" allegedly deprived them of such runs. Indies claim that the present "showcase" operations favor the circuits and larger chains with greater buying power "to the detriment and exclusion" of the indies.

ITOA goes on to aver that there are no accepted rules for selection of "showcase" theatres and that the manner of such selection by distribs is "arbitrary, unfair, discriminatory and illegal." Further, "showcase" runs have resulted in "unconscionable film rentals," ITOA said, and the bidding and blind buying procedures employed by distributors in connection with "showcase" are also "unfair, arbitrary etc."

This is not an unexpected action. Many indies have for some time been understood to be smarting from the growth of "showcase," it first having affected them in relations with distribs and then the projectionists local of the International Alliance of Theatrical Stage Employees, which sought and got increases. It has been claimed for some time that an imbalance in runs and clearances has taken place with the coming of "showcase" but this action by ITOA is the first overt action to look into the matter.

Copies of the resolution and charges, herein reported, are being forwarded to sales managers of all film companies, circuit execs and the Department of Justice.

Playing 'Charade' Under Showcase Rules Totals Up Nice for Universal

Universal Pictures has been piling up some hefty "showcase" business with "Charade," grosses which are helped considerably by the fact that U's "showcase" plan includes some of its original "perimeter plan" multiple run thinking. The addition of "perimeter" to the new "showcase" scheme contributed around $220,000 to "Charade's" hefty $638,879 first "showcase" week.

What the combining of the plans actually means is that U had the Stanley Donen pic in 48 instead of 24 theatres. Although the "showcase" houses were more than double the gross on the "perimeter" situations, the addition of the latter group gave a much wider grossing range. The "showcase" houses recorded a gross of $418,879 the first week.

Universal will be using this extended "showcase" scheme with most of the pix it distributes this way. Likely candidates include "Man's Favorite Sport?", "Captain Newman, M.D.," which opens at Radio Music Hall after the current attraction, and "Dark Purpose," now on "showcase." The addition of "perimeter" houses adds cities in New Jersey, Suffolk County and elsewhere not included in the "showcase" plan which basically involves RKO, Skouras and several other smaller circuits.

Actually, Universal has been using the "perimeter" idea for some time, even longer than United Artists had been using its "showcase" idea. It was only recently that U decided to incorporate a "showcase" with its original thinking. The results have been very succesful with "Charade," the first pic the company tried the plan on.

Sinatra

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titles will be added for non-Japanese markets. There is a possibility that the services of a Japanese director will be enlisted for these sequences.

"None But the Brave," an original screenplay by John Twist and Katsuya Susaki, takes place on an uncharted island in the Solomons near Bougainville in 1943. The only inhabitants are the remains of a Japanese battalion, about 15 men isolated from their main force. Low in morale, they feel the war is passing them by. Their primary concern is of survival and returning home.

"None But the Brave" will be the first of a new three-picture production deal Sinatra has with Warner Bros., where he is an exec v.p. to prez Jack Warner.

Next up for Sinatra, Koch revealed, will probably be a comedy drama set in San Francisco. It's now being scripted. Sinatra would produce and direct, but not appear in this one.

Koch, who has been Sinatra's executive producer since the erstwhile swoon singer went on a do-it-himself kick, cited that none of their pictures have gone over budget. This means seven films made at a total cost of $22,000,000 over three-and-a-half years.

The most commercially successful of these have been "Sergeants 3," "Come Blow Your Horn" and "Ocean's Eleven," Koch said. "Manchurian Candidate" was a noble b.o. loser and a rocket-ship story called "X-15" broke even. Koch is also hoping for break-even returns from "Four for Texas," which cost $4,820,000.

RKO's Three Paths to 'Showcase'?

Sotto voce reports have it that RKO Theatres is seeking to set up three "showcase" networks of theatres in the New York area in a move to accommodate all the various distributors who have now committed themselves, more or less, to this type of multiple first-run marketing.

The quiet voices also relate that Loew's Theatres is not going along with the idea, as of now.

It's said that RKO wants to play hand in hand with Loew's and various independent theatres in setting up the three new "circuits." This outfit for the most part is acknowledging the distribs' alleged validity in their argument that more money should be coming from the N.Y. market.

Loew's is going along with "showcase," but not in bold strokes, so far limiting its participation to only a few pictures.

The RKO thought reportedly is that about 15 to 20 theatres should be selected for each of the three "networks" to go "showcase," but with no injunction against any indie house from joining. Naturally, there's awareness of the antitrust laws.

Columbia Engineers 'The Victors' Into Sub-Run Showcase Pattern

Columbia, last of the holdouts, is going "showcase" in the New York area. This means that all principal distributors are now committed to the same kind of exhibition approach.

Col's "The Victors," which has been playing firstrun, will open March 4 in 18 theatres, operated by Loew's, Century, Fabian, Brandt, Lightstone and Cinema Circuit.

Promotional meeting has been called by Col for this week with reps of all participating theatres to attend. Idea is to map a campaign to mesh with the "showcase" presentation at each specific house.

Col. v.p. Rube Jackter states he acknowledges the importance of the big towntown firstruns but he also wants to give exhibitor and distributor the benefits of getting product to theatres more quickly, faster playoffs, and getting the most impact out of a concentrated advertising, publicity and exploitation campaign."

Among the theatres in the Col lineup are Loew's Orpheum and 83rd Street in Manhattan, the Kings in Brooklyn, the Valencia, Jamaica and Triboro and the New Rochelle and White Plains.

Meanwhile, some of the film trade devil's advocates are asking about the true meaning of "showcase." Or, to put it another way, how does it differ from a multiple run in the traditional sense.

United Artists, as the innovator, set what was supposed to be the pattern by making pictures available on a firstrun basis in the neighborhoods and suburbia. Now, though, certain film companies open firstrun as always and then go multiple subrun and give this billing as "showcase."

They get an increase in admission price and the public gets an aura of something special.

The v.p. of one major company said "to the laymen a 'showcase' should mean seeing a picture on a firstrun. Now it has taken on the form of a banner line without meaning."

There is, of course, a difference from the traditional playoff. Under the old modus operandi, a picture would play firstrun, then first borough in N.Y., and then second and third and so on runs throughout the city. Now, under the heading of "showcase," there simply are more second runs as the distribs indiscriminately use the term "showcase."

Show-A-Rama Exposing Fresh Footage for '64 Preview by Theatres

Kansas City, Feb. 11.

Footage from upcoming films, some of it so new that it will be seen in the form of rushes fresh from Hollywood cameras, will be viewed and discussed at the seventh annual Show-A-Rama convention March 3-5 at the Hotel Continental in Kansas City.

"Our intention is to pinpoint for exhibitors some of the winners they will be able to choose during the spring and early summer," said Richard Orear, president of Commonwealth Theatres and general cochairman of the event. Orear added that the "pick of the new trailers and production reels," also have been corraled for the occasion.

Four top showmen (who are to be given special awards at the convention) and the films they will discuss on Wednesday morning, March 4, are: Eddie Forester, ad-pub director for Frontier Theatres, Dallas — "Pink Panther" (UA); Jesse L. Marlowe, Tennessee Theatre manager, Nashville—"A Distant Trumpet" (WB); Don Rist, Senate Theatre manager, Springfield, Ill. — "Viva Las Vegas" (MGM); and Carl Hoffman, Omaha Theatre manager, Omaha, Nebr.— "Captain Newman, M.D." (U).

To carry out the "Lucky Seven" theme of the meet, a carnival wheel will be spun to select the order of presentation of rushes from the major film companies.

Roy Hill, ad-pub director of Fox Midwest Theatres, will preside.

That afternoon seven showmen will deal with specific creative promotions which produced extra tickets sales. They are: Jack Frazee, Gloria Theatre manager, Urbana, Ohio—"Special Revenue Producing Shows"; William Hastings, RKO Orpheum Theatre manager, Denver — "Quigley Award Winner"; Ed Kidwell, city manager Fronter Theatres, Roswell, N.M. — "Scholastic Achievement Shows"; Burke Prewitt, Varia Drive-In manager, Jackson, Miss. — "Flat Combinations"; Oscar Brotman, president Robar Amusements, Chicago — "Drive-In Gimmicks"; Harold Wyatt, southern Calif. district manager for National General Corp. — "Tapping the Lost Audience"; and Al Goddard, Community Theatre manager, Kingston, N.Y. — "Advertising and Exploitation Ideas."

Leading the afternoon session will be Douglas J. Lightner, general manager of Commonwealth Theatres. Session's theme: "It's No Gamble, It's a Natural."

A Palm for 'Tom Jones'; Press Associates Names 'Naples' Best Lingual

"Tom Jones" has been named best English language pic of 1963 and "Four Days of Naples" best foreign language pic by All American Press Associates, org comprised of 31 foreign and domestic periodicals.

Also cited are: Albert Finney, best actor, "Jones"; Leslie Caron, actress, "L-Shaped Room"; Lou Antonio, supporting actor, "America, America"; Patricia Neal, supporting actress, "Hud"; Ralph Nelson, director of English language film, "Lilies of The Field"; Federico Fellini, director of foreign language film, "8½"; "Call Me Irresponsible," song, "Papa's Delicate Condition"; Sam Groom, newcomer actor, "Act One"; Linda Marsh, newcomer actress, "America, America"; Plaza Theatre (N.Y.), special award for its Charlie Chaplin fest.

Awards will be presented in New York Feb. 19.

Many Main Streets Now Within N. Y. Boroughs, Following Showcases

The "showcase" releasing pattern, calling for day-date engagements on Broadway and throughout the five boroughs, has turned New York into a series of small town communities, 20th-Fox ad-pub veep Jonas Rosenfield Jr. told a special merchandising forum at the 20th homeoffice in New York last week. In attendance were reps of the 23 metropolitan area theatres which will participate in the "Man in The Middle" firstrun starting March 4.

Because of this change, said Rosenfield, 20th is stressing the "neighborhood approach" in the promotion of the pic. Among other things, 20th is sponsoring a $500 prize contest for managers who develop the most effective campaigns in their communities. Managers are being urged to make local retailer tie-ups to back the overall newspaper, radio and tv campaign on the film.

Eva Marie Saint inked two-pix non-exclusive deal with Metro, to tee off with "36 Hours." Perlberg-Seaton production in which James Garner and Rod Taylor also star.

Toho Films of Japan negotiating with Charlton Heston to costar with Japanese Toshiro Mifune in "Shuten-Doji," to be filmed in Japan next year as co-production and Heston to own world rights except Nippon and China.

Suburbs Are For Sleeping—Sack

Boston, Feb. 11.

"Showcase" advocates in the general Boston area are finding that surburbia is not such a hot-shot outing place after all. Films opening in the outskirts of Boston and the neighborhood runs are falling at the boxoffice, or at least so say some firstrun ops.

Seems that the out of midtown dwellers are coming back for the big pictures, the roadshows and the highly-rated art films in the hub firstruns. Opening of the new product in the suburbs is considered impractical, so it's said.

There seems to be a concentrated movement on the part of suburbanites to get back into town. Among the attractions for downtown is the appearance of three new art theatres, according to downtown partisans.

Downtown showmen term the suburban areas as the Hub's bedrooms. These are the people, such as Ben Sack, from downtown, who claim that such pictures as "Tom Jones," "Cardinal," "Charade," "The Victors" and others have just got to bring the public to the traditional firstrun area.

Actually, what's happening here is that the firstruns have now come to regard suburbia as competition, somewhat similar as television. And they're more than ever eager to outbook the new kind of competition with what they describe as "line" pictures — "line" being in reference to the queues on Saturday and Sunday nights.

LANDAU 64

Out of the rich tradition of American folklore comes a warm and lyric motion picture film . . . the story of a man and a boy . . . a legend of good and evil. Starring Anthony Perkins and introducing Edward Albert. "The Fool Killer" is the first American directorial effort of Mexico's Servando Gonzalez. Screenplay by Mort Fine and David Friedkin. Based on the novel by Helen Eustis.

Now being scored

THE FOOL KILLER

THE LANDAU COMPANY • TIME & LIFE BUILDING • NEW YORK, N. Y. 100

Too Many Longruns Clip B'way But 'Silence' Wow 49G, 'Purpose' Fair 11G, 'Doctor' 74G, 'Cardinal' 34½G

This is the week just prior to Lincoln's Birthday (12) holiday for many Broadway firstrun theatres, and business is reflecting it. Aside from the surplus of overly-extended longruns, the deluxers had to contend with two days of rain and an all-day snowfall on Monday (10). The previous week had the benefit of mid-term school exams which allowed many students to patronize the theatre whereas this session has no such lift.

Top newcomer is "The Silence," which racked up a wow $49,000 opening session daydating the Trans-Lux East and Rialto, which turned firstrun for this pic. "Dark Purpose" shapes light $11,000 or close opening stanza at the Palace, but is doing much better in other locations where playing on saturation.

Unbelieveably smash trade is being registered in the second week by "Doctor Strangelove," with a mighty $74,000, daydating the Victoria and Baronet. It looks like a record second frame at both houses. "Charade" looms stout $17,000 or near in second week at the Astor, and much better in Premiere Showcase houses.

"The Cardinal" is perking to a sockeroo $34,500 or close in its ninth round at the DeMille. It stays on until late next month. "It's a Mad World" hit a boffo $29,000 in 12th session at the Warner, and seems destined to do much better in current week, with its added shows.

"The Prize" with stageshow looks to wind up its third session at the Music Hall with a good $120,000 or over. Pic is being held a fourth week to open "Capt. Newman" on Feb. 20. "Love With the Proper Stranger" looks big $26,500 in seventh round, daydating the State and Murray Hill.

"Dr. Crippen" opens next Friday (14) at the Paramount after a few days better than seven weeks with "Four For Texas." "Tom Jones" held with another smash session to get $35,000 in its 18th week at Cinema One.

"Dark Purpose" playing first week on saturation booking shapes only passable $75,000 or close for 20 theatres. "Charade," on the other hand, is heading for a great $250,000 on Premiere Showcase (24 theatres) in second session after $420,000 for first.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2)—"Charade" (U) (subrun) (3d wk). Second stanza ended yesterday (Tues.) was stout $17,000 or close after $23,000, over hopes, on first. Daydating other houses. "Man's Favorite Sport" (U) opens Feb. 19.

Cinerama (Loew) (1,552; $1.50-$2.50)—"Best of Cinerama" (Cinerama) (8th wk). Seventh round finished yesterday (Tues.) was mild $13,000 after $14,000 for sixth. Stays on, but not for long.

Criterion (Moss) (1,520; $1.50-$2.50)—"The Victors" (Col) (9th wk). The first three days of this week was fast $14,500 after $20,000 for seventh full frame. "Seven Days in May" (Par) opens on Feb. 19.

DeMille (Reade) (1,463; $1.50-$3.50)—"Cardinal" (Col) (9th wk). This session winding today (Wed.) looks like smash $34,500 after $32,000 in eighth. Stays until "Fall of Roman Empire" (Par) opens March 28.

Embassy (Guild Enterprises) (500; $1.50-$2.50) — "The Doll" (Kana) (5th wk). Fourth session ended Sunday (9) was excellent $11,000 after $13,300 in eighth. Holds.

Forum (Norel) (813; $1.25-$1.80)—"Sunday in New York" (MGM). Opened yesterday (Tues.). In ahead, "Wheeler Dealers" (MGM) (3d wk-6 days), was okay $7,500 after $9,500 in full second week.

Palace (RKO) (1,642; $1.25-$2)—"Dark Purpose" (U) (2d wk). Initial week ended yesterday (Tues.) was light $11,000 or near. Also playing Premiere Showcase houses.

Paramount (AB-PT) (3,665; $1-$2)—"Four For Texas" (WB) (7th-final wk). This week of nine days looks like lean $16,000 in 9 days after $15,000 for sixth regular week. "Dr. Crippen" (WB) opens Friday (14).

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "The Prize" (MGM) with stageshow (3d wk). This round winding up today (Wed.) is heading for good $120,000 after $136,000 for second. "Capt. Newman" (U) with new stageshow opens Feb. 20. "The Prize" staying a fourth round.

Rivoli (UAT) (1,545; $2.50-$5.50)—"Cleopatra" (20th) (36th wk). The 35th session completed yesterday (Tues.) was good $16,000 or close after $19,000 for 34th week.

State (Loew) (1,850; $1.50-$2.50)—"Love With Proper Stranger" (Par) (8th wk). Seventh stanza finished yesterday (Tues.) was off to solid $20,000 after $25,500 for sixth. Stays on until "Becket" (Par) opens March 11.

Victoria (City Inv.) (1,003; $1.25-$2) — "Doctor Strangelove" (Col) (3d wk). Second week ended yesterday (Tues.) was whopping $48,000 or near after record $60,000 for opener. Daydating with Baronet.

Warner (SW) (1,504; $2.50-$4.80)—"It's a Mad World" (UA) (13th wk). The 12th round completed Saturday (8) was a socko $29,000 after $37,000 for 11th week.

First-Run Arties

Baronet (Reade) (430; $1.25-$2)—"Doctor Strangelove" (Col) (3d wk). First holdover week ended

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'World' Lofty 14G, Pitt; 'Victors' 13G

Pittsburgh, Feb. 11.

"The Victors" is off to a running start at Fulton and shapes big in first. Other newcomer, "Sunday in New York" is only fairish at Nixon. "Charade" still rates boff in seventh at Gateway. With an extra show, "It's a Mad World" is running ahead of last week for a powerful eighth session at the Warner.

"Move Over, Darling" is solid in fourth week. "Knife in Water" is still okay in third at the Shadyside.

Estimates for This Week

Forum (Assoc.) (380; $1.75)—"Lilies of Field" (UA) (14th wk). Amazing $3,500. Last week, $4,500.

Fulton (Assoc.) (1,900; $1-$1.75)—"Victors" (Col). Big $13,000. Last week, "Kings of Sun" (UA) (2d wk), $5,000.

Gateway (Assoc.) (1,900; $1-$1.75)—"Charade" (U) (7th wk). Socko $9,00 for Cary Grant starrer as run starts its end. Last week, $11,000.

Penn (UATC) (3,472; $1-$1.50)—"Move Over, Darling" 20th) (4th wk-9 days). Slick $12,000. Last week, $12,500. Comes out on Thursday (13).

Nixon (Rubin) (1,760; $1.25-$1.75)—"Sunday in New York" (MGM). Fairish $6,000.

Shadyside (MOTC) (623; $1.75)—"Knife in Water" (Kana) (3d wk). Okay $2,800. Last week, $3,500.

Squirrel Hill (SW) (800; $1.75)—"No, My Darling Daughter" (Zenith) (2d wk). Soft $1,800. Last week, $2,600.

Stanley (SW) (3,700; $1-$1.75)—"Dead Ringer" (WB) (2d wk-5 days). Big falloff to sad $6,000. Last week, $11,000.

Warner (SW) (1,260; $1.50-$3)—"It's a Mad World" (UA) (8th wk). Powerful $14,000 to top last week's $13,000, due to extra youth show.

'World' Smash $12,000, Port.; 'Stranger' Hot 7G

Portland, Ore., Feb. 11.

Firstrun trade continues brisk here this round despite a surplus of holdovers and extended-runs. "It's a Mad World" looks smash in eighth session at the Hollywood. "Love With the Proper Stranger" shapes socko in first week at 640-seat Music Box. "Charade" is hefty in seventh at the Broadway.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50) — "Charade" (MGM) (7th wk). Hefty $6,500. Last week, $9,100.

Cinema 21 (Foster) (648; $1.50)—"Yum Yum Tree" (Col) (12th wk). Tall $4,000. Last week, $4,200.

Fine Arts (Foster) (421; $1.50)—"Irma La Douce" (UA) (m.o.) and "Mary, Mary" (WB) (reissue) (4th wk. Hotsy $4,000. Last week, $3,900.

Fox (Evergreen) (1,600; $1.49-$1.75)—"Cardinal" (Col) (3d wk). Fine $6,00 or over. Last week, $6,300.

Hollywood (Evergreen) (1,890; $1.49-$2.75)—"It's a Mad World" (UA) (8th wk). Smash $12,000 or better. Last week, $14,100.

Irvington (Smith) (650; $1.50)—"Move Over, Darling" (20th) (7th wk). Lusty $4,00. Last week, $4,500.

Music Box (Hamrick) (640; $1-$1.50) — "Love With Proper Stranger" (Par) and "Li'l Abner" (Par) (reissue). Socko $7,000. Last week, "Who's Been Sleeping My Bed" (Par) and "Paris Pick-Up" (Par) (3d wk), $4,000.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Merlin Jones" (BV). Nifty $8,000. Last week, "Dead Ringer" (WB) and "Dr. Crippen" (WB), $5,400.

Paramount (Port-Par) (1,406; $2-$3.50) — "Cleopatra" (20th) (33d wk). Good $5,000. Last week, $5,400.

'Sport' Sturdy $14,000, Toronto; 'Doctor' Huge 50G; 'Jones' 25G, 7th

Toronto, Feb. 11.

"Man's Favorite Sport" is standout newcomer this week, with a sturdy take at Loew's, and possible h.o. "Any Number Can Win" shapes fine on opener at the Towne. "Free, White and 21" is rated only so-so on first playing five Taylor houses.

Most amazing holdover is "Dr. Strangelove," which is breaking all records for second session in four theatres. "Tom Jones" still is mighty in eighth round at the Hyland while "Charade" looks wow in seventh at Uptown. "Cardinal" is rated solid in eighth at the Tivoli. "It's a Mad World" is boffo in eighth at the Carlton.

Estimates for This Week

Birchcliff, Capitol, Westwood (FP) (865; 848; 994; 35-$1)—"Merlin Jones" (BV) (2d wk). Good $14,000. Last week, with 12 houses having 13,673 capacity, $34,000.

Carlton (Rank) (2,058; $2-$3)—"It's a Mad World" (UA) (8th wk). Sock $14,000. Last week, $16,000.

Downtown, Glendale, Metro, Prince of Wales, State (Taylor) (1,059; 995; 696; 1,197; 696; 50-$1)—"Free, White and 21" (Astral) and "Hellfire Club" (IFD). So-so $12,000. Last week, "Children of Damned" (MGM) and "Gladiators 7" (MGM), with nine Taylor hardtops having 8,402 capacity, $36,000.

Coronet, Danforth, Fairlawn, Humber (Rank) (779; 1,324; 1,165; 1,203; $1-$1.75)—"Dr. Strangelove" (Col) (2d wk). Beating all second-week records here with smash $50,000. Last week, $55,000.

Eglinton (FP) (1,066; $1-$1.50)—"Billy Liar" (Cont) (3d wk). Nice $6,000. Last week, $6,500.

Hollywood (FP) (1,080; $1.25-$1.50) — "Mary, Mary" (WB). Staunch $7,000. Last week, $8,000.

Hyland (Rank) (1,357; $1.25-$1.50)—"Tom Jones" (UA) (7th wk). Mighty $25,000. Last week, $26,000.

Imperial (FP) (3,216; $1-$1.75)—"Who's Been Sleeping in My Bed" (Par) (3d wk). Neat $9,000. Last week, $12,500.

International (Taylor) (557; $1-$1.25)—"Lord of Flies" (IFD) (4th wk). Neat $3,000. Last week, $3,500.

Loew's (Loew) (1,641; $1-$1.50)—"Man's Favorite Sport" (U). Nifty $14,000. Last week, "Prize" (MGM) (5th wk), $10,000 in 8 days.

Tivoli (FP) (935; $1.50-$2.50)—"Cardinal" (Col) (8th wk). Solid $10,000. Last week, $12,000.

Towne (Taylor) (693; $1-$1.50)—"Any Number Can Win" (MGM). Good $6,000 or near. Last week, "Wuthering Heights" (IFD) (reissue) (2d wk-6 days), $6,500.

University (FP) (1,344; $2-$3.50)—"Cleopatra" (20th) (33d wk). Steady $11,000. Last week, same.

Uptown (Loew) (2,245; $1.25-$1.75)—"Charade" (U) (7th wk). Still wham at $11,000. Last week, $14,000.

Additional Picture Grosses On Pages 12 and 16

H.O.s Help Chi Albeit 'Victors' Big $27,000 Preem; 'Stranger' Great 17G, 'Jacket' Smash 15G; 'Jones' 24G, 8th

Chicago, Feb. 11.

With one towering exception, the current healthy tone of Chi firstrun biz stems from several hot holdovers. The exception, of course, is "The Victors," which is preeming with a sock $27,000 at State-Lake. Of the other newcomers, "Black Fox" is bowing brightly at the Town, and Monroe reissue pair of "Playgirl and War Minister" and "The Witch" shapes routine.

"Any Number Can Win" is continuing with a fancy second Esquire frame. The reissued "8½" looks great in second at Carnegie. "Love With Proper Stranger" is posting a boffo third United Artists lap. "Strait-Jacket" looms smash in the same Roosevelt round. "Fantasia" shapes socko in its Loop third.

"The Prize" is copping an excellent fourth Oriental stanza. "Charade" remains lusty in seventh Chicago frame.

"The Cardinal" is nailing a wow seventh Woods session while "Tom Jones" is nabbing another sockeroo total in its Todd eighth week. "Lord of Flies" is snappy in its Cinema 20th stanza.

"It's a Mad World" is grabbing a socko 10th canto on hardticket at McVickers.

Estimates for This Week

Carnegie (Brotman) (495; $1.25-$1.80) — "8½" (Embassy) (reissue) (2d wk). Solid $5,000. Last week, $7,000.

Chicago (B&K) (3,900; 90-$1.80)—"Charade" (U) (7th wk). Great $19,000 or close. Last week, $22,000.

Cinema (Stern) (500; $1.50) — "Lord of Flies" (Cont) (20th wk). Nice $3,000 or over. Last week, $3,500.

Esquire (H&E Balaban) (1,236; $1.25-$1.80) — "Any Number Can Win" (MGM) (2d wk). Nice $8,500. Last week, $16,000.

Loop (Brotman) (606; 90-$1.80)—"Fantasia" (BV) (reissue) (3d wk). Hefty $9,000. Last week, $14,000.

McVickers (Beacon) (1,100; $2.20-$3.80)—"It's a Mad World" (UA) (10th wk). Socko $22,000 or near. Last week, $23,000.

Monroe (Jovan) (1,000; 65-90) — "Playgirl and War Minister" (Indie) and "The Witch" (Indie) (reissues). Oke $5,000. Last week, "Greenwich Village Story" (Indie) and "Striptease Murder Case" (Indie) (reissue), $4,800.

Oriental (Indie) (3,400; 90-$1.80)—"Prize" (MGM (4th wk). Excellent $19,000. Last week, $24,000.

Roosevelt (B&K) (1,400; 90-$1.80) — "Strait-Jacket" (Col) (3d wk). Smash $15,000. Last week, $21,500.

State-Lake (B&K) (2,400; 90-$1.80)—"The Victors" (Col). Great $27,000. Last week, "Cleopatra" (20th) (31st wk), $19,000.

Surf (H&E Balaban) (684; $1.50-$1.80)—"Purlie Victorious" (Indie)

(Continued on page 16)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Victors' Loud 9G, Cincy; 'Ringer' 8G

Cincinnati, Feb. 11.

Newcomers "Dead Ringer" at Palace and "Victors" at outlying Valley are biz bracers on the Cincy film front currently. "It's A Mad World" holds hotsy in eighth whirl at Capitol to pace the field. "Charade" looks slick in seventh round at Albee for an exceptionally long stay at this flagship. "Strait-Jacket" in fourtth frame at Keith's looms solid.

The Times, at Sixth and Walnut, switches from duals to first-run Feb. 13 after many years, bowing with "Tom Jones" (UA).

Estimates for This Week

Albee (RKO) (3,100; $1.25-$1.50)—"Charade" (U) (7th wk). Slick $7,000. Last week, $7,500.

Capitol (SW-Cinerama) (1,329; $1.25-$2.75)—"Mad World" (UA) (8th wk). Hotsy $14,500 after $15,000 for seventh whirl.

Esquire (Cin-T-Co) (500; $1.25)—"Billy Liar" (Cont). Mild $1,300. Last week, "Playgirl and War Minister" (Indie), same. Daydating with Hyde Park.

Grand (RKO) (1,396; $1.80-$3)—"Cleopatra" (20th) (33d wk). NSH $4,800. Last week, $5,000.

Guild (Kilgore) (272; $1.25)—"Playboy of Western World" (Janus). So-so $1,200. Last week, "Brigadoon" (MGM) (reissue), $1,500.

Hyde Park (Cin-T-Co) (700; $1.25)—"Billy Liar" (Cont). Slow $1,200. Last week, "Playgirl and War Minister" (Indie), $1,100.

Keith's (Cin-T-Co) (1,500; $1.25-$1.50)—"Strait-Jacket" (Col) (4th wk). Trim $7,500. Last week, $9,600.

Palace (RKO) (2,600; $1.25-$1.50)—"Dead Ringer" (WB). Hep $8,000. Last week, "Soldier in Rain" (AA) (2d wk), $6,500.

Plaza (Fine Arts) (600; $1.50)—"Marilyn" (20th). Fair $1,500.

Twin Drive-In (Cin-T-Co) (West side only. 800 cars; $1)—"Brides of Dracula" (Indie), "Bride and Beast" (Indie) and "Bluebeard's 10 Honeymoons" (Indie) (repeats). Fairish $3,500. Last week, "Yum Yum Tree' (Col) and "Diamond Head" (Col) (subruns), $3,600.

Valley (Cin-T-Co) (1,275; $1.50)—"Victors" (Col). Fast $9,000 or near. Last week, "Fantasia" (BV) (reissue) (2d wk), $6,000.

'Sword' Mighty 17G, Col.; 'Cardinal' 11G

Columbus, O., Feb. 11.

"Sword in the Stone," lone newcomer this week, looks wow at the Palace, aided by 9 a.m. openings over the weekend. Second week of "The Cardinal" at the Ohio looms trim. "How The West Was Won" is solid in 43d and final week, helped by added matinees. "West" concluded a record 10-month run this week, longest film engagement in local picture history.

Estimates for This Week

Grand (RKO) (860; $1.50-$2.75)—"How West Was Won" (MGM) (43d wk). Solid $8,500. Last week, $9,000.

Ohio (Loew) (3,079; 50-$1.50)—"Cardinal" (Col) (2d wk). Trim $11,000 or over. Last week, $14,000.

Palace (RKO) (2,845; 50-$1.50)—"Sword in Stone" (BV). Wow $17,000 or close. Last week, "Charade" (U) (6th wk), $8,000.

'CARDINAL' TALL 10G, L'VILLE; 'SPORT' 12G

Louisville, Feb. 11.

Penthouse with "Cardinal" in second round, looks big. However, standout is "Man's Favorite Sport," smash on opener at the United Artists. The Rialto, across the street, is socko in eighth week of "It's a Mad World." Ohio with new entry "Strait-Jacket" is fair while Mary Ann with "Dead Ringer" is slow.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25) — "Charade" (U) (7th-final wk). Oke $4,000. Sixth was $4,500.

Mary Ann (People's) (1,100; 75-$1.25)—"Dead Ringer" (WB). Slow $3,500. Last week, "Gypsy" (WB) and "Spencer's Mountain" (WB) (reissues), $3,400.

Ohio (Settos) (900; 75-$1.25) — "Strait-Jacket" (Col). Healthy $6,000. Last week, "Move Over, Darling" (20th) (5th wk), $4,500.

Penthouse (Fourth Avenue) (900; 75-$1.25) — "Cardinal" (Col) (2d wk). Big $10,000. Last week, $9,300.

Rialto (Fourth Avenue) (1,100; $1.50-$2.50)—"It's A Mad World" (UA) (8th wk). Sock $9,000. Seventh was $10,000.

United Artists (Fourth Avenue) (1,700; 75-$1.25)—"Man's Favorite Sport" (U). Smash $12,000. Last week, "The Prize" (MGM) (5th wk), $9,000.

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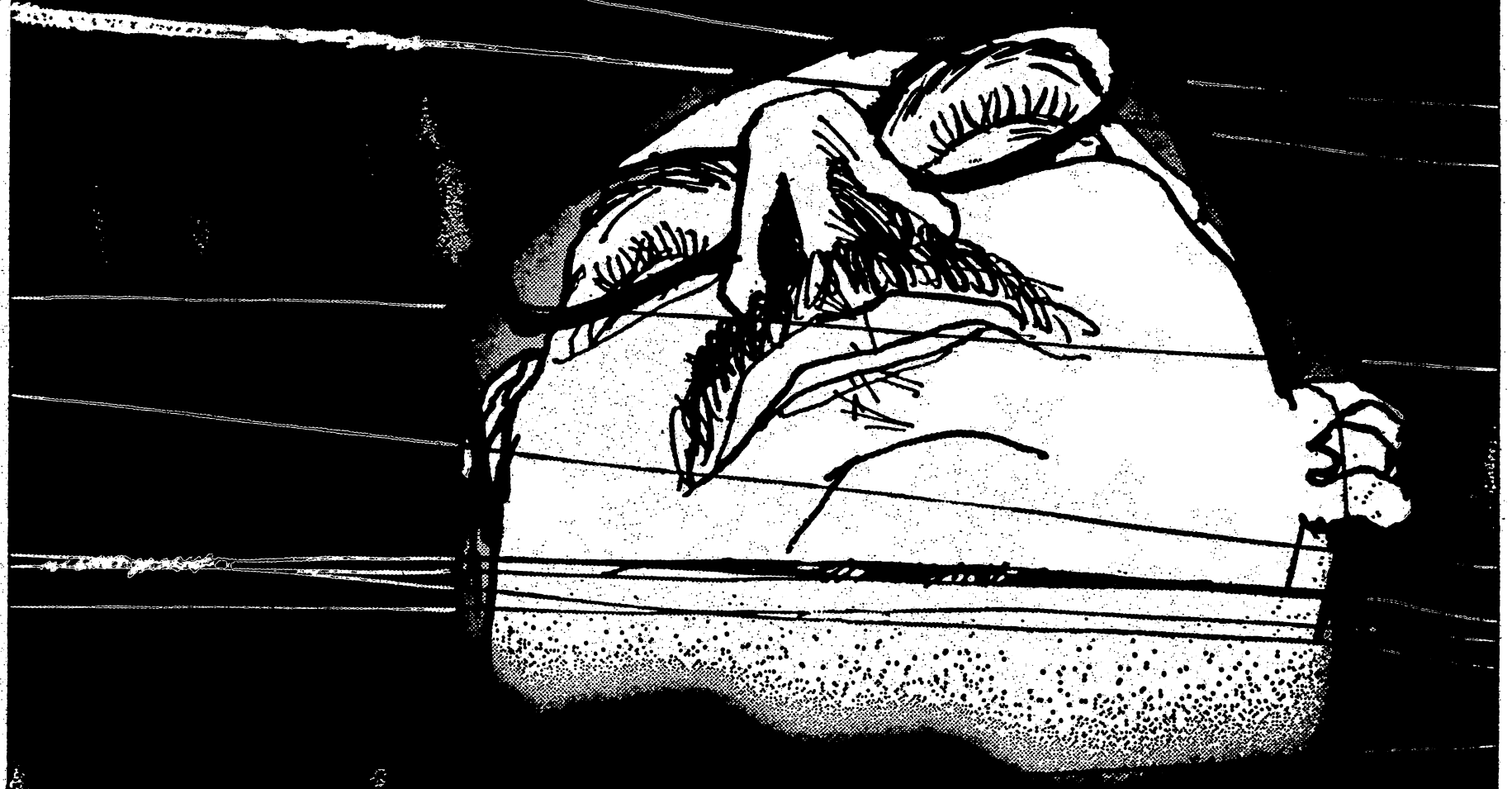

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New Films Lift L.A.; 'Silence' Boffo $12,000, 'Easy' Wow 10G, 'Home' 13G; 'Cardinal' Crisp 18G; 'West' 21G, 51

Los Angeles, Feb. 11.

Film biz still is on the impressive side here this week, with four new bills opening well. "The Silence" looks boffo $12,000 on opener at Fine Arts. "The Easy Life" is rated wow $10,000 or over in first at the Lido. "All the Way Home" looms fine $13,000 on initial week in three houses. "Lord of Flies," on first general release, looks very good in first daydating two theatres.

Major biz still is coming from hefty holdovers, topped by "Tom Jones," which looms whopping $29,500, for 11th session at Orpheum and seventh at Vogue and Picfair. "Charade" is heading for a smash $19,000 or better in seventh round at the Chinese.

"It's a Mad World" is rated boffo $28,000 in 14th week at the Cinerama. "Cardinal" is lively $18,000 in eighth Egyptian week. "Capt. Newman" looms lively in seventh at Hollywood Paramount.

Estimates for This Week

Fine Arts (FWC) (631; $2-$2.40) —"Silence" (Janus). Big $12,000 or near. Last week, "Billy Liar" (Ster) (3d wk), $3,000.

Lido (FWC) (876; $1-$1.49) — "Easy Life" (Emb). Whopping $10,000 or over. Last week, with Baldwin, "Yum Yum Tree" (Col), "Wives and Lovers" (Par) (1st wk, Lido; 3d wk, Baldwin), $9,000.

Hillstreet, Pix, Wiltern (Metropolitan - Prin - SW) (2,752; 756; 2,344; $1-$1.49)—"All Way Home" (Par) and "Who's Minding Store" (Par) (m.o.). Fine $13,000. Last week, Hillstreet with Hollywood, Loyola, "Man in Middle" (20th), "Surf Party" (20th), $15,500. Pix, Wiltern with Warren's, "Dead Ringer" (WB), "Mary, Mary" (WB) (m.o.), $20,500.

Warren's, Hollywood (Metropolitan-FWC) (1,757; 856; $1-$1.49) — "Lord of Flies" (Cont) and "Sporting Life" (Ster) (1st general release). Good $11,200.

Four Star (UATC) (868; $1-$1.49) — "Show Boat" (Bor) and "Great Caruso" (Bor) (reissues). Slow $3,000. Last week, with Los Angeles, "Children of Damned"

(Continued on page 16)

Key City Grosses

Estimated Total Gross

Last Year $2,995,850
(Based on 25 cities and 298 theatres).

This Week $2,870,400
(Based on 22 cities and 272 theatres, chiefly first runs including N. Y.)

'Ringer' Fast 11G, D.C.; 'Cardinal' 9G

Washington, Feb. 11.

Biz is taking a slight dip this stanza but there's still punch in the top films. "Tom Jones" figures wham in seventh session at Ontario and "Charade" looks boff in same at Town. "The Cardinal" shapes nifty in ninth at Trans-Lux.

"Prize" is trim in seventh frame at Embassy. "Soldier in Rain" is stout in third. "Any Number Can Win" looks hep in fourth at the Apex. "Dead Ringer," lone big newcomer, is lively in two spots. "Lord of Flies" looms good in eighth at Playhouse.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49) — "Dead Ringer" (WB). Lively $11,000 or near. Last week, "Who's Been in My Bed" (Par) (2d wk), $7,500.

Apex (KB) (940; $1.25-$1.40)— —"Any Number Can Win" (MGM) (4th wk). Hep $7,000. Last week, $8,800.

Dupont (Mann) (400; 90-$1.55)— "Love on Pillow" (Col) (2d wk). Okay $3,000 after initialing at $4,500.

Embassy (Loew) (567; $1.25-$2)— "Prize" (MGM) (7th wk). Trim $6,000. Last week, $8,500.

Keith's (RKO) (1,838; $1-$1.49) —"Soldier in Rain" (AA) (3d wk). Steady $9,000 or over. Last week, $11,000.

MacArthur (KB) (900; $1.25-$1.40)—"Ladies Who Do" (Cont) (2d wk). Good $4,500. Last week, $5,500.

Ontario (KB) (1,240; $1.75-$3)— "Tom Jones" (UA) (7th wk). Wham $25,000. Last week, $30,000.

Playhouse (TL) (459; $1.25-$1.80) —"Lord of Flies" (Cont) (8th wk). Good $5,000. Last week, $5,600.

Plaza (TL) (278; $1.25-$1.80) — "Orgy at Lil's Place" (Indie) (7th wk). Quick $5,000. Last week, $5,600.

Town (King) (800; $1.25-$1.80)— "Charade" (U) (7th wk). Boff $11,000. Last week, $13,000.

Trans-Lux (TL) (899; $1.49-$2)— "Cardinal" (Col) (8th wk). Nifty $9,000. Last week, $10,000.

Warner (SW) (1,250; $1.50-$2.75) —"Cleopatra" (20th) (31st wk). Fair $8,000. Last week, $8,500.

'Soldier' Neat $7,000, Omaha; 'West' 9G, 37th

Omaha, Feb. 11.

"Soldier in the Rain" looks nice on opener at Orpheum. "Move Over, Darling" held okay at the Omaha in the third. "How the West Was Won" moved nearer an alltime Omaha record in 37th week at the Indian Hills.

Estimates for This Week

Orpheum (Tri-States) (2,870; $1.25)—"Soldier in the Rain" (AA). Fine $7,000. Last week, "Charade" (U), (3d wk), $6,800.

Omaha (Tri-States) (2,066; $1.25) —"Move Over, Darling" (20th) (3d wk). Solid $5,000. Last week, $6,500.

Cooper (Cooper) (687; $1.25)— "Prize" (MGM) (6th wk). Okay $3,000. Last week, $3,500.

State (Cooper) (752; $1.25)— "Any Number Can Win" (MGM). Average $3,000. Last week, "Sword in the Stone" (BV) (5th wk), $2,800.

Indian Hills (Cooper) (804; $2.20) —"How West Was Won" (MGM) (37th wk). Strong $9,000 or over. Last week, $9,500.

Admiral, Chief, Skyview (Ralph Blank) (1,000-1,234-1,122 cars; $1.25)— "Mondo Cane" (Times) and "Giant of Marathon" (Indie). Good $9,000.

'Jones' Boffo $15,000, Buff; 'Sport' Solid 16G

Buffalo, Feb. 11.

Some new, strong screen fare has biz perking here this session. "Man's Favorite Sport" looms lofty on opener at the Buffalo. "Tom Jones" looks boffo in opening stanza, daydating two smaller houses. "Children of Damned" shapes fine in second Paramount week.

Estimates for This Week

Buffalo (Loew) (3,500; $1-$1.49) — "Man's Favorite Sport" (U). Lofty $16,000 or near. Last week, "Kings of Sun" (UA) (8 days), $12,500.

Center (AB-PT) (2,500; $1-$1.49) —"Move Over, Darling" (20th) (7th wk). Good $7,000. Last week, $8,200.

Century (UATC) (2,700; $1-$1.49) —Stageshow in current week. Last week, "Cardinal" (Col) (6th wk-6 days), big $11,000.

Paramount (AB-PT) (3,000; $1-$1.25) — "Children of Damned" (MGM) and "Gladiators" (Indie) (2d wk). Fine $9,000. Last week, $17,500.

Teck (Loew) (1,200; $1-$1.49)— "Kings of Sun" (UA) (m.o.). Slow $3,000 for 8 days. Last week, "Charade" (U) (m.o.), $6,000.

Cinema (Martina) (450; $1-$1.49) —"Tom Jones" (UA). Dandy $6,000 or close. Last week, "Man in Middle" (20th) (2d wk), $1,300.

Amherst (Dipson) (1,000; $1-$1.49) — "Tom Jones" (UA). Big $9,000 or over.

Granada (Schine) (1,000; $1-$1.25)—"Sword in Stone" (BV) (7th wk). Fair $3,000. Last week, $4,000.

'Sport' Sock $12,000 In Mpls.; 'Soldier' Strong 8G; 'West' Wham 11G

Minneapolis, Feb. 11.

Only a few newcomers this stanza and they are spotty. "Man's Favorite Sport" shapes sock at the Mann but "Goliath and Sins of Babylon" looms very slow at the Orpheum which housed touring legit shows for three weeks.

Moveovers, more in vogue than usual, are topped by the high-stepping "Charade" at the Academy for its seventh Loop week. There are no less than 11 holdovers in town and most of them continue to thrive. "Soldier in Rain" looks fancy at State in second. Racking up its 49th stanza, "How the West Was Won" keeps on astonishing the local film industry with its remarkable boxoffice vitality.

Estimates for This Week

Academy (Mann) (1,050; $1.25-$1.50)—"Charade" (U) (m.o.). Healthy $5,000 on seventh week downtown. Last week, "Man in Middle" (20th), $3,500.

Avalon (Frank) (900; $1)—"Playgirls International" (West) and "Carry On, Constable" (Indie) (subrun). Okay $1,200. Last week, $1,500.

Century (Par) (1,300; $1.50-$3.50) —"Cleopatra" (20th) (33d wk). Fair $5,000. Last week, $6,200.

Cooper (CF) (905; $1.25-$2.50) —"How West Was Won" (MGM) (49th wk). Giant $11,000 or over. Last week, $10,200.

El Lago (Carisch) (800; $1)— "Christine Keeler Goes Cool" (Indie), "Beauty and Body" (Indie) and "Bikini Baby" (Indie) (2d wk). Snappy $1,200. Last week, $1,600.

Gopher (Berger) (1,000; $1.25-$1.50) — "Move Over, Darling" (20th) (7th wk). Corking $5,500. Last week, $5,000.

Lyric (Par) (1,000; $1.25-$1.50) —"Strait-Jacket" (Col) (4th wk). Hotsy-totsy $5,500. Last week, $6,500.

Mann (Mann) (1,000; $1.25-$1.50) —"Man's Favorite Sport" (U). Smash $12,000. Last week, "Charade" (U) (6th wk), $8,000.

Orpheum (Mann) (2,800; $1-$1.25)—"Goliath and Sins of Babylon" (AI) and "Samson and Slave Queen" (AI). Sad $3,000 in 4 days. Last week, "War Is Hell" (AA) and "Yank in Viet Nam" (AA), $2,500 in five days.

Park (Mann) (1,000; $1.50)— "Any Number Can Win" (MGM) (2d wk). Healthy $3,000. Last week, $4,500.

State (Par) (2,200; $1.25-$1.50)— "Soldier in Rain" (AA) (2d wk). Fat $8,000. Last week, $14,000.

Suburban World (Mann) (800; $1.25)—"Billy Liar" (Cont) (2d wk). Virile $3,500. Last week, $5,000.

World (Mann) (400; $1.25-$1.50) —"Prize" (MGM) (7th wk). Hefty $5,000. Last week, $6,000.

'Sunday' Socko $18,000, Hub; 'Ringer' Fat 13G, 'Liar' Big 10G; 'World' 20G

Boston, Feb. 11.

Boston firstruns were increased in number this week with the opening of the Paris Cinema where "Billy Liar" looks to hang up a torrid take. Biz is building in Hub generally this session with early week grosses on upbeat. "Sunday in New York" looks tops of new arrivals with socko session at Orpheum. "Dead Ringer" has nice total at Paramount on opener. "Victors" is headed towards a lofty first week at the Gary where it opened last Friday (7). "It's a Mad World" looks boffo in 13th session at the Boston.

"Charade" sails on serenely at Memorial in seventh week with a hotsy gross. "All of Me" is rated bangup at State. "Strait-Jacket" is still great at Astor in fourth session. "Cardinal" is great in ninth week at Saxon.

Estimates for This Week

Astor (B&Q) (1,117; 90-$1.50)— "Strait-Jacket" (Col) (4th wk). Hotsy $12,000. Last week, $14,000.

Beacon Hill (Sack) (900; $1-$1.80) — "Tom Jones" (UA) (8th wk). Socko $19,000. Last week, $24,000.

Boston (Beacon Ent). (1,354; $1.20-$3.95) — "Mad World" (UA) (13th wk). The 12th week ended Monday (10) was boffo $20,000. Last week, $24,400.

Capri (Sack) (850; 90-$1.50) — "Royal Ballet" (Indie) and "Bolshoi Ballet" (Indie) (2d wk). Oke $4,500. Last week, $5,000.

Center (E. M. Loew) (1,250; 90-$1.25) — "Prelude to Ecstasy" (Indie) and "Isle of Sin" (Indie). Fair $5,200. Last week, "Conjugal Bed" (Embassy) and "Pair of Briefs" (Davis) (subruns), $5,000.

Cinema, Kenmore Square (Indie) (320; $1.50-$1.90)—"To Bed or Not to Bed" (Cont) (7th wk). Neat $3,500. Last week, $3,600.

Exeter (Indie) (1,276; 90-$1.40)— "Easy Life" (Embassy) (2d wk). Second week opened Saturday (8). First week was rousing $13,000.

Gary (Sack) (1,277; $2-$3.90) — "Victors" (Col). Opened Friday (7) to soldout house and looks in for a torrid first week.

Mayflower (ATC) (689; 90-$1.50) — "Move Over, Darling" (20th)

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Broadway Grosses

Estimated Total Gross

This Week $639,700
(Based on 34 theatres)

Last Year $580,400
(Based on 27 theatres)

'Merlin' Lush 16G, St. L.; 'Middle' 12G

St. Louis, Feb. 11.

Only two new films here this stanza and only "Merlin Jones" is doing well, with a fancy total on opener at Loew's Mid-City. "The Ceremony" is dull for first week at State. "Charade" is rated nice in seventh round at Esquire while "Man in Middle" looks lusty in second at the St. Louis. "Strait-Jacket" is okay in fourth at the Ambassador.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25)—"Strait-Jacket" (Col) (4th wk). Okay $7,000. Last week, $8,000.

Apollo Art (Grace) (700; 90-$1.25) —"Fiasco in Milan" (Indie). Good $2,000. Last week, "Two Women" (Indie) and "Sky Above" (Indie) (2d wk), $1,500.

Esquire (Jablonow-Komm) (1,800; 90-$1.25)—"Charade" (20th) (7th wk). Nice $6,000. Last week, $7,000.

Fox (Arthur) (5,000; 90-$1.25)— "Move Over, Darling" (20th) (5th wk). Neat $8,000. Last week, $11,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Merlin Jones" (BV). Fancy $16,000. Last week, "Sword in Stone" (BV) (6th wk), $6,000.

State (Loew) (3,600; 60-90) — "Ceremony" (UA). Dull $9,000. Last week, "Prize" (MGM) (5th wk), $7,000.

Martin Cinerama (Martin) (913; $1.25-$2.50) — "How West Was Won" (MGM) (44th wk). Okay $6,500. Last week, $7,000.

Pageant (Arthur) (1,000; 90-$1.25)—"Cardinal" (Col) (6th wk). Good $1,700. Last week, $2,000.

Paris Art (Chernoff) (800; $1.50) —"400 Blows" (Indie) and "Hiroshima" (Indie). Light $1,200. Last week, "Breathless" (Indie), $1,200.

St. Louis (Arthur) (3,800; 75-90) —"Man in Middle" (20th) (2d wk). Fine $12,000. Last week, $17,000.

Shady Oak (Arthur) (760; 90-$1.25)—"Suitor" (Indie) (3d wk). Good $2,000. Last week, $2,500.

'Bed' Smooth $7,000 In Seattle; 'Irma' Hep 6G

Seattle, Feb. 11.

City is loaded with longruns currently, with many of them apparently having stayed too long. Result is a very spotty session. "Who's Been Sleeping in My Bed" shapes good for the first week at Coliseum. "How West Was Won" still is in chips in 45th round at Martin Cinerama. "Irma La Douce" continues its amazing run at the Music Box.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.25-$1.50)—"Charade" (U) (7th wk). Fairish $4,000. Last week, $5,800.

Coliseum (Fox-Evergreen) (1,870; $1.25-$1.50)—"Who's Been Sleeping in My Bed" (Par) and "Vertigo" (Par) (reissue). Good $7,000. Last week, "Who's Minding Store" (Par) (2d wk), $5,700.

Fifth Avenue (Fox-West Coast) (2,500; $1.25-$1.50) — "Soldier in Rain" (AA) and "Gunfighter Comanche Creek" (AA) (2d wk). Slow $5,000. Last week $7,600.

Martin Cinerama (Martin Theatres) (870; $1.25-$2.25)—"How West Was Won" (MGM) (45th wk). Okay $8,000. Last Week $9,300.

Music Box (Hamrick) (738; $1.50-$1.75) — "Irma La Douce" (UA) (29th wk). Sturdy $6,000 or over. Last week, $6,900.

Orpheum (Hamrick) (2,200; $1.25-$1.50)—"Dead Ringer" (WB) (2d wk). Dull $4,000 or near. Last week, $5,300.

Paramount (Fox-Evergreen) (3,000; $1.25-$1.50) — "Comedy of Terrors" (FF) and "Bullet for Billy" (AA) (2d wk). Drab $4,500. Last week, $5,700.

'Soldier' Hep $9,000 In Balto; 'Stranger' Loud 9G; 'Cardinal' 10G, 8th

Baltimore, Feb. 11.

Downtown biz continues good with holdovers dominating. "The Prize" is fancy in seventh round at the Charles. "Soldier in Rain" looks trim in second at the New. "Love With the Proper Stranger" shapes big in third session at the Town.

"Charade" is steady in seventh week at the Stanton. "The Cardinal" is holding sturdy in eighth frame at Mayfair. "The Ceremony" looms fair on opener at downtown Little and suburban Uptown. "McLintock" still is nice in seventh frame at the Senator.

Estimates for This Week

Charles (Fruchtman) (500; 50-$1.50)—"Prize" (MGM) (7th wk). Fine $7,500. Last week, $8,000.

Five West (Schwaber) (435; 90-$1.50)—"Devil and 10 Commandments" (Union) (2d wk). Oke $2,000. Last week, $2,500.

Hippodrome (T-L) (2,200; $1.50-$2)—"Cleopatra" (20th) (33d wk). Fair $7,000. Last week, $8,200.

Little (T-L) (300; 65-$1.65) — "Ceremony" (UA). Fair $2,900. Last week, "Move Over, Darling" (20th) (7th wk), $4,200.

New (Fruchtman) (1,600; 50-$1.50)—"Soldier in Rain" (AA) (2d wk). Nice $9,000. Last week, $11,000.

Mayfair (Fruchtman) (700; 50-$1.50)—"Cardinal" (Col) (8th wk). Sturdy $10,000. Last week, $10,400.

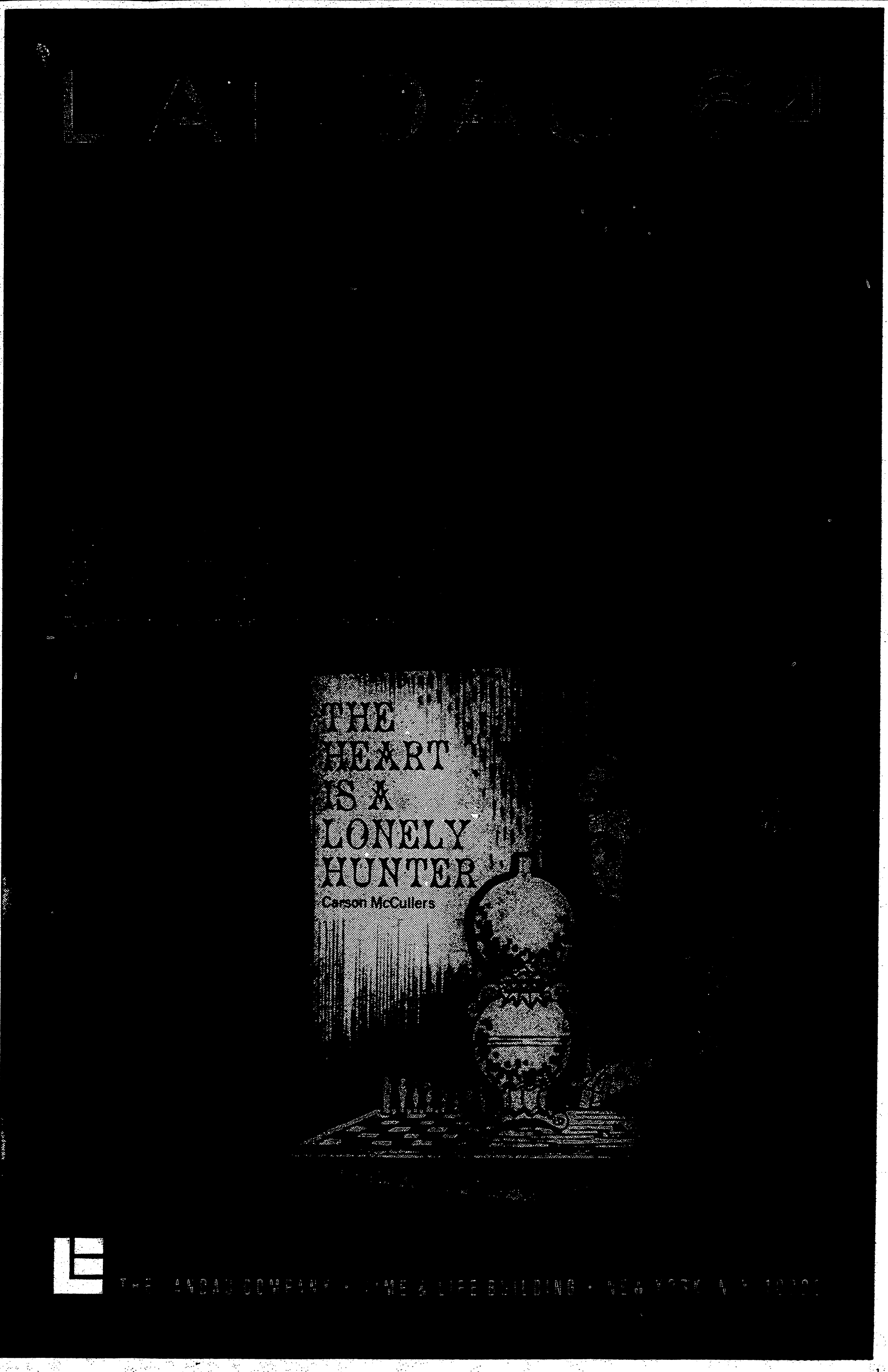
Playhouse (Schwaber) (365; 90-$1.50)—"Suitor" (Indie) (2d wk). Warm $1,800. Last week, $2,600.

Rex (Freedman) (500; $1.50) — "Bachelor Tom" (Indie) (2d wk). Fair $1,500. Last week, $2,000.

Senator (Durkee) (960; 65-$1.65) — "McLintock" (UA) (7th wk). Solid $6,500. Last week, $8,500.

Stanton (Fruchtman) (2,800; 50-$1.50)—"Charade" (U) (7th wk). Stout $9,000. Last week, $10,000.

Town (T-L) (1,125; 50-$1.50) — "Love With Proper Stranger" (Par) (3d wk). Big $9,000. Last week, $10,000.


THE HEART IS A LONELY HUNTER
Carson McCullers

LANDAU 64

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The colorful back streets of Paris provide the settings for the wonderful world of Chaillot—
that magical, half-mad world of lovers and prostitutes, bankers and rag pickers,
philosophers and fools. Ruthlessly biting and terrifyingly macabre, it is—at the same time—
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LANDAU 64

Leonardo da Vinci

A sweeping yet compressed [illegible] as of the supreme Ital[illegible] the Renaissa[illegible]
by many as the most gifted man who ever lived. Artist, s[illegible] inventor—[illegible]
of his [illegible] he was friend (and foe) of some of the [illegible] st colorful figures in [illegible] ory.
A stimulating and stunning story of [illegible] triumphs and tor[illegible] tes
in the life of [illegible], the

To be [illegible] s year on the [illegible] of Rome, M[illegible] and Florence

THE LANDAU COMPANY · TIME & LIFE BUILDING NEW YORK, N. Y. 10020

Philly Hot; 'Cardinal' Whopping 22G, 'World' Wow $16,000, Both in 8th

Philadelphia, Feb. 11.

No major newcomer is being launched this week to bolster trade with burden of a solid week resting on holdovers and extended-runs. "The Prize" is still solid in seventh round at Arcadia while "Charade" is rated sockeroo at the Trans-Lux, another small-seater, and also in seventh.

"Love With the Proper Stranger" shapes smash in second session at the Fox for one of standout showings. "The Victors," also in second, is rated busy at the Goldman. One of the best longrun showings is being racked up by "The Cardinal," which in eighth round at Midtown, is soaring to a wham total.

"Cleopatra," which had been faltering in December with hard-ticket, is doing better with unreserved two-a-day policy and lower prices. This follows the lead taken in Baltimore along same lines.

Two saturation bookings find "Children of Damned" registering a massive $125,000 *playing in* 61 *spots in South Jersey and parts of Penna, while "Who's Minding the Store" is credited with a neat* $65,000, *playing* 24 *theatres and ozoners for periods of four days to one week.*

Estimates for This Week

Arcadia (S&S) (623; $1.20-$1.80) —"Prize" (MGM) (7th wk). Fast $9,000. Last week, $9,000.

Boyd (SW) (1,536; $2-$2.75) — "Mad World" (UA) (8th wk). Wow $16,000. Last week, $7,000.

Bryn Mawr (Goldman) (630; $1.49)—"All Way Home" (Par) (2d wk). Fair $3,000. Last week, $4,300.

Fox (Milgram) (2,400; 95-$1.80) —"Love With Proper Stranger" (Par) (2d wk). Smash $16,000. Last week, $25,000.

Goldman (Goldman) (1,000; 95-$1.80) — "Victors" (Col) (2d wk). Busy $16,000 or near. Last week, $21,000.

Lane (SW) (1,000; $1.49)—"Small World of Sammy Lee" (Indie). Big $5,000. Last week, "Billy Liar" (Cont) (4th wk), $2,500.

Midtown (Goldman) (1,200; 95-$2) — "Cardinal" (Col) (8th wk). Wham $22,000. Last week, $16,000.

Randolph (Goldman) (2,200; 95-$1.80)—"Merlin Jones" (BV) (2d wk). Slow $7,000. Last week, $8,000.

Stanley (SW) (1,450; $1.49-$2.50) —"Cleopatra" (20th) (33d wk). Neat $11,000 or near. Last week, $14,000.

Stanton (SW) (1,483; 95-$1.80)— "Strait-Jacket" (Col) (4th wk). Strong $9,000. Last week, $13,000.

Trans-Lux (T-L) (500; 95-$2) — "Charade" (U) (7th wk). Sharp $11,000. Last week, $13,000.

World (Rugoff) (499; 95-$1.80)— "Dr. No" (UA) and "Manchurian Candidate" (UA) (reissues). Good $3,500. Last week, "All Way Home" (Par), $2,800.

Yorktown (SW) (1,000; 95-$1.49) —"Sound of Trumpets" (Janus). Quiet $2,500. Last week, "Nurse on Wheels" (Indie) (2d wk), $2,800.

'Sword' Sharp $12,000, Indpls; 'Charade' 5½G, 6th

Indianapolis, Feb. 11.

Firstrun biz here is being paced by "Sword in the Stone," in second big week at Circle, where sturdy. There are few other box-office standouts, although "How West Was Won," in 35th session at the Indiana, and "Charade," in sixth at Keith's, continue stoutly.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; $1-$1.25)—"Sword in Stone" (BV) (2d wk). Hefty $12,000. Last week, $15,500.

Indiana (Cockrill-Dolee) (1,100; $1.25-$2.50) — "How West Was Won" (MGM) (35th wk). Smash $7,000. Last week, $6,500.

Keith's (Cockrill-Dolle) (1,300; $1-1.25) — "Charade" (U) (6th wk). Fast $5,500. Last week, $6,000.

Loews (Loew) (2,427; $1-$1.25) —"Soldiers in Rain" (AA). Fair $5,000. Last week, "Children of Damned" (MGM), $4,500.

Lyric (Cockrill-Dolle) (1,000; $1-$1.25) — "Man from Galveston" (WB) and "Four for Texas" (WB) (2d wk). Thin $3,500. Last week, $4,500. House is marking time between roadshow pix.

CHICAGO

(Continued from page 10)

(4th wk). Classy $4,500. Last week, $7,300.

Todd (Todd) (1,089; 90-$1.80) — "Tom Jones" (UA) (8th wk). Socko $24,000. Last week, $27,000.

Town (Teitel) (640; $1.25-$1.80)— "Black Fox" (Indie). Busy $4,000. Last week, "Time Out Lovers" (Indie), $2,000.

United Artists (B&K) (1,700; 90-$1.80)—"Love With Proper Stranger" (Par) (3d wk). Boffo $17,000. Last week, $21,000.

Woods (Essaness) (1,200; 90-$1.80) —"Cardinal" (Col) (7th wk). Pushing to wow $25,000. Last week, $22,000.

World (Teitel) (608; 90-$1.80) — "Young Love" (Indie) and "Passionate Summer" (Indie) (reissues). Light $3,300. Last week "Macbeth" (Indie) (3d wk), $3,500.

BROADWAY

(Continued from Page 10)

yesterday (Tues.) was smash $26,000 after $32,000, an alltime high for this house. Daydating with the Victoria.

Beekman (Rugoff Th.) (590; $1.50-$2)—"Point of Order" (Indie) (5th wk). Fourth round finished Monday (10) was good $6,700 after $15,300 for third.

Carnegie Hall Cinema (F&A) (330; $1.50-$2) — "Der Rosenkavalier" (Show) (8th wk). Seventh session ended yesterday (Tues.) was great $7,000 or near after $9,000 for sixth, both on 11 performances weekly.

Cinema One (Rugoff Th.) (700; $1.50-$2)—"Tom Jones" (UA) (19th wk). The 18th session ended Sunday (9) was smash $35,000 after $40,200 for 17th week.

Cinema Two (Rugoff Th.) (300; $1.50-$2)—"Finances" (Janus) (3d wk). Second round ended Monday (10) was okay $3,700 after $4,900 for opener.

Coronet (Reade) (590; $1.50-$2) —"To Bed or Not To Bed" (Cont) (8th wk). Seventh round ended Saturday (8) was great $13,000 after $14,000 for sixth. Stays on.

Festival (Embassy) (546; $2-$2.50)—"Easy Life" (Embassy) (8th wk). Seventh week finished Saturday (8) was solid $10,800 after $14,500 for sixth.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2)—"High and Low" (Toho) (subrun). Opens today (Wed.).

Fine Arts (Davis) (468; $1.80-$2) —"And Suddenly It's Murder" (Royal) (3d wk). Five days of this week hit solid $7,000 or near after $11,000 for second full week.

Guild (Guild) (450; $1-$1.75)— "Knife in Water" (Kana) (2d wk). Initial stanza ended yesterday (Tues.) was good $5,000 or near.

Murray Hill (Rugoff Th.) (565; $1.50-$2) — "Love With Proper Stranger" (Par) (8th wk). Seventh round ended yesterday (Tues.) was good $6,500 after $9,000 for sixth week. Daydating with State.

Paris (Pathe Cinema) (568; $1.50-$2) — "America, America" (WB) (8th wk). Seventh session finished Thursday (6) was sturdy $8,200 after $12,000 for sixth.

Plaza (Lopert) (525; $1.50-$2)— "Chaplin Revue" (Indie) (reissue) (3d wk). First holdover week completed Sunday (9) was smash $13,000 after $16,100 for opener. Stays on for while.

Rialto (Brandt) (600; $1.25-$2.50) —"The Silence" (Janus) (2d wk). First round ended Sunday (9) hit mighty $24,000, new mark here under present policy. Daydating with Trans-Lux East.

Sutton (Rugoff Th.) (561; $1.50-$2)—"The Victors" (Col) (8th wk). This session winding today (Wed.) looks like okay $4,400 after $9,000 for seventh.

Toho Cinema (Toho) (299; $1.50-$2) — "Different, Sons" (Toho). Opens today (Wed.). Last week, "Prodigal Son" (Toho) (2d wk), dipped to mild $3,800 in six days after $6,000 for first full week.

Tower East (Loew) (588; $1.50-$2)—"Sunday in New York" (MGM). Opened yesterday (Tues.). Last week, "Hud" (Par) (subrun) (4th wk-6 days), $3,700.

Trans-Lux East (T-L) (600; $1.25-$2)—"The Silence" (Janus) (2d wk). First week ended Sunday (9) was wow $25,000, new high for house.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Seventh Juror" (T-L) (3d wk). Second stanza completed Monday (10) was fairish $3,400 after $7,000 for opener.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Devil and 10 Commandments" (Union). Opens today (Wed.). Last week, "Wheeler Dealers" (MGM) (3d wk), modest $4,000.

World (Perfecto) (390; 90-$1.50) —"Traveling Light" (Vic) and "Amorous Sex" (Mishkin) (16th wk). The 15th session finished Monday (10) was moderate $3,800 after $5,300 in 14th week. "Psychomania" (Victoria) opens on Friday (14).

'Jones' Terrif $30,000, Det.; 'Merlin' Fine 9G; 'West' $41,300 in 49th

Detroit, Feb. 11.

"Tom Jones" has come to town finally, and is rated mighty on opener at Trans-Lux Krim. Otherwise, biz is fair to good, with a few exceptions. One of these is "Merlin Jones," fine in initial showing at Adams. "Pyro" is okay for opener at the Fox.

Meanwhile, "Strait-Jacket" stays hot in third round at Palms. "Love With Proper Stranger" is rated great in third at the Michigan. "Cardinal" still is huge in eighth session at the Madison. "Charade" looks big in sixth week at Mercury.

Estimates for This Week

Fox (Downtown Fox Corp.) (5,041; $1.25-$1.49)—"Pyro" (AI) and "Glass Cage" (Indie). Oke $12,000. Last week, "Shame Patty Smith" (Indie) and "Jungle Street Girls" (Indie), $11,000.

Michigan (United Detroit) (4,926; $1.25-$1.49)—"Love With Proper Stranger" (Par) (3d wk). Great $15,000. Last week, $16,000.

Palms (UD) (2,995; $1.25-$1.49) —"Strait-Jacket" (Col) (3d wk). Wow $17,000. Last week, $19,000.

Madison (UD) (1,408; $1.25-$1.49)—"The Cardinal" (Col) (8th wk). Giant $16,000. Last week, $18,000.

Grand Circus (UD) (1,400; $1.25-$1.49) — "Conjugal Bed" (Indie) and "Bluebird" (Indie). Slow $5,000. Last week, "Sword in Stone" (BV) and "Disneyland After Dark" (BV) (6th wk), $7,500.

Adams (Community) (1,450; $1.23-$1.50)—"Merlin Jones" (BV). Fine $9,000 or close. Last week, "Who's Been Sleeping in My Bed" (Par) (2d wk), $7,000.

United Artists (UA) (1,667; $1.50-$3.50) — "Cleopatra" (20th) (33d wk). Steady $9,000. Last week, $9,400.

Music Hall (Beacon Enterprises) (1,213; $1.25-$2.80) — "How West Was Won" (MGM). Great $41,300 in last eight days of 49-week run. "It's a Mad World" (UA) opens today (11).

Mercury (Suburban Detroit) (1,468; $1-$1.80)—"Charade" (U) (6th wk). Big $13,000. Last week, $13,800.

Trans Lux Krim (Trans-Lux) (980; $1.25-$2) — "Tom Jones" (UA). Wham $30,000. Last week, "Man in Middle" (20th), $10,000 in second week.

'SUNDAY' GOOD $8,500, PROV.; 'JONES' BIG 8G

Providence, Feb. 11.

Bus strike here is hurting matinee biz, but heavy evening and weekend trade helping to hold biz on upgrade. State looks good with "Sunday In New York" in first. Also new Strand's "Love With Proper Stranger" looks sock. "Tom Jones" looms big on opener at Elmwood. RKO Albee with seventh round of "Charade" still is nifty.

Estimates for This Week

Albee (RKO) (2,200; $1-$1.50)— "Charade" (U) (7th wk). Nifty $5,000. Sixth was $5,500.

Elmwood (Snider) (2,200; $1-$1.75)—"Tom Jones" (UA). Big $8,000 or near. Last week, "Cleopatra" (20th) (27th wk), $6,500.

Majestic (SW) (2,200; 90-$1.25) —"Move Over, Darling" (20th) (4th wk). Steady $4,000. Third was $6,000.

State (Loew) (3,200; 90-$1.25)— "Sunday In New York" (MGM). Good $8,500 or over. Last week, "Any Number Can Win" (MGM), $5,500.

Strand (National Realty) (2,200; 90-$1.25) — "Love With Proper Stranger" (Par). Strong $9,000 or near. Last week, "All Way Home" (Par), $4,000.

'Sport' Big $10,000, K.C.; 'Man' Drab 5G; 'World' Neat 11G, 'Charade' 18G

Kansas City, Feb. 11.

Downtown Paramount looks to feather its nest with newcomer "Man's Favorite Sport" ushered in via sprightly advance campaign. Only other opener here is "Man in Middle" at the Uptown shaping drab. "Cardinal" continues to rack up hefty grosses at Brookside and stays on. "Charade" shapes smart at Plaza and Granada on longrun. "Prize" is advertised as "last week" at Roxy, but nobody believes it—biz still is too good.

The hard-ticketers, "Cleopatra" and "It's a Mad World" both are holding their own in Durwood downtown houses. "Promises, Promises" is staying strong at the Rockhill after missing a new high mark by a small fraction in opening week. Area still is basking in daily sunshine.

Estimates for This Week

Brookside (Fox Midwest Nat. Gen. Corp.) (800; $1.50)—"Cardinal" (Col) (7th wk). Smooth $4,500. Last week, same.

Capri (Durwood) (1,260; $1.85-$3)—"Cleopatra" (20th) (13th wk). Solid $9,000. Last week, $9,400.

Empire (Durwood) (866; $1.50-$2.50)—"It's a Mad World" (UA) (8th wk). Neat $11,000. Last week, $11,200.

Kimo (Dickinson) (504; $1.50)— "Love on Pillow" (Col) (4th wk). Mild $1,000. Last week, $1,400.

Paramount (Blank-UP) (1,900; $1.25-$1.50) — "Man's Favorite Sport" (U). Big $10,000 or close. Last week, "Dead Ringer" (WB), $8,000.

Plaza and Granada (FMW) (1,630; 1,219; $1.25-$1.50) — "Charade" (U) (3d wk, Plaza; 2d wk, Granada). Smart $18,000. Last week, $20,000.

Rockhill (Art Theatre Guild) (821; $1.50)—"Promises, Promises" (Indie) (2d wk). Buxom $3,000. Last week, $4,300.

Roxy (Durwood) (664; 75-$1.50) —"Prize" (MGM) (7th wk). Loud $7,000. Last week, $6,000.

Uptown (FMW) (2,043; $1.25-$1.50)—"Man in Middle" (20th) and "Harbor Lights" (20th). Dull $5,000. Last week, "Soldier in Rain" (AA) and "Play It Cool" (AA) (2d wk), $4,200.

LOS ANGELES

(Continued from page 12)

(MGM), "Gladiators 7" (MGM), $10,300.

Loyola (FWC) (1,298; $1-$1.49) —"Yum Yum Tree" (Col) and "Who's Minding Store" (Par) (m.o.). Fine $7,000.

Los Angeles (Metropolitan) (2,049; $1-$1.49) — "Children of Damned" (MGM) and "Gladiators 7" (MGM) (2d wk). Low $4,200.

Music Hall (Ros) (720; $2-$2.40) —"Nurse on Wheels" (Jan) (2d wk). Dull $3,200. Last week, $3,900.

Crest (State) (750; $1-$1.49) — "L-Shaped Room" (Col) (reissue) (2d wk). Slim $3,200. Last week, $3,500.

Baldwin (State) (1,800; $1-$1.49) —"Dead Ringer" (WB) (m.o.) and "Who's Been Sleeping in My Bed" (Par) (2d wk). Okay $4,000.

El Rey (FWC) (856; $1-$1.49) — "Hud" (reissue) (2d wk). Timid $3,000. Last week, $3,300.

Iris (FWC) (825; $1-$1.49) — "Great Escape" (UA) (reissue) (3d wk). Slow $4,000. Last week, $3,8000.

Fox Wilshire (FWC) (1,990; $2-$2.40)—"The Victors" (Col) (7th wk). Fine $7,500. Last week, $9,000.

Chinese (FWC) (1,408; $2-$2.40) —"Charade" (U) (7th wk). Boffo $19,000. Last week, $20,800.

Beverly (State) (1,150; $2-$2.40) —"America, America" (WB) (7th wk). Solid $7,000. Last week, $7,500.

Hollywood Paramount (State) (1,468; $1.55-$2.40)—"Captain Newman, M.D." (U) (7th wk). Smash $2,000. Last week, $12,500.

Warner Beverly (SW) (1,316; $2-$2.40)—"The Prize" (MGM) (7th wk). Hotsy $11,500. Last week, $11,800.

Village (FWC) (1,535; $1.49-$2.40)—"Love With Proper Stranger" (Par) (7th wk). Good $8,000. Last week, $10,000.

Orpheum, Vogue, Picfair (Metropolitan-FWC-State) (2,213; 810; 750; $1-$2.40)—"Tom Jones" (UA) (11th wk, Orpheum; 7th wk, Vogue, Picfair). Giant $29,500. Last week, $32,300.

Cinerama (Pac) (915; $1.49-$3.50) —"Mad World" (UA) (14th wk). Boffo $28,000. Last week, $27,600.

Pantages (RKO) (1,512; $2.50-$5.50) — "Cleopatra" (20th) (34th wk). Smash $22,500. Last week, $23,100.

Egyptian (UATC) (1,392; $1.25-$3.50)—"Cardinal" (Col) (8th wk). Lively $18,000. Last week, $17,600.

Warner Hollywood (SW) (1,291; $1.25-$2.80) — "How West Was Won" (MGM) (51st wk). Great $21,000. Last week, $20,200.

Martin Chain Enlarges; Refurbishing in Vogue

Columbus, Ga., Feb. 11.

Martin Theatre Circuit has added another unit with the purchase of 609-seat Belmont Theatre in the Belmont Hills Shopping Center at nearby Smyrna, Ga. Theatre was purchased from W. A. Ward, Jr. for an undisclosed amount.

Officials of the company stated that remodeling and refurbishing of the Belmont will begin immediately, although theatre is just seven years old. Equipment will be installed and added to provide all of the "comfort features" developed within the theater industry in recent years.

Martin's Strand Theater, in Marietta, just 20 miles from Atlanta, also is scheduled for an immediate face lifting.

L.A. Filmmakers Repeat

Los Angeles, Feb. 11.

Second annual L.A. Filmmakers Festival has been skedded by the Cinema Theatre for Feb. 12. Filmmakers will be invited to enter pix between noon, Feb. 10, and noon Feb. 11, with screenings starting non-stop exposure at 7 p.m., Feb. 12.

First fest was held at theatre last Nov. 11, with top prize going to Jett Kling's "Vacuous Vicinity." Judges named for fest are filmmaker Stan Brakage, UCLA literature prof Jack Hirschman and film critic John Fles. Prize has been boosted to $250 for best film, with both 16 and 35m entries accepted.

BOSTON

(Continued from page 12)

(subrun) and "Of Love and Desire" (Indie). Fair $4,500. Last week, "Four for Texas" (WB) and "Wives and Lovers" (Par) (subruns), $3,700.

Memorial (RKO) (3,000; 90-$1.50) — "Charade" (U) (7th wk). Hot $14,000. Last week, $19,000.

Music Hall (Sack) (4,400; 90-$1.80) — "American in Paris" (MGM) and "Brigadoon" (MGM) (reissues). Fair $12,000. Last week, "Soldier in Rain" (AA) (3d wk), $7,000.

Orpheum (Loew) (2,900; 90-$1.65) —"Sunday in New York" (MGM). Torrid $18,000 or better. Last week, "Man in Middle" (20th) (2d wk), $8,000.

Paramount (NET) (2,357; 90-$1.65)—"Dead Ringer" (WB). Slick $13,000 or over. Last week, "All Way Home" (Par) and "Crooks Anonymous" (Indie), $7,000.

Pilgrim (ATC) (1,909; 75-$1.25)— "Nature's Sweethearts" (Indie) and "Paris Pickup" (Indie) (2d wk). Oke $6,000. Last week, $7,000.

Park Square (Indie) (300; $1.80) — "Move Over, Darling" (20th) (subrun). Good $2,700. Last week, "Irma La Douce" (UA) (reissue), $2,400.

Paris Cinema (Indie) (608; $1.75) —"Billy Liar" (Cont). Newly art house opposite Prudential Center opened to public last Thursday (6). Looks to get hotsy $10,000.

Saxon (Sack) (1,100; $2-$3.90)— "Cardinal" (Col) (9th wk). Still boff with another soldout week, and $28,000. Last week, $27,000.

State (Trans-Lux) (730; $1-$1.50) —"All of Me" (Indie) and "Ravaged" (Indie). Hot $12,000. Last week, "Orgy at Lil's Place" (Mishkin) (6th wk), $7,509.

West End Cinema (E. M. Loew) (500; 75-$1.50)—"Knife in Water" (Kana) (3d wk). Oke $4,000. Last week, $5,000.

LANDAU 64

FORBIDDEN AREA

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SDIG Cancels Referendum Ballots On Basis of Hershey Acting Unilaterally

Ballots were sent out early last week in New York City by Screen Directors International Guild prez Don Hershey for a referendum to decide whether or not the Guild would accept terms for merger with the Directors Guild of America, as proposed by the Hollywood group. The action was immediately challenged by an SDIG board faction and, at a meeting last Monday (10), the board invalidated the ballots.

In making its move, the board declared the Hershey ballots illegal, primarily because they were sent out without the approval or knowledge of the board. Hershey, however, contends that his action was validated by a membership meeting held recently in which the body voted that such a referendum be held. He further contends that counsel was consulted as to what further board action was necessary before ballots could be issued and that he was advised that none was needed. The board, however, said that Hershey violated the SDIG constitution by acting without its knowledge and consent.

Accordingly, the board passed a motion resolving to invalidate the Hershey ballots and to return control of the Guild's activities to the board. It also resolved to get a referendum to the members but after what was termed a "reasonable" time during which the members would have a chance to fully assess DGA's merger proposals, which have been forwarded to members.

Beyond this, there is also feeling among some board members that there are actually no DGA proposals for the membership to be polled on since DGA prez George Sidney proclaimed merger talks at an end a while back. Others feel that the original Hollywood proposals still stand and can be voted on. At any rate, the board voted to explore just what there is to bring to the membership in referendum and to get the polling underway as soon as this is determined and the membership has had a chance to digest the issues.

As far as Hershey himself is concerned, the board resolved to form a committee and hire counsel to examine the prez's activities in connection with the referendum and other matters. Also, a majority faction within the board has hired the law firm of Paul, Weiss, Rifkind, Wharton & Garrison to represent its interests. It is this faction which originally opposed the DGA terms and has been the crux of Hershey's latest opposition. Among their contentions is that the meeting at which the referendum idea was passed was illegal in the first place. The prez, naturally, doesn't agree and contends that all his actions in the merger and referendum matter have been in the best interests of the Guild.

Hershey himself walked out of the meeting and the board called another last night (Tues.). He plans also to call another membership meeting for Feb. 27 "to seek an expression from the membership that their mandate has been properly carried out by the president and to resist obstruction by factional elements within the board." Hershey stated that the faction's move regarding the ballot and in the whole matter, in fact, is a delaying action aimed at scuttling the merger.

Meanwhile, the board is planning to call a membership meeting as well, hence more conflict between it and the prez.

On the situation as a whole, Hershey commented that he was "hopeful we can get together, reconcile our differences and fulfill the will of the membership." By this he means to proceed with all actions toward completing merger with DGA.

Potter, Orchard & Petrie Inc. authorized to conduct a motion pictures and television programs business in New York. Capital stock is 200 shares, no par value. O'Brien, Driscoll & Raftery handled.

Damon Enterprises Ltd., of New York, has changed its name to Salisbury Films, Ltd., per attorney Richard S. Forman.

Selznick's 'In Cases'

Hollywood, Feb. 11.

Producer David O. Selznick has registered titles on "As You Like It," and "Diana of the Crossways" with Motion Picture Assn. of America's title registration department.

Selznick said he has no immediate plans for production of the public domain properties.

Swedes Ban '491' At Home, Send It To Berlin Fest

Stockholm, Feb. 11.

The Swedish Film Institute has chosen two feature films to represent Sweden in the international Film Festivals during 1964. In Cannes, Sweden will be represented by Europa Film's "Kvarteret Korpen" ("The Raven"—the translation is maybe doubtful). In Swedish cities each block has a name, "the block" in this connection means "kvarteret." In the town Malmo, in 1936, one such block had the name "The Raven." It is where the story in this film takes place. The film opened here Dec. 26 and became a top critical top success.

For the Film Festival in Berlin the Institute decided that Sweden should be represented by Svensk Filmindustri's "491." The film is still banned here, but it is expected that the government will lift the tabu and allow it to be shown, maybe, after certain cuts. When "491" has been chosen as the Swedish entry at Berlin, it might be even more difficult for the government to establish the ban. Should the film be given a prize in Berlin, for artistic or other reasons, it might create an even bigger storm here when the film was banned.

Festival visitors of 1964 will see two Swedish films dealing with the "welfare country," of which one ("Kvarteret Korpen") tells a story from a time when the welfare country was young, and the other (491) tells a tragic story of a dark side in a modern welfare country. Both films are controversial one way or another, and both were artistically acclaimed.

In the VARIETY review of "491" accent was homo and other sexual aberrations in such overly frank manner as to move Swedish authorities to ban it on public morals grounds.

AB-PT Common Pays 25c

Board of American Broadcasting-Paramount Theatres declared the regular quarterly dividend of 25c per share on the common stock.

It's payable March 14 to stockholders of record on Feb. 24.

Shoot in Montreal

Continued from page 3

ductions. Latter is headed by former Mirisch Co. veep Leon Roth and Irvin Kershner, film-tv director, who will direct "Ginger."

Husband-wife team of Robert Shaw and Mary Ure star in the pic, based on a novel by Brian Moore.

Reade-Sterling, which has "Ginger" rights worldwide, in recent months has distributed such U. S. indie pix as "The Balcony," "David and Lisa," "Lord of The Flies," and has upcoming "Point of Order," "Black Like Me" and "Me, Candido." Another local production possibility is the projected Shelley Winters starrer, "Snowangel."

Wendkos Primes Yates Tale

"Revolutionary Road," 1961 novel by Richard Yates has been acquired for filming by Paul Wendkos' Voyager Productions."

Wendkos plans lensing in New York next September via a screenplay by Peter Packer. Distribution deal unset as yet.

BURTON IMMORAL?

Are Congressmen Above an Accusing Finger, Asks Editorial

Minneapolis, Feb. 11.

Commenting editorially on the move in a congressional subcomittee to revoke British actor Richard Burton's U.S. visa because of his alleged "immoral conduct," the local Morning Tribune said that this opens a considerable "panorama of possibilities."

One of such possibilities may arise from the fact that "eyebrows can't be lifted only at the racy film folk," the editorial pointed out.

"Even Congressmen have cavorted abroad in a manner that would have curled Mrs. Grundy's graying hair and it hardly can be argued that discretion or cautious concealment imparts a moral quality to otherwise non-moral (or nonconforming) behavior, "stated the editorial."

The editorial also pointed out that Burton's dalliance with Elizabeth Taylor "hardly has been a furtive affair" and "that if the proposed visa policy prevailed in Italy Our Girl might have been given the gate by the Italian government, for surely Burton can't be charged with solo unseemly conduct."

"Not only that," asserted the editorial, "but Beves—aye, even battalions of filmdom's fugitives from California smog and U.S. taxes living it up, up, up in Italy, Greece and elsewhere on the Continent might be charged with conduct unbecoming to that Girl (or Boy) Next Door whom we dream about as the American Ideal."

'Point of Order' To Reade-Sterling

Producers Emile de Antonio and Daniel Talbot have finalized a deal with Walter Reade-Sterling for the latter to acquire worldwide theatrical distribution rights to their "Point of Order," documentary made up of tv kinescope footage on the 1954 Army-McCarthy hearings. Pic, now in the fifth week of its preem engagement at Manhattan's eastside artie Beekman Theatre, was opened in New York by the producers sans distrib.

Price being paid for the pic is understood to be $80,000 as a minimum guarantee.

Successful conclusion of the R-S deal comes after spirited bidding on the pic which followed the N.Y. opening. Prior to the opening, distrib interest had been scared by possible legal complications and by the question whether the public would be interested in the subject matter at this comparatively late date. Gotham reviews and biz were both great.

Loans Not Gifts, So Writers Guild Says It Sues Eye-Glazed Ones

Hollywood, Feb. 11.

Suit to recover monies loaned its members to tide them over 1960 motion picture and telpix strikes will be instituted "with reluctance" by Writers Guild of America West. Theatrical lockout lasted 21 weeks and strike against vidpix 22 weeks.

WGAW at the time loaned approximately $53,000 to members and these loans were made without interest. In addition, WGAW strike fund paid $92,000 in benefits to writers, but these were not loans.

Of loans made almost four years ago, about $32,000 has been repaid, leaving balance unpaid of about $21,000 number of writers involved just have not made any arrangements to repay loans, even on a gradual installment basis. WGAW is not planning such action against writers who it feels don't have the coin, but only against those it has reason to believe are earning good coin, but refuse any guild overtures regarding repayment of such loans.

Maze of Philippine Pic Taxes

Manila, Feb. 11.

Per the Philippine Motion Picture Producers Assn., there are now approximately 800 35m theatres booking Tagalog native dialect pictures, but 130 16mm theatres and 600 16mm mobile theatres are in operation catering to same audience adversely affecting the boxoffice returns of the 35mm theatres.

Filipino film industry is burdened with 17 different kinds of taxes: specific or footage tax 20 centavos per lineal meter of 35mm films and 15 centavos for 16mm films, municipal amusement tax of 10 centavos per ticket for loge, balcony and orchestra, insular or national amusement taxes of 58 centavos per loge ticket sold, 21 centavos per transfer ticket from orchestra to balcony, 39 centavos per balcony ticket sold, 18 centavos per orchestra ticket sold, and 19 centavos per transfer ticket from balcony to loge, 2% gross receipt tax, tariff duties for raw materials, 20% compensating tax on raw films, income tax, stamping fee for still pictures, censorship fee of two centavos per foot of film, privilege tax receipt, float permit of P20 per picture, mayor's permit P5 yearly in Manila and Caloocan, municipal taxes on studios and laboratories.

National Buying Scheme Unlikely But Vonderhaar Cites Pro Sentiment

Minneapolis, Feb. 11.

Some 123 of this territory's independent exhibitors so far have made known their willingness to go along with the National Allied States proposed buying pool. It's estimated that 150 more are only waiting for more revealing details before committing themselves. Proponents think 95% of theatre-owners would be affirmative.

Favorable tide runs through Minnesota, North and South Dakota and western Wisconsin. Ray Vonderhaar, Northwest Allied unit president, revealed these estimates.

At the same time, Vonderhaar concedes "the outlook for an immediate national buying set-up looks bleak."

TWINS ALL THE WAY

'Tom Jones' in Both Cinema I and II

Rugoff Theatres will be returning to an early concept it had when it built Cinema I and Cinema II on New York's eastside. On Feb. 12, "Tom Jones" will open at Cinema II, while continuing at the sister Rugoff house. UA-Lopert has been waiting for some time to get this type of berth for its "Jones," which has been doing rubber walls biz at Cinema I for 18 weeks.

The Woodfall (Tony Richardson-John Osborne) Productions film has been one of UA's most outstanding performers and, in the course of its run at Cinema I, has been consistently outgrossing just about every pic in town with the exception of Radio City Music Hall attractions. This includes some hardticket items.

The new double-berth booking for "Jones" will doubtless put it in the Gotham grossing stratosphere. It will be playing at alternating time schedules at the twin houses, as was the original concept.

More Blessed To Give Than Receive Plaque for 'Orient'

The route of rumor a story takes in the film biz doesn't always lead to accuracy. So producer Jerry Hellman found out last week.

It had been proposed to International Alliance of Theatrical Stage Employees execs that the union give Hellman a plaque or some such tribute for his "World of Henry Orient" being the first N.Y.-made picture to get a Radio City Music Hall booking and also for being the first feature made at Michael Meyerberg's Long Island Studios, thereby creating interest in filming in the east.

When the story reached the ears of an inquiring reporter, a union source reported that *Hellman* was planning to give a couple of the eastern locals a plaque. That was the first the reporter heard of the award and the scribe, who remembered that Hellman had had some difficulties with the Long Island labor situation, found it amusing and called the producers.

The producer's reaction was a dumbfounded "Whaaaat! I'm giving who a what?" As it turns out, nobody is giving anybody anything at present. The IA hasn't decided to give Hellman any kudos and he has no plans to hand out any bravos to the union.

"Orient" was his first feature and he'll be making several others under a deal with its distributor, United Artists. The film itself, which stars Peter Sellers and marks the comedian's debut at the Hall, will be the Easter attraction and will probably be finished just in time. Sound looping and dubbing are still going on, along with the scoring and the earliest it's figured a print can be ready is March 4, about the same time it is skedded to open.

Hero Sandwich

Continued from page 3

the $4,422,614 profit of 1962 by substantial margin.

United Artists offered an example of what feature selloff to tv can mean just two years ago when it completed a major network deal. The result was the biggest first quarter in its history, a non-recurring profit, however, which made comparisons the following year a bit glaring. In 1963, the company took in between $4,000,000 and $5,000,000 in tv pix revenue and this will be helping its year-end statement, now in preparation, considerably.

In addition, United Artists is working on another web sale, possibly to be completed during the first half of the current term. The result of such a sale would be to again catapult earnings to a hefty position which, along with the performance of several pix, is leading UA execs to predict a record first half and strong year in 1964. In any case, the 1964 tv revenue is expected to be higher than that earned in '63.

Many Knew Joy

It's something of an old story how tv syndication revenues helped such companies as 20th-Fox, Columbia, Metro, Allied Artists and others in recent years. The big problem now as far as that goes is that many companies have all but exhausted their pre and even post- '48 libraries and are now left to their own devices. Theatrical distribution is again becoming at some companies their major source of income, the tv gambit virtually exhausted.

Only Paramount remains with a major post- '48 library, figuring this worth a whopping total and still growing. For some time Par has pondered distributing them itself but is also entertaining offers from syndicators. It has been decided, in any case, that they will be distributed one way or the other this year, another factor which should make 1964 a banner year for the company which is already cash and product rich. Par's pre- '48s, handled by MCA, are figured to bring in a total of upwards of $50,000,000, against the guarantee of $35,000,000.

In any case, the result of pix on tv for the film companies is far from over, as the Universal situation in particular points out. This product still can mean a major difference in a company's fiscal performance and, in some cases, still casts doubts as to just which part of the company is earning the most, theatrical or tv distribution. For some, this is something of an embarassment, considering they are supposedly theatrical and not tv operations.

An Organization in Growth

.....dedicated to the production of quality motion pictures for that world-wide audience hungry for meaningful and provocative screen entertainment.

Distribution rights to the production of [illegible] are now available for the United States and [illegible] territories of the world.

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End Tax Curse of 'One Big Year'; Averaging Plan as $40-Mil Boon

Washington, Feb. 11.

The Administration tax reduction bill, with few direct benefits to show business, cleared the Senate and heads for final passage within the next few weeks.

The $11,000,000,000 personal and corporate tax cut measure goes to a conference committee where minor differences between the House and Senate versions are expected to be resolved;

One outstanding feature of the bill and long sought by show folk is the income averaging provision which was included in both House and Senate bills.

Treasury Dept. estimates the five year averaging plan will save show folk, authors and others who have been subject to a huge tax bite in their "one big year," nearly $40,000,000.

Under the plan a person whose 1964 income is $3,000 higher than his average income over the past four years, will be able to spread the 1964 coin over five years, naturally gaining a good tax break.

But other tax gains, long sought by show business, were either scuttled in the Senate Finance Committee or batted down on the Senate floor.

A last ditch attempt on the Senate floor to repeal the admissions tax on legitimate and live musical performances was defeated on a 59-33 vote.

The admissions tax repeal was sponsored by Sen. Jacob Javits (R-N.Y.) who later told reporters he was encouraged over the eventual prospects of nixing the ticket tax.

Efforts at repeal were thwarted by the Administration pressure against any cuts in excise taxes.

The Finance Committee first adopted and then rejected the repeal amendment of Sen. J. William Fulbright.

The Committee's second vote to continue the tax came after intense Administration pressure, including phone calls from President Johnson, to reverse earlier excise tax cuts.

On the Senate floor an amendment to reduce the cabaret tax from 10 to 3% was rejected 66-30.

Debate over the cabaret tax amendment sponsored by Sen. William Proxmire (D-Wis.) at times almost became lyrical.

An opponent of the amendment Sen. Milward Simpson (R-Wyo.) chimed in during the colloquy;

"Come little girlie let's fly away far from this noisy cabaret."

Referring to the cabaret levy, Sen. Kenneth Keating (R-N.Y.) said it was the one tax reduction which would not result in a loss of revenue but instead would create jobs and increase coin at the same time.

Filipinos Skip Asian Festival

Manila, Feb. 11.

Philippine Motion Picture Producers Assn's decision not to participate in the Asian Film Festival scheduled to be held in Taipei this April was not motivated by the poor showing of the local features in the past several filmfests but by the recently adopted retrenchment policy of the association. It is no secret that the Filipino industry has been in the doldrums for some time and unless some sweeping changes are made it may end up in the poorhouse.

Trade association will not completely separate itself from the activities of the Asian film federation. A healthy exchange of ideas with other Asian producers would do the local industry, which may have been exposed too much to Hollywood, a lot of good. Many here feel experiences of Japanese, Hindu, Chinese, Indonesian, and Malayan moviemakers offer better guidance.

Teck, Buff Now Grinding

Buffalo, Feb. 11.

Teck Theatre which h ; been closed since July due to dispute with projectionists union which was settled earlier this week, finally reopened Thurs. (30) with a moveover of "Charade" from the Buffalo.

CENTIPEDED ROONEY: SCHOOLS, PIX AND CAFES

Hollywood, Feb. 11.

Mickey Rooney whips into 1964 plotting more activities than any other two Hollywood personalities. He winged out over the weekend to prep a June opening of the "Mickey Rooney School of Entertainment" in Houston, one of eight franchises skedded to bow around the country within 18 months.

Also formed by Rooney is a company tagged "Hilarity Inc." which plots lensing of an initial three pix to utilize talents of a "repertory" company of 10 or more comics. Among them are Jack Carter, Mort Sahl, Marty Ingles, Shecky Green, Allen and Rossi, Bobby Van, Jack E. Leonard, Pat Carroll and Kaye Ballard. First to go will be a satire, "There's No Place Like Rome," from a Rooney original. Also slated are "The Big Snatch" and "Follow that Kite," both also actor's creations.

Rooney also proposes indie lensing of "Love and Let Love" with Judy Garland and "The Five Leaf Clover" with Pat O'Brien in Ireland. He's co-scripting with Bobby Van a Broadway vehicle called "Open Your Mind and Jump In."

In addition to other nitery dates he has been firmed to play the London Palladium with Van this summer. A new teleseries, "The Mickey Rooney Show" has been tentatively spotted on the ABC-TV sked for next year. With Joe Perrin, Rooney is backing the W(orld) E(ntertainment) Country Club in Woodland Hills. Membership to be limited to showfolk.

WB Net $459,000 On 1st Quarter

Warners for the first quarter of its fiscal year had a net profit of $459,000, or 9c per common share, compared with earnings of $2,010,000, or 41c per share, for the corresponding period a year ago.

This was disclosed at the annual meeting of stockholders in Wilmington, Del., last week.

Increased production costs and disappointing public acceptance of the company's film product caused the slip. First quarter ended Nov. 30 and the second quarter does not appear "favorable," it was said.

Total income for the new quarter was listed at $19,473,000, compared with $23,491,000 for the like period of the previous year.

Annual meeting saw voted approval of a stock option plan for key execs and reelection of Waddill Catchings and Robert W. Perkins as directors for two-year terms. Other members of the board are in line for reelection next year, also for two-year terms.

George Tyler Coulson, representing the company, said WB has a "considerable investment" in completed but unreleased product such as in "My Fair Lady" and as a result of this is currently "streamlining" its new production activity.

Warner Bros. board declared the regular quarterly dividend of 12½c per share on the common stock, payable May 5 to stockholders of record on April 10.

Board, as expected, also reelected all officers, including Jack L. Warner as president and Ben Kalmenson as exec v.p.

Frank Tuttle Joins SIB

Hollywood, Feb. 11.

Frank Tuttle, until recently tv-commercial productions supervisor for Procter & Gamble, has been appointed chief of SIB Productions in California. SIB, established four years ago as a commercial film outfit, is branching into various phases of film production, according to prexy Walter Bien.

Company recently took over production of the "Tom and Jerry" cartoons for Metro and currently is prepping another production unit, under the SIB banner, which will concentrate on theatrical features and tv programs.

'CHERRY BLOSSOM FEST'

It Means Lotsa Japanese Pix Play Honolulu

Honolulu, Feb. 11.

Second annual Cherry Blossom Film Festival will run throughout April with four firstrun theatres participating.

A Shockiku studio film will be shown at the Nippon April 1-7, a Daiei film at the Kokusai April 8-14, a Nikkatsu film at the American April 15-21 and a Toho attraction at the Nippon April 22-28.

Persons who attend the Shochiku Revue March 20-29 will be offered discount tickets for the four Japanese films.

Film Stocks Lag On Wall Street

Overall trading on the New York Stock Exchange was not strong in volume the past week—a little over 4,000,000 shares per day—but in many cases historic price highs were reached. Not so, though, with film company securities, which seemed to be going no place.

Analysts and specialists downtown frankly were puzzled with the way the motion picture outfits have been getting such scant investor attention. Neither the public generally nor the funds apparently are reacting to the usual stimuli.

Two outstanding examples of this involve Columbia and Paramount. Col common last week dropped 12½c on volume of 10,900 shares, closing the week at $22.87½. The year's low is $21.12½, so there hasn't been much progress. This is almost startling to behold in light of the fact that Col presently is to the fore with two apparently big money-making features in "Dr. Strangelove" and "Strait-Jacket." "Strangelove," particularly started out so much in boxoffice orbit that seasoned observers thought the stock would have climbed at least a few points.

Par closed last week at $54.62½c, unchanged, on volume of 6,100 shares. The market seemed totally uninfluenced by the Barney Balaban-&-George Weltner announcements anent Par's excellent financial position and just about the best product backlog in the company's history.

Over the course of the past several years there was a very definite reaction on Wall Street to a blockbuster picture from any one company. Now comes Col with two bb's at one time and nothing happens, stock trading-wise.

Ditto Par, despite its glad tidings.

For all of last week MCA traded only 2,300 shares and Decca only 400. At Loew's Theatres, 4,900 shares exchanged hands. Twentieth-Fox was relatively active, gaining 87½c, but the closing price of $23.75 was substantially short of the year's high of $37 per share.

For the most part it seems that the American film business is getting the brush on the big board. The analysts talk of a "market consolidation" and wax wise about investor perference at this time for special-situation stocks, such as the airlines and DuPont.

There's really nobody around town to say why the picture outfits are being so ignored. Three company presidents were consulted about this, and they said they didn't know, either.

'Charlotte' Goes Via 20th

Hollywood, Feb. 11.

Twentieth-Fox will distribute "What Ever Happened to Cousin Charlotte?" to be produced by The Associates and Aldrich Co. starting in mid-April for an expected late November release.

Indie company will shift headquarters this week to 20th from Warner Bros., where Aldrich previously made "What Ever Happened to Baby Jane?" Newie is reported not to be a sequel to "Jane."

Amusement Stock Quotations

Week Ended Tues. (11)

N. Y. Stock Exchange

1963-'64 High	1963-'64 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
15⅜	11⅞	ABC Vending	83	13⅞	13¼	13½	— ⅛
38¼	27⅞	Am Br-Par Th	217	30⅝	28½	30⅛	+1⅛
22¼	14½	Ampex	368	16	15½	15⅝	— ⅜
84¾	42½	CBS	431	83⅜	78⅞	83⅜	+3⅝
18¾	12⅛	Chris Craft	87	13⅜	12⅜	13⅛	+ ⅝
29½	21⅛	Col Pix	112	23⅜	22⅛	22½	
46¼	45⅛	Decca	2	45¾	45¾	45¾	
46⅜	27¾	Disney	120	42	40	41¼	+1½
122⅜	106⅛	Eastman Kdk	454	120¼	116⅝	120⅛	+3⅜
6⅜	5¼	EMI	117	5⅞	5½	5¾	+ ¼
27⅛	20⅝	General Tire	664	22⅞	22⅛	22⅜	
16½	9⅝	Glen Alden	227	13¼	12⅝	12⅞	— ¼
86¾	57½	Litton Ind.	838	72⅜	69½	71⅜	+1½
23¾	15¾	Loew's Thea.	39	17⅞	17⅝	17⅝	— ⅛
68¾	48	MCA Inc.	28	56½	56⅛	56½	+ ¼
38⅜	15	Metromedia	299	32⅛	29½	30½	+2½
37¼	26½	MGM	96	29⅞	28¼	29¼	— ½
24¾	20½	Outlet	†330	22	21½	21⅝	+ ⅛
12¾	7⅞	Nat. G'l Corp.	115	9	8⅞	9	
58¼	35¼	Paramount	82	57⅞	54½	57⅞	+3¼
211½	120½	Polaroid	1011	157	147⅛	157	+10
113⅜	56	RCA	1737	108¾	104¼	105	—3¾
10¼	6¾	Republic	38	8	7¾	8	+ ⅛
16¾	14	Rep., pfd.	4	15⅛	15⅛	15⅛	— ¼
27⅞	20½	Stanley War.	45	25⅞	24½	24¾	—1¼
45⅜	31	Storer	45	41¾	40	41¼	+1¼
28¼	17⅞	Taft Bdcst.	38	25⅝	24⅜	24⅞	— ¾
37	20	20th-Fox	279	24½	22⅛	24¼	+1⅞
32	17¾	United Artists	64	19¾	19	19½	+ ⅜
16¼	11¾	Warner Bros.	338	13⅝	11¾	12⅞	— ¾
84¼	51	Zenith	347	78¼	75⅝	76⅛	— ½

American Stock Exchange

4	2⅛	Allied Artists	56	3	2⅝	2¾	+ ⅛
12¼	5	BalM'nt GAC.	32	11⅛	10½	11⅛	+ ⅝
12¼	6¾	Cam-P'kway	13	7⅜	7¼	7¼	— ⅛
24⅞	16⅞	Cap. Cit. Bde.	72	22⅛	20⅝	21¾	+1⅛
17½	10	Cinerama Inc.	1441	13½	11⅝	11⅝	—1⅞
9	6½	Desilu Prods.	40	7⅛	7	7⅛	+ ⅛
9⅞	4¾	Filmways	29	8½	8	8⅛	— ½
13⅞	5¾	MPO Vid.	17	10¼	9¾	9¾	— ⅛
3⅝	2⅛	Reeves Bdcst.	8	2⅞	2⅝	2¾	— ¼
5⅛	2⅜	Reeves Ind.	79	2⅝	2⅜	2⅝	+ ⅛
17¾	13¼	Rollins Bdcst.	8	15⅛	14¾	15⅛	+ ¾
25⅜	16¾	Screen Gems	11	21¼	20⅝	20¾	— ½
22	8⅝	Technicolor	218	19⅛	18⅛	18½	— ¼
6¾	4⅛	Teleprompter	28	5¼	4⅞	5⅛	
2¾	⅝	Tele-Indus.	17	¾	3/16	¾	—1/16
14½	10½	Trans-Lux	138	14½	10⅞	14½	+3⅞

* Week Ended Mon. (10).
† Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	5½	6⅜	+ ⅜
Four Star Television	6½	7¼	— ⅛
Gen. Aniline & Film	335	363	+15
General Artists Corp.	8⅝	9	+ ⅛
General Drive-in	10¼	11¼	+ ⅜
Magna Pictures	1⅜	1¾	
Medallion Pictures	14	15⅛	— ⅛
Pickwick International	4	4⅝	— ⅜
Premier Albums	7⅛	7⅞	— ⅛
Rust Craft Greeting Cards	13¼	14⅜	+ ¾
Seven Arts Productions	9	9⅞	+ ⅛
Transcontinent Television	19⅞	21¼	
U.A. Theatres	8½	9¾	
Universal Pictures	66½	70½	+ ½
Walter Reade-Sterling Inc.	2½	2⅞	— ⅛
Wometco Enterprises	31¾	34	—1
Wrather Corp.	3¾	4⅜	— ¼

(Source: National Assn. of Securities Dealers Inc.)

Union Ire at Promo Pix

Continued from page 5

"A Day With Paul Newman," filmed by Wolper Productions for its "Movie Greats" tv series is listed, citing Metro's "Judgement in the Sun."

Paramount is also named for some work done by a Canadian about Jerry Lewis and an 18-minute pic made about UA's "McLintock" is cited. 20th-Fox got a rap for a 20-minute film on "What a Way to Go" and Metro was again cited for its cooperation on a three-minute commercial for Eastman Kodak World's Fair exhibit. A fashion trailer shot at Universal plugging "The Thrill of It All" was named along with an Edith Head fashion reel made at Paramount and "Thrill" was rapped again for an inter-cut trailer made with Carl Reiner. UA's "Johnny Cool" had an allegedly un-directed by definitely staged short and Angie Dickinson made a U.S. Bonds short which was supposedly made outside the DGA agreement.

Youngerman noted that this list is probably only partial because it contains only what the Guild has learned about. "We believe a substantial amount of this kind of material is being made up yearly comprising entertainment specials, featurettes, biographies, documentaries and substantial numbers of trailers used as tv commercials," he said, and cited for example the fact that last season ABC-TV carried a "featurette" in advance of every feature it ran on its Sunday film show.

Along the way while citing his examples, Youngerman noted a few Guild positions. For one thing, he made clear that all film promotional material on video must be Guild-directed and no longer falls into the category of "house advertising". DGA will not accept the disclaimer by film companies that they are only participating in cooperation with their pub departments. The responsibility is theirs and DGA members must be used.

Production of such promotional film material has increased considerably in recent years as tv is taking on a greater position in film company pub thinking. The DGA has apparantly, somewhat belatedly, become aware of the situation and is now determined to get its members working on any and all of these special pix.

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Gene Kelly's Cultural Trip Slants on 4 New African Nations (For USIA)

By ROBERT B. FREDERICK

Los Angeles, Feb. 11.

The purpose of the trip may have been cultural, but you'd have thought Gene Kelly had been sent to Africa to check up on political unrest, judging by questions tossed at him at press conference at the Beverly Hills Hotel. Confab, to discuss his recent visit to the the French-speaking African nations for the State Dept. and USIA, made under the cultural exchange program, never got really heated owing to the frank yet diplomatic, intelligent and confident answers of the performer.

Battery of tv cameras and no-holds-barred newsmen failed to ruffle Kelly. Only few of queries touched on film or entertainment matters despite actor's repeated efforts to bring subject back to cultural aspects of tour. (George Stevens Jr., U.S. Info Agency film chief was in town, but not at meeting.)

Only companions on Kelly's trip, which covered four African nations of Ghana, Ivory Coast, Senegal and Upper Volta in a three-week period, were two cans of film, bearing 16m and 35m prints of a 45-min. cross-section of some of Kelly's motion pictures, highlighting dance numbers from his Metro-made musicals. Studio donated clips which were selected by dancer. Projection equipment was provided by USIA in spots visited.

Highlight of trip for Kelly was reception by students of University of Ghana, his recurring references to school emphasizing his evidently good impression of group. Biggest personal thrill was having to make a fast and strategic withdrawal when autograph session skedded at the USIA Library in Accra turned into storming of meeting by 3,000 signature seekers.

Kelly, asked whether he had received chilly reception any place in particular, replied that he had not. "The place where we thought we might was Ghana. The government is anti-American, there's no secret about this, but the people were friendly and warm. We did not get any pre-publicity from the press as both papers are government controlled. By the third day of my visit, however, some of the newsmen had begun to sneak things into their papers."

Reply to questions about U.S. segregation was that "I told them that we have no sense of segregation in two things—the arts and sports, but that we do in some things." Similarly, to questions about race relations here, he said "I tell the truth—that they're not good but that they're getting better."

Kelly said that for most part race relation problem did not come up but that a recurring question, and one that felt that he had not answered to the complete satisfaction of people there, was concerning assassination of President Kennedy.

"They think it was a plot. When I asked whose plot, they didn't know but they still thought it was a plot. This event has hurt us all over the world. I tried to explain but I don't think I really made them understand. They are beginning to grasp the idea of presidential succession but the moral side of the killing still puzzles them."

He found that, for the most part, there was no racial complex in the countries he visited, that the bit in Ghana was not natural, but pushed. He believes that integration works admirably.

To question that comes up at every such conference—Should entertainers stay out of public life? —Kelly, taking query literally, said that he didn't see how they could stay out of public life. "If you're going to tell them about dancing, you have to send a dancer, not the head of the ABC Markets."

Subjects covered during the short but active session included the Peace Corps the visited members in the bush besides meeting with them at his film and dance demonstration, highly praised their activities and said that the people love them). American Negroes in Africa (both Peace Corps and USIA have numerous Negro members), political leanings of Americans there (he saw no indication that the people consider Peace Corps members propagandists).

Kelly believes that any possibility of any U.S. of Africa is very far away, certainly not as close as a U.S. of Europe. Political feelings in the countries visited, he stated, were unsettled. "You have a feeling that the governments could change again." Asked whether he felt this feeling was Communist inspired, he said "I have no idea."

In his discussions of purpose of trip, Kelly said that "The thesis of my lecture-demonstration for university students was dancing. The means by which I did it varied with the size of the crowds. With very large groups, I kept it broad, even dancing with girls in the audience while smaller sessions were primarily demonstrations and showing the film, of course."

As trip was made under cultural exchange program, Kelly was asked what U.S. would get in exchange for his visit. He has recommended to the State Dept. that the University of Ghana Dance Group be brought over for a tour of universities and that he had seen other dance groups that Sol Hurok should encourage to visit the U.S.

In Accra he visited a meeting of all the film technicans there, about 300. They have a dubbing room and projection room and asked him to look at their equipment. A film studio is being built in Ghana and tv will start there next year. There is already tv on the Ivory Coast and he made an appearance on it.

"The main point of my trip was to talk to people and to make friends for America. I will go again, if I can."

Compile Film For 'See-&-Hear JFK' In Hub Library

Boston, Feb. 11.

George Stevens Jr., motion picture director of the U.S. Information Agency, will have the assignment of compiling the "Oral History section of the proposed John F. Kennedy Memorial Library to be built in Boston.

A series of booths, in which visitors will press a button to see and hear any of the JFK speeches delivered in the U.S. and abroad, is envisioned. Material will come from film amassed by USIA and spools of video tape being compiled by the National Assn. of Broadcasters.

A full theatre within the library, to be built on Harvard U. land, where planned and continually changing programs on the Kennedy lifetime can be presented, is also envisioned. The USIA had begun preparing a JFK documentary film before the Nov. 22 assassination, but the job of selecting films and tapes from all other sources will be a long and painstaking one.

How soon construction begins on the JFK Memorial Library in Boston depends on how soon the $10,000,000 goal is attained. Contributions to the fund are being made to P. O. Box 2500, Boston, Mass. Only $6,000,000 will be for the physical plant itself. The other $4,000,000 will be used to endow it. The Library, though to be built by public subscription, will be turned over to the government when completed.

SELL SPECTACULARITY IN NEW 'CLEO' COPY

An "expanded" ad campaign for "Cleopatra," based on the original campaign, will be previewed for exhibs around the country this week in a series of meetings hosted by 20th-Fox. The new campaign is designed for the pic's upcoming release on an unreserved seat policy.

New approach will stress the film's spectacle elements for the first time, in both copy and art work. Same elements are given precedence in a five-minute theatrical trailer and tv spots.

Earlier it was all Liz and Dickie in the sell plus a lawyer-dictated bit of Rexy.

Sight Acts

Continued from page 1

grandstand show by Arthur are the Bal Caron Trio (two men and a girl) in an adagio act he caught in Paris; and Les Tonnelys, a zany instrumental group of tumbler-acrobats. There is a third possibility in time for the CNE grandstand show, Les Nitwits, whose title is self-explanatory, a 10-piece band.

Arthur also caught The Beatles in Paris and opined: "The mop-headed youngsters want a guarantee of $10,000 to $15,000 a night, for which they might be able to fill the CNE's 22,000 seats for one night for rock 'n' roll fans but, after that, no one would come to see them."

He said he was disappointed in not being able to book a troupe of African Watusi male dancers, all of whom are seven to eight feet in height. For he was forced to cancel his flight to Africa due to the revolt in Tanganyika.

Meanwhile, Arthur is seeking an American or British headliner for his '64 CNE grandstand show. But Russian agents have snafued the inking of European sight acts by being there first.

Sexy Italians

Continued from page 1

during the shooting of "To Bed." To a greater or lesser extent, he feels, their documentary experience has been a key factor in the success of the directors listed above, in all of whom a feeling for sometimes stark, visual realism has been of commanding importance. And, as Polidoro's pic shows, that feeling can be used for wild comedy as well as for the grimmest social drama. Reason: all humor must have its roots in truth, that is, the real world.

Polidoro's "To Bed" was designed as a "comic documentary" by necessity, he relates. Producer Dino DeLaurentiis needed "an Alberto Sordi comedy" in a hurry, and no script was available. Writer Rodolfo Sonego came up with the germ of an idea: the adventures of a bourgeois Italo businessman who goes to Stockholm with visions of free-loving Swedish sugarplums dancing in his head.

Shortly thereafter, Sordi, Polidoro, Sonego and an 18-man crew took off for Stockholm where, after six weeks of shooting, usually improvised no earlier than one night in advance, they came up with the off-beat comedy which last year took the top prize at the Berlin film fest.

It wasn't always easy, says Polidoro. Stockholm has in recent years come to mean to Italians what Paris used to mean to Americans back in the 1920s—a sort of never-never land of sexual delectation. As a result, there were no less than five other Italo film companies in Stockholm shooting "dramatic documentaries" (a la "Mondo Cane") when the "To Bed" troupe arrived. Word was getting around that some of these companies were going a bit far in spicing up the local scene (one company reportedly posed a couple making love on top of an automobile, another staged a scene in a suana bath of a group of girls twisting as nature made them). As a result some newspapers were editorializing on behalf of a crackdown against license.

Because Polidoro had worked in Stockholm earlier and because the DeLaurentiis production was deemed "legit," "To Bed" eventually came through without undue problems.

The young (35-year-old) director's background includes a two-year stint as documentary filmmaker with the United Nations, during which time he was home-based in New York and travelled around the world. His docu shorts include items both funny (Sardinian marriage habits) and sad (life in New York's Italo-American community). His credits additionally include two earlier features, "Stockholm Nights" and "Hong Kong, A Farewell," both of which utilized a strong sense of actual time and place.

At the moment, Polidoro has two other projects in mind, one about an Italian waiter working in England, and the other a comedy set in New York. He's due to talk about the latter project this week with producer Carlo Ponti.

Twentieth-Fox bought D'Arcy Niland's Australian frontier novel, "Call Me When the Cross Turns Over," with writer also to script.

A Bundle of Four Marano Bills With One Common Objective: 'Classification'

Albany, Feb. 11.

Conciliatory words poured from the lips of Assemblyman Luigi R. Marano, chairman of Joint Legislative Committee on Offensive and Obscene Material, as he introduced last week not one or two, but four, bills affecting motion pictures, theatre operations, advertising and classification for school children.

The familiar "advisory" classification proposal for youngsters attending primary or secondary schools under supervision of State Education Dept., was in the package.

So was a bill amending both the Education and Penal Laws, to empower classification for school pupils and to prohibit a theatre from admitting "unaccompanied" children to a picture rated "unacceptable" for exhibition to them. If parents, guardian or an adult person designated by them were with the pupils, the ban would not hold.

This act adds a subdivision to Section 484 of Penal Law, declaring "Any person who admits or allows to remain in any theatre or any place, owned, kept, leased, managed or controlled by him, or his employer, where such a person is employed or performs such services as doorkeeper, ticket seller or ticket collector, where a motion picture not classified as 'acceptable' for exhibition to children pursuant to the provisions of Section 122-b (added) of The Education Law, is being shown or exhibited, a child actually or apparently under the age of 16 years, unless accompanied by its parents, guardian or adult person authorized by its parent or guardian, is guilty of a misdemeanor."

Bill, which, like the advisory (no-penalty) classification measure, contains a statement of legislative declaration on the exhibition to "school children and adolescents" of "erotic" and other-listed types of film, would take effect July 1. Act carries out recommendation made by Board of Regents to Joint Committee, last August.

A third proposal would also amend 484 of Penal Law, to make it a misdemeanor for a person who "admits or allows to remain in any theatre or in any place where a motion picture is being shown or exhibited, where the exhibitor by his own admission has advertised in any manner or form that such motion picture is for adult viewing only or is recommended for adult patronage, any child under 16, unless accompanied by his or her parents or legal guardian.

In some respects like a bill previously put in by Assemblyman Noah Goldstein, Brooklyn Democrat (not a member of Joint Committee), it is apparently aimed at the practice of advertising films "for adults only" or "recommended for adult viewing only," when there may not be a follow-through by theatres. In other words, the advertising may be a "bait" to attract youthful patronage—as some legislators and other observers see it.

A fourth bill, which needs interpretation by lawyers as to its significance and exact effect, would delete "pornographic" before "motion picture," and would likewise eliminate a semi-colon—the sentence then runs into "still pictures or photographs, books, "pocket books", magazines and pamphlets, "depicting or principally made up of descriptions of "illicit sex or sexual immorality or is obscene, lewd, lascivious, filthy, disgusting. It would be a misdemeanor to sell, show, et cetera "to persons under 18 years of age."

Another bill, changing only the provisions of this section as to publications, strikes out "consists of," and inserts "contains." A sixth measure prohibits the unsolicited mailing of certain-type books, etc., "other than bona fide works of art or medicine."

There had been talk that by excising "pornographic" before "any motion", and effecting the other technical switch, local enforcement officials could or might be in a position to move against showing of nudist, and some other films, to persons less than 18.

In his statement, Marano said "We are hopeful the industry will police its own producers and the motion pictures exhibited in New York State." Committee had asked, and MPAA as well as Motion Picture Theatres Association, had shown a desire of devising methods for extending the dissemination of information to parents on film content."

Assemblyman Marano, who reported personal conferences with both organizations, continued: "Of course, they do not think a governmental agency should be the instrument for this." Revealing that a public hearing would be held on the bills—after they were printed—, Marano emphasized "All who wish to speak for or against the measures will be heard."

Shapiro Favors 'States Rights' In Europe, Too

Indie showman Irvin Shapiro, whose Films Around The World handled some of the classier imports of recent years ("Breathless," "Love Game," "Rosemarie," etc.) and who now is devoting most of his time to agenting the sales of U.S. indie features abroad, disagrees with the generally accepted (by the indie producers) idea that it's financially wiser to make a single, overall deal for the release of a picture abroad.

Shapiro points to the success which producer Samuel Bronston has had in selling his spec films territory-by-territory abroad. It would obviously save a lot of bookkeeping to make a deal with a single distrib for all territories, says Shapiro. However, in terms of dollars and cents it doesn't always work out to the advantage of the producer.

Shapiro argues this way: not all pictures do comparably well in all markets. If the producer has made a single, overall deal covering all foreign territories, he may find that the profits he may make in Scandinavia are largely used up in cost of flop release of the pic in say—Latin America. However, had separate deals been made for Scandinavia and for Latin America, the profits in one would not have been used up in the other. In fact, the producer would probably have earned more (or lost less) on the Latin American flop, because, most likely, he would have received some minimum guarantee to start with.

Shapiro, questioned as to why he's let himself become inactive in the distributing field of late, answers succinctly: "I guess I love my flops too much." He denies that he's out of that field entirely though, and may well pick up a picture to release himself if the right one comes along. In addition to agenting the sales of pix abroad (among his current offerings: the made-in-New York indies, "Cool World" and "Pie in The Sky"), he may also make himself available to producers seeking local outlets.

His current enthusiasm: pix being turned out by local New York filmmakers. He would dispute those who say there is no New York film movement. As he sees it, there is a definite movement, which is not to say that it's a conscious, concerted effort; rather it's simply the boiling up of an enthusiasm which is resulting in the production of a whole rash of pictures here of every conceivable type and style.

LESTER WELCH OKAY BY WRITERS GUILD

Hollywood, Feb. 11.

Lester Welch has been removed from the "unfair list" of Writers Guild of America, following settlement of a dispute with the guild. Guild had alleged he didn't pay a writer $1,350 for a screenplay, but it's been settled, with payoff of the coin.

Robert Terry and Terry-Karen Productions have been removed from the list. Also removed from the listing were Danjaq, S.A., Harry Saltzman and Albert Broccoli, since they complied with WGA's credit arbitration decision by changing prints for the Bob Hope starrer, "Call Me Bwana."

Stuart Whitman stars in 20th-Fox's "Guns of the Rio Conchos," David Weisbart production to roll March 2.

Film Spot's Booze Lounge

Edinburgh, Feb. 11.

Customers definitely appreciate the amenity of a licensed bar in which they can drink while attending the cinema, according to Jim Poole, indie exhib, who recently opened a bar adjoining his Cameo cinema.

"The customers arrive and meet in the bar 15 minutes or so before the start of a program," he says. "Outgoing customers also avail themselves of the facility."

His Cameo cinema is the first running continuous performances to be granted a license in Scotland, where restrictions are strict. The ABC Cinerama in Glasgow, also granted a licensed bar, runs separate performances.

In applying for his license, Poole stressed that his Cameo catered for a clientele similar to that of a theatre. His house specializes in showing Continental and offbeat films.

"The pattern of cinema-going has changed considerably in the past few years, and it seems a pity that, if a theatre has the facilities to provide alcoholic refreshment for its patrons, a cinema should not," said Poole.

IATSE Dream of More Work in N.Y.

Pitched Conference Proposal at Frisco Board Meeting —Time to Know the Facts, Stop Bickering

At the recent San Francisco meeting of the international Alliance of Theatrical Stage Employees exec board, New York projectionists Local 306 offered a proposal that an industry conference of eastern distribs, exhibs and unionmen be convened to study economic problems in the east arising out of the alleged "sellers market" and so-called "product shortage."

Interest of 306 stems from its concern about theatre closings which have been taking place around the area, which the local attributes to the economic troubles of the industry. IATSE prez Richard Walsh reportedly acknowledged the existence of such problems and has taken the proposal under advisement.

Such a conference has never been called before to air the problems facing the industry, although charges and countercharges have been constant. The idea of the meeting would be to solve some of the difficulties instead of just bickering about them. It would be just an eastern area session, according to the proposal, but effects of such a meeting, should it ever come off, would naturally have across-the-board effect.

It is pointed out by some, however, that the matter of theatre closings is not a cut and dried affair. Although there have been shutterings, there is also something of a boom also underway in the field of shopping centre and other suburban theatre construction. In addition, some of the major circuits have also undertaken impressive remodeling and reconstruction programs.

Theatre Side

All the same, the "sellers market" allegation is a very prevalent argument among exhibs who feel that they are being oppressed by distribution. This will most likely always be the condition, however, it is pointed out, as it is in most every other seller-buyer relationship. The buyer always feels he's getting hoodwinked. Such a meeting is seen as having its positive elements, just the same, and Walsh with his board are considering the idea. Then the other parties would have to be lined up.

If it ever comes off, such a conclave could possibly accomplish something in the areas of production and distribution relations with the union. Likelihood of such a session is seen as slim but it does indicate a new attitude on the part of the union, which has rarely been in the role of industry peacemaker. The proposal is in itself a relatively important event.

PAPERS SAY PREM SUED

Hochhuth of 'Deputy' Hits Back at Nazi Slur

Producer-director Otto Preminger has been hit with a $1,000,000 slander suit filed in N.Y. Federal Court by playwright Rolf Hochhuth, author of the angry German play "The Deputy," which has played around Europe and is due to open on Broadway shortly.

Writer has charged that Preminger slandered him by falsely labeling him a "very active Nazi and a very violent Nazi" during a Dec. 10 broadcast of Barry Gray's nightly radio show on WMCA. Hochhuth is seeking $500,000 in compensatory damages and $500,000 in punitive damages.

As of VARIETY presstime, Preminger had not been served with papers and learned of the suit from newspaper accounts.

Unhappily Rebuffed By IATSE Board, Hollywood Business Agents Appeal

Hollywood, Feb. 11.

Hollywood locals' rejection by IATSE international exec board of their appeal against international prexy Richard Walsh's recently-negotiated tape agreement with major film and telefilm producers, is being appealed by the locals.

IA film editors' local exec board has planned an appeal and legal action, if necessary, and it's understood various other locals involved in the protest to the international exec board are planning similar action.

Film editors business agent John W. Lehners said his local's exec board is preparing an appeal of the international exec board's nix before membership of IATSE when it convenes in Louisville in July.

In addition, the board has empowered Lehners to take appropriate legal action if necessary. It's understood this may occur if there are events in the Walsh agreement which cause a showdown before the convention.

Robert W. Gilbert of the law firm of Gilbert, Nissen and Irvin has been employed to work with Lehners on the legal aspects of the situation.

Board also called a general membership meeting for Feb. 24 to brief them on details of the Frisco international exec board meeting at which the appeal was nixed, plus the appeal against the rejection.

Meanwhile, a number of IA N.Y. locals in Frisco at the exec board meeting of the international spent the past week in Hollywood conferring with a number of locals on the tape agreement situation. While not directly involved, their execs expressed concern at the principle involved, according to IA circles here.

TOA'S 17TH ANNUAL HILTON CHI SEPT. 29

Theatre Owners of America will hold its 17th annual convention at the Conrad Hilton Hotel, Chicago, Sept. 29-Oct. 2, concurrent with the annual conclave of the National Assn. of Concessionaires. The Motion Picture and Concessions Industries Trade Show has been skedded Sept. 28-Oct. 1, sponsored jointly by TOA and NAC.

Preliminary convention plans are already in the works, initial confabs having been held recently by TOA's Joseph G. Alterman and NAC's Louis L. Abramson who are handling the preliminary arrangements.

Taurus Film Distributors Inc. has been authorized to manufacture motion picture films and photographic supplies, with offices in New York. Capital stock is 200 shares, no par value. Ramson, Bogaty, Trainor & Wallman were filing attorneys at Albany.

Lazar's Asiatic Fever Over Costs; But Likes Those Swinging Grosses

By DAVE JAMPEL

Tokyo, Feb. 11.

After touring the Middle and Far East on behalf of producer-clients Richard Brooks, Stanley Shapiro, George Cukor and George Clouzot to learn why picture distrib costs in these areas are proportionately the highest in the world, agent Irving Lazar said he found the expenses to be generally valid.

"I found that for the most part the charges are unfortunately more correct and more accurate than I had dreamed," said Lazar in Tokyo after meeting with distributors and theatre operators in Teheran, Istanbul, New Delhi, Bangkok, Hong Kong and here.

"I have less differences to settle now that I have seen what the problems are," he told VARIETY. "The trip was a revelation to me."

What really captivated Lazar in Asia was the first-hand discovery of what he called "the value of a hit." He said, "A picture can earn more money in these places than I had thought.

"This used to be a forsaken part of the world for this picture industry, but nowadays it's a tremendous market," Lazar submitted. "'The Great Escape' will take out $2,000,000 from Japan and $500,000 from Hong Kong. 'Irma La Douce' will get about $600,000 from Hong Kong and almost $1,000,000 from Japan. 'Magnificent Seven,' which didn't do well in America, made its costs and some profit out here," Lazar noted.

"I found that these countries cannot be ignored," Lazar continued. "And it's worth thinking about what the people in these areas like and what they don't like. 'West Side Story' will earn $2,500,000 in Japan," Lazur submitted. "That's a helluva lot of dough."

Lazar said he also found it requires "unconscionably huge" expenses to maintain the staffs which handle the distribution for the American film companies in the Middle and Far East. Because of the language and other cultural differences, he said that separate distrib offices are justifiable for almost every country in this part of the world, although the distinct territories are generally smaller than elsewhere. These offices are compelled to make up in extra personnel what they may save in individual salaries, Lazar pointed out. "And the guys who run these offices are well paid," he added. "They're pretty able fellows."

Lazar noted that the costs of distribution are especially valid now that most American pictures in Asia are not sold outright, but released on percentage arrangements.

As an example of an expense he hadn't previously been aware of, Lazar cited that in Thailand and Cambodia two live actors deliver all the dialogue in their respective indigenous language as American pix are shown without subtitles or dubbing.

Overall, Lazar said, "The distribution in these areas is handled with tremendous skill and more adroitness than I had believed."

While in Tokyo, on behalf of clients Alan Jay Lerner and Frederick Loewe, Lazar paid his respects to the Toho producers of the smash Japanese edition of "My Fair Lady." He disclosed that Toho is interested in staging the current Broadway musical, "The Girl Who Came to Supper," by Noel Coward and Harry Kurnitz.

En route to Japan, Lazar spent four days in Cambodia visiting producer-director-writer Richard Brooks and the "Lord Jim" unit. He reps Brooks and the producing company, which is filming the Joseph Conrad novel with Peter O'Toole in the title role for Columbia release. Lazar reported that the controversial Prince Norodom Sihanouk has taken a liking to Brooks and that the lensing is therefore progressing smoothly. Its the first non-Asian film to locate in that ancient kingdom.

Ideal Films Inc. has been authorized to conduct business in New York. Capital stock consists of 200 shares, no par value. Martin J. Machat was filing attorney at Albany.

Rockmore Foundation To Bestow Cash Award

A Robert Rockmore Memorial Foundation has been established in honor of the show business attorney who was one of the initial sponsors of the Provincetown Playhouse, N.Y., and one of the first producers of all-Negro musicals. The foundation, which will give an annual cash award to individuals or institutions who, in the opinion of a committee, have done the most to support the performing arts, was formed recently at a meeting of Rockmore's friends in the New York home of Erwin Feldman, also an attorney in the entertainment industry.

It was agreed at that meeting that the 1964 award should be a scholarship to an institution aiding the development of Negroes in various branches of the performing arts. Rockmore died a year ago.

United Artists Quickening Its Trend to Video

United Artists has taken another step in the development of its concept of putting a greater emphasis on the use of television for publicity as well as advertising purposes. Mel Howard, who has been with NBC-TV in recent years, has been named as an assistant to ad-pub-exploitation boss Gabe Sumner.

Howard will work with Sumner in the preparation of special film material for tv spotting, including trailers, documentaries on pix in production, spots, institutionals and various other items. These will be used for pub purposes to augment UA's already active tv ad strategy.

When it is formed, Howard will function as a member of the tv ad-pub department currently on the planning boards at the company. Operation of the new division will set off several changes in the way the company handles its advertising and publicity. UA will by no means be cutting out its newspaper and magazine space buying but it will be increasing its emphasis on radio and tv to at least an equal level with newsprint.

One of the effects of the plan will be a change in the traditional operations of unit publicists on pix. Whereas in the past a unit man's value has always been measured by the thickness of the copy he ground out, the emphasis will now be put more on the pictorial and the development of copy which can get tv-radio as well as newspaper and magazine space. Use of photogs, both still and action, will be stepped up during production—also with the tube in mind and several other ideas will be incepted.

Greater concentration will then be put on planting this "modern" publicity with radio and tv outlets where, it is felt, greater numbers can be reached with greater impact than with print. Use of tv and radio for advertising has demonstrated the power of the media for getting the public to the boxoffice. Now, it is felt, the same concepts should be applied to publicity planting.

UA had a very successful bout with this tv pub bit during its opening campaign for "It's a Mad, Mad, Mad, Mad World" and estimates that this kind of thing can be done and should be done more often. The use of tv as a free publicity drop hasn't been pursued to any depth by any segment of show biz except maybe the personal managers who have peddled their clients on panel, game and talk shows. The same thing, along with other pub breaks, can be accomplished for pix, it's believed.

One area in which the picture biz has put considerable efforts is the planting of documentaries about productions and there are some specials and a series devoted to pix. But the feeling is that more can and should be done with the medium for pic promotion and UA aims to do it. Howard's appointment is just for openers.

Helping or Kibitzing

Boston, Feb. 11.

Erle Stanley Gardner, whose Perry Mason detective yarns have inspired films and tv productions, is in town to do a piece on the Boston strangling murders and help solve the mystery. Staying at the Ritz, he told newsmen he's researching the stranglings for a story for Atlantic Monthly and wants to interview officials. Asst. Atty. Gen. John S. Bottomly, who heads the "strangler bureau," under Atty. Gen. Edward W. Brooke, said he received a call from Gardner.

"I can only say he is not here at my invitation," Bottomley added.

Iselin-Tenney O'Seas Hunting Release For Their 'Horror Musical'

Albany, Feb. 11.

Alan Iselin and partner Del Tenney leave Feb. 18 by plane for London, to work on foreign distribution of their scare package, "Horror at Party Beach" and "Curse of the Zombies."

The first-named, which Iselin, an exhibitor based in Albany but operating drive-ins as far away as Florida, calls "the initial musical horror film," features the Del/Aires, youthful Coral recording artists, "with a singing style similar to The Beatles." Iselin believes this will give an added box-office punch to "Party Beach" in Britain.

He and Tenney, a legit-television director before turning to films, will also visit Paris and Rome during a two-week trip.

20th Century-Fox recently signed to release, in the United States, "Party Beach" and "Curse of the Zombies."

Iselin and Tenney, who now have a New York office are making plans to produce another fright duo in Florida, "Frankenstein Meets the Space Monster" and "Voodoo Blood Death." Indoor scenes will be shot in a Miami studio.

Francis Swan and George Garrett are the respective script writers. Garrett recently did the script for Sam Goldwyn, Jr.'s "The Young Lovers."

Principal photography will start rolling April 1. Florida is the state in which Iselin will soon begin construction of two 800-seat shopping center theatres. He is the son-in-law of Neil Hellman, veteran Albany-Philadelphia exhibitor and local motel proprietor (Thruway Motor Inn).

$650 IN INCREMENTS TO STATE CENSORS

Albany, Feb. 11.

A Senate-Assembly budget bill making appropriations for "The Support of Government" during fiscal year 1963-64 allots approximately $131,000 in salaries to Division of Motion Pictures, State Education Department. Total is about $650 higher than the figure for 1963-64.

"Mandated increments" in pay of several employees are responsible for the slight increase.

MFD, which views some eight million feet of film annually, rosters 19 workers. They are headed by Director Louis M. Pesce, who draws $14,590 a year, and Assistant Director Sidney Bernstein, who receives $11,385.

In fiscal year starting April 1, four reviewers will be paid an aggregate of $33,128; five inspectors, $30,608; two projectionists, $12,736 total; a principal clerk, $6,140; senior clerk, $4,955; a stenographer, $5,225; two stenos, $8,530 total; a mail and supply worker, $4,023.

Fees for the licensing of originals and prints cover operating costs of Division.

New York State has been licensing motion pictures since 1921—originally, by a three Member Commission. Education Department was given the assignment in 1927.

"FROM RUSSIA

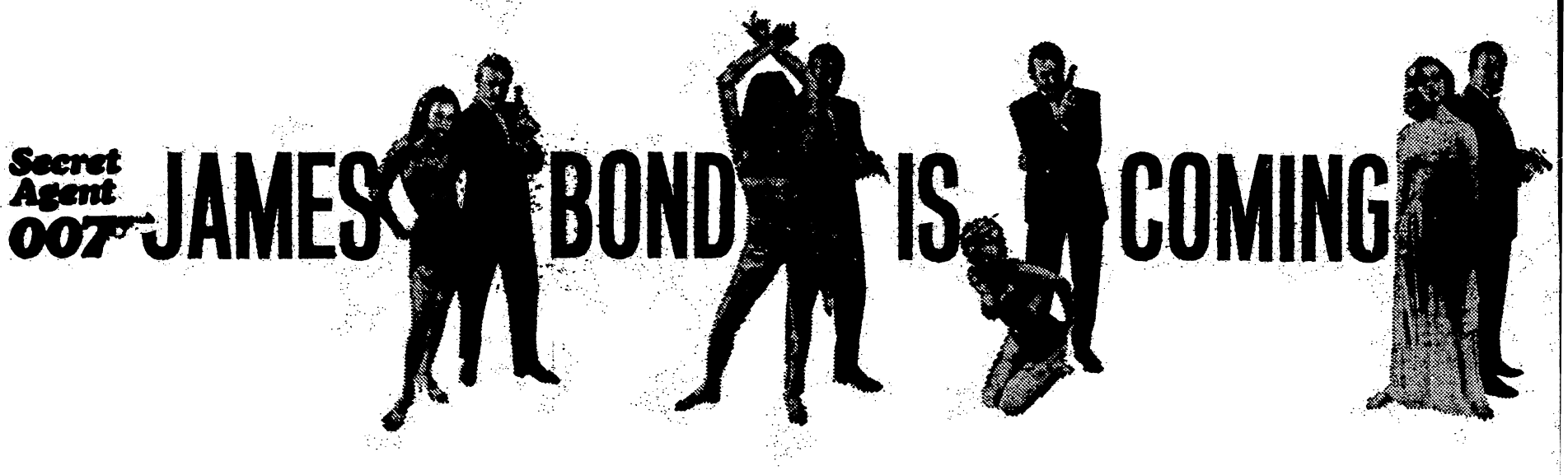
Incredible News:

1. "**FROM RUSSIA WITH LOVE** was not only the most successful film released in Britain during the year (1963) but the most successful film in any year."
—*Films & Filming Magazine* (ANNUAL SURVEY)

2. In the first 20 situations out of London, 20 new all-time records were established for opening day business, first weeks' grosses and total grosses for full runs.

3. The first film ever to play concurrently in 4 theatres in "Downtown" London.

4. ***And from all points of the globe:*** Johannesburg, South Africa—already 71% ahead of 'Dr. No'; Copenhagen, Denmark—already 89% ahead of 'Dr. No'; Beirut, Lebanon—already 272% ahead of 'Dr. No'...***and these engagements are still running!***



WITH LOVE"

Staggering Numbers:

	"From Russia With Love"	"Dr. No"
1. Total for the first 489 bookings in the United Kingdom:	**$2,917,600**	$1,763,432
2. Created an all-time opening day record and a first week all-time record at Odeon Theatre, Leicester Square:	**$40,678**	$19,227 (PAVILION THEATRE)
3. Final figure of run at Odeon, 5 weeks and 4 days:	**$141,837**	$87,102 (PAVILION THEATRE)
4. Created new all-time record for London release:	**$465,267**	$323,964

HARRY SALTZMAN and ALBERT R. BROCCOLI present IAN FLEMING'S "FROM RUSSIA WITH LOVE"

BACK THIS SPRING...FROM [redacted] WITH LOVE

AND NEXT WINTER — "GOLDFINGER"

Hollywood Production Pulse

ALLIED ARTISTS
Starts, This Year 0
This Date, Last Year 0

AMERICAN INT'L
Starts, This Year 0
This Date, Last Year 0

COLUMBIA
Starts, This Year 2
This Date, Last Year 1

"HEY THERE, IT'S YOGI BEAR"
(Hanna-Barbera Prods.)
Prod.-Dirs.—William Hanna, Joseph Barbera
Voices: Daws Butler, Mel Blanc, Don Messick, Julie Bennett, Hal Smith, J. Pat O'Malley
(Started June 24)

"LORD JIM"
(Richard Brooks Production)
(Shooting in Hong Kong)
Prod.-Dir.—Richard Brooks
Peter O'Toole, James Mason, Curt Jurgens, Eli Wallach, Jack Hawkins, Paul Lukas, Daliah Lavi
(Started Dec. 9)

"LOVE HAS MANY FACES"
(Bresler Prods.)
(Shooting in Acapulco)
Prod.—Jerry Bresler
Dir.—Alex Singer
Lana Turner, Cliff Robertson, Hugh O'Brian, Ruth Roman, Stefanie Powers, Virginia Grey, Ron Husmann
(Started Feb. 3)

"MAJOR DUNDEE"
(Bresler Prods.)
(Shooting in Mexico)
Prod.—Jerry Bresler
Dir.—Sam Peckinpah
Charlton Heston, Richard Harris, Jim Hutton, James Coburn, Michael Anderson Jr., Mario Adorf, Brock Peters, Warren Oates, R. G. Armstrong, Ben Johnson, Slim Pickens, Karl Swenson, L. Q. Jones, John Davis Chandler, Jody McCrea
(Started Feb. 6)

WALT DISNEY
Starts, This Year 0
This Date, Last Year 0

METRO
Starts, This Year 1
This Date, Last Year 1

"THE OUTRAGE"
(Harvest-Feldman-Ritt-Kayos Prod.)
(Shooting in Arizona)
Prod.—Ronald Lubin
Dir.—Martin Ritt
Paul Newman, Claire Bloom, Laurence Harvey, Edward G. Robinson, William Shatner, Howard Da Silva, Albert Salmi, Thomas Chalmers, Paul Fix
(Started Dec. 9)

"FLIPPER'S NEW ADVENTURE"
(Ivan Tors Films)
(Shooting in Florida and the Bahamas)
Prod.—Ivan Tors
Dir.—Leon Benson
Brian Kelly, Luke Halpin, Helen Cherry, Francesca Annis
(Started Jan. 20)

PARAMOUNT
Starts, This Year 0
This Date, Last Year 2

"WHERE LOVE HAS GONE"
(Joseph E. Levine Prod.)
Prod.—Joseph E. Levine
Dir.—Edward Dmytryk
Susan Hayward, Bette Davis, Michael Connors, Joey Heatherton, George Macready, Jane Greer, Anne Seymour, DeForest Kelley
(Started Dec. 10)

"THE PATSY"
(Jerry Lewis Prod.)
Prod.—Ernest D. Glucksman
Dir.—Jerry Lewis
Jerry Lewis, Ina Balin, Keenan Wynn, Peter Lorre, Phil Harris, John Carradine, Everett Sloane, Hans Conreid, Richard Deacon, Nancy Kulp
(Started Jan. 6)

20th CENTURY-FOX
Starts, This Year 1
This Date, Last Year 1

"FATE IS THE HUNTER"
(Arcola-20th-Fox)
Prod.—Aaron Rosenberg
Dir.—Ralph Nelson
Glenn Ford, Rod Taylor, Nancy Kwan, Suzanne Pleshette, Nehemial Persoff, Constance Towers
(Started Jan. 5)

UNITED ARTISTS
Starts, This Year 2
This Date, Last Year 1

"MR. MOSES"
(Frank Ross-Talbot Prod.)
(Shooting in Kenya)
Prod.—Frank Ross
Dir.—Ronald Neame
Robert Mitchum, Carroll Baker, Alexander Knox, Ian Bannen
(Started Jan. 9)

"THE SATAN BUG"
(Mirisch-Kappa Prod.)
(Shooting in Palm Springs)
Prod.-Dir.—John Sturges
George Maharis, Richard Basehart, Joan Hackett, Dana Andrews
(Started Jan. 6)

UNIVERSAL
Starts, This Year 3
This Date, Last Year 1

"MARNIE"
(Alfred Hitchcock Prod.)
Prod.-Dir.—Alfred Hitchcock
Tippi Hedren, Sean Connery, Diane Baker, Mariette Hartley, S. John Launer
(Started Nov. 25)

"SEND ME NO FLOWERS"
(Universal-Martin Melcher Prod.)
Prod.—Harry Keller
Dir.—Norman Jewison
Rock Hudson, Doris Day, Tony Randall, Clint Walker, Edward Andrews, Patricia Barry
(Started Dec. 19)

"KITTEN WITH A WHIP"
Prod.—Harry Keller
Dir.—Douglas Heyes
Ann-Margret, John Forsythe, James Ward, Peter Brown, Patricia Barry, Richard Anderson, Diane Sayer
(Started Jan. 8)

"THE LIVELY SET"
Prod.—William Alland
Dir.—Jack Arnold
James Darren, Pamela Tiffin, Doug McClure, Peter Mann, Marilyn Maxwell, Peter Mann, Charles Drake
(Started Jan. 20)

"DAFFY"
(Universal-Pennebaker Prod.)
Prod.—Al Rudy
Dir.—Brian Hutton
Michael Parks, Celia Kaye
(Started Feb. 4)

WARNER BROS.
Starts, This Year 0
This Date, Last Year 0

INDEPENDENT
Starts, This Year 0
This Date, Last Year 3

BRITAIN

ANGLO-AMALG
Starts, This Year 0
This Date, Last Year 0

ASSO. BRIT.-PATHE
Starts, This Year 0
This Date, Last Year 3

"WONDERFUL LIFE"
(Ivy Prod.)
Prod.—Kenneth Harper
Dir.—Sidney Furie
Cliff Richard, Susan Hampshire, Denis Price
(Started Dec. 2 on location in Canary Isles; Due into ABPC studios Feb. '64.)

BRITISH LION
Starts, This Year 0
This Date, Last Year 0

BUTCHERS
Starts, This Year 0
This Date, Last Year 0

COLUMBIA
Starts, This Year 0
This Date, Last Year 0

"LORD JIM"
(Keep Films)
Prod.-Dir.—Richard Brooks
Peter O'Toole, Curt Jurgens, James Mason, Eli Wallach, Jack Hawkins
(Started Nov. 18 in Hong Kong location. Skedded for Shepperton studios April '64)

DISNEY
Starts, This Year 0
This Date, Last Year 0

GALA
Starts, This Year 0
This Date, Last Year 0

HAMMER
Starts, This Year 0
This Date, Last Year 0

METRO
Starts, This Year 0
This Date, Last Year 0

PARAMOUNT
Starts, This Year 0
This Date, Last Year 0

PLANET
Starts, This Year 0
This Date, Last Year 0

RANK
Starts, This Year 0
This Date, Last Year 1

INT'L
Starts, This Year 0
This Date, Last Year 0

UNITED ARTISTS
Starts, This Year 1
This Date, Last Year 0

"A SHOT IN THE DARK"
(Mirisch Films)
Prod.—Lewis J. Rachmil
Dir.—Blake Edwards
Peter Sellers, Herbert Lom
(Started Nov. 11 at MGM studios, Elstree)

UNIVERSAL
Starts, This Year 0
This Date, Last Year 0

20TH-FOX
Starts, This Year 0
This Date, Last Year 0

Manila's Super-Cinerama

Manila, Feb. 11.

Roman Super Cinerama which recently opened in Manila has a screen that is 33 feet high (or about the height of a three-story building) by 103 feet wide. It consists of more than 2,000 overlapping perforated vertical strips or louvers, each one inch wide. The screen is perforated to allow the sound to permeate.

Roman has its three Cinerama projectors housed in one room for better coordination and synchronization, a distinct improvement over the old three separate booths system. The Cinerama film frame is 1/2 times as large as the standard height, or six perforations high instead of the ordinary four. Each reel holds 12,000 feet of film and the duration of each reel is 60 minutes.

Construction of the building which includes the Rojas Center, was started last February. The old building housed a maze of shopping stalls and had to be redesigned and added upon by architect Angel Nakpil. The new building was finished last December.

Publishing Stocks

(As of Feb. 11, closing)

Allyn & Bacon (OC)	18	
American Book (AS)	46	+ ¼
Amer. Book Strat. (AS)	5	— ⅛
American Heritage (OC)	8	
Book of Month (N.Y.)	17¾	— ½
Conde Nast (N.Y.)	11½	— ½
Cowles (OC)	12¾	
Crowell Collier (N.Y.)	18½	—1
Curtis Pub. (N.Y.)	7⅛	— ⅜
Esquire Inc. (AS)	9¼	— ¾
Ginn & Co. (N.Y.)	28	
Grollier (OC)	44	
Grosset & Dunlap (OC)	8⅞	
Harcourt Brace (N.Y.)	36¼	+1
Hayden Pub. (OC)	3	
Hearst (OC)	26½	
Holt R & W (N.Y.)	25½	
LA Times-Mirror (OC)	32	— ¼
Macfadden Bartell (AS)	6	+ ⅞
McCall (N.Y.)	23	
McGraw-Hill (N.Y.)	33½	+ ½
Meredith Pub. Co.	28	
Nat'l Per. Pub. (Oc)	11¾	
New Yorker (OC)	120	
Pocket Books (OC)	4¼	
Popular Library (OC)	2½	
Prentice Hall (AS)	29⅞	+ ¼
Random House (N.Y.)	9¾	+ ¼
Scott Foresman (OC)	37¾	
H. W. Sams (OC)	31⅞	
Time Inc. (OC)	100¾	
Universal Pub. Co. (OC)	4¾	
Western Pub. Co. (OC)	23¼	
World Pub.	17⅛	

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

Literati

Hardy New Life Pub

In a realignment of top positions at Time Inc., Jerome S. Hardy who was a veepee and publisher for its book division, has been made publisher of Life mag. He succeeds C. D. Jackson, Life's publisher since 1960, who returns to top company management as senior vicepresident of Time Inc. Rhett Austell, Time's general manager and a member of the Time staff since 1950, succeeds Hardy as publisher of Time's Book Division.

In another move, James R. Shepley, assistant publisher of Life, and former chief of the Time & Life News Service, becomes publisher of Fortune, succeeding Ralph D. Paine Jr. who becomes head of Time's research and development dept.

Ginzburg's Newie

Ralph Ginzburg may go into the record as a man who refrains from morbid brooding. His quarterly Eros is suspended. He stands under jail sentence and $28,000 fine by a Philadelphia Federal court on the grounds that Eros was obscene. Meanwhile, while his lawyers have taken an appeal and the American Civil Liberties Union has joined Ginzburg in holding the Philadelphia verdict unwarranted, the publisher-editor has emerged with still another publication, a monthly called Fact.

Ginzburg remains devoted to the proposition that what others do not print, he will. The first copy of Fact digs into Warren G. Harding on ethnic origins issue. It checks George Lincoln Rockwell, "The Man Who Thinks Goldwater Is A Communist," and comes to the conclusion that the American press is far too complacent in assuming Rockwell a mere crank.

Bertrand Russell sounds off against atomic policies; Ronald Weston testifies to the "fun" drugs; there is a dissertation of the essential pagnism and erotica implicit in the celebration of Christmas. The longest, and lead, piece is a blowtorch job against Time-Life. A galaxy of celebrities sound off, often in picturesque invective and with fascinating inside stuff, but, even so, counterblasting the Luce periodicals is almost standard cocktail party patter, so hardly any great novelty.

The latest Ginzburg periodical is, as the earlier ones, well assembled with attractive typography and provocative come-on. He's peddling it at $7.50 a year—notably modest compared to the $10 a copy or $25 a year for the currently-missing Eros. *Land.*

The Busy Rukeyser

Merryle Stanley Rukeyser, who authors the syndicated column "Everybody's Money," has disproved the old saw that women lack savvy in financial matters by getting multiple repeat invites from top female lecture series. He made an encore date at the Detroit Town Hall and on March 11 he'll make his 27th annual appearance before the Milwaukee College Endowment Assn., one of the oldest women's lecture series in Wisconsin.

Monarch Press recently published Rukeyser's ninth book, "The Attack on Our Free Choice," as a paperback. He and Mrs. Rukeyser recently attended the marriage of their third son, Bill, a member of the Wall Street Journal's London bureau, and later visited their second son Louis in India. He heads the Baltimore Sun's New Delhi bureau. Their eldest son, Merryle Jr., is v.p., public relations, at NBC. Their fourth son, Bob, is a senior at Cornell.

Cowles Gross & Net

Cowles Magazines & Broadcasting, Inc. states that in 1963 gross income was about $128,500,000, or a gain of nearly 9%, but that net income was off about 13% at "something above $3 million, or more than $1 a share" on common vs. $1.16 in 1962 when the total was $3,447,209.

Gardner Cowles, chairman and president, said he expects the dividend on common stock, now bid at $12.75 a share, to be maintained at 10c quarterly and is "optimistic for higher earnings in the first half and for all of the year 1964."

Zellerbach & Time

A $29,000,000 expansion program to double the capacity of their jointly owned papermill at St. Francisville, La., has been announced by Crown Zellerbach and Time Inc. New construction program includes installation of a paper machine and supporting facilities, which will raise the mill's potential to 160,000 tons annually. New machine will also have a new device known as the Twin-Wire Former which permits faster running speeds and greater uniformity of the finished sheet of paper.

Plant, operated under C-Z management, was opened in 1959. Time also maintains a research and development lab at Springdale, Ct., and developed the Twin-Wire Former.

CHATTER

Chester Berger, who has held executive posts with McCann-Erickson, AT&T, CBS-TV, Life, Ruder & Finn and is currently prez of Echelons, is author of "Survival in the Executive Jungle" which Macmillan will publish.

American Civil Libertarians Morris L. Ernst and Alan U. Schwartz, who are also partners in the same law firm, have coauthored "Censorship: The Search for the Obscene" for Macmillan this spring.

Jack Gelber ("The Connection," etc.) has authored a comic novel for Macmillan titled "On Ice." Same firm bringing out diva Lotte Lehmann's "Five Operas and Richard Strauss," also for spring publication.

New Yorker staffer Richard Harris' series in that weekly on the drug industry are incorporated in his new Macmillan book, "The Real Voice."

"A New Hamlet: Revised and Interpreted by Rouben Mamoulian" is that vet director's modern reader which the N. Y. Graphic Society is bringing out in April. Same firm publishing the book version of Gian Carlo Menotti's satiric opera, "The Last Savage," done by the Met Opera, illustrated by prizewinning children's book artist Beni Montresor.

Mexico City News columnist (only English daily there) Pepe Romero calls his new novel for Doubleday "A Million Pesos." Same pub bringing out Howard Fast's screenplay, "The Hill," in book form.

Robert S. Gold's "A Jazz Lexicon" (Knopf) is a dictionary of the vernacular, due in June.

John Gielgud's "Stage Directions" is on Random House's list.

Prof. William L. Rivers of the Dept. of Communication at Stanford has authored "The Mass Media: Reporting, Writing, Editing" which Harper & Row will bring out.

Meyer Davis for music, Irene Hayes for flowers, Tiffany for youknowhat, W. & J. Sloane, furnishings, the Waldorf-Astoria, Cook's the travel people, vintners and grocers et al. have collaborated backstairs with Fran and Frederic Birmingham on their "The Wedding Book" which Harper & Row will publish—the complete guide and packaging for fashionable nuptials. Birmingham used to be editor of Esquire before freelancing.

Ed Fitzgerald has collaborated with Mel Allen on the sportscaster's memoirs of his Yankees coverage, titled "You Can't Beat The Hours," on Harper & Row's May list.

Paul Engle, director of the Iowa Writers' Workshop, has edited and written an introduction for "On Creative Writing," which Dutton will publish. Adman Charles Michael Boland's "Careers and Opportunities in Advertising" (foreword by Marion C. Harper Jr., Interpublic Inc. topper) is also a May book via Dutton. Another sports book is "The Man: Stan Musial's Own Story," in collaboration with St. Louis Post-Dispatch sports editor Bob Broeg, for Doubleday.

N. Y. Herald Tribune political correspondent (Washington bureau) Earl Mazo is author of "The Pollsters," its frailties and authorities.

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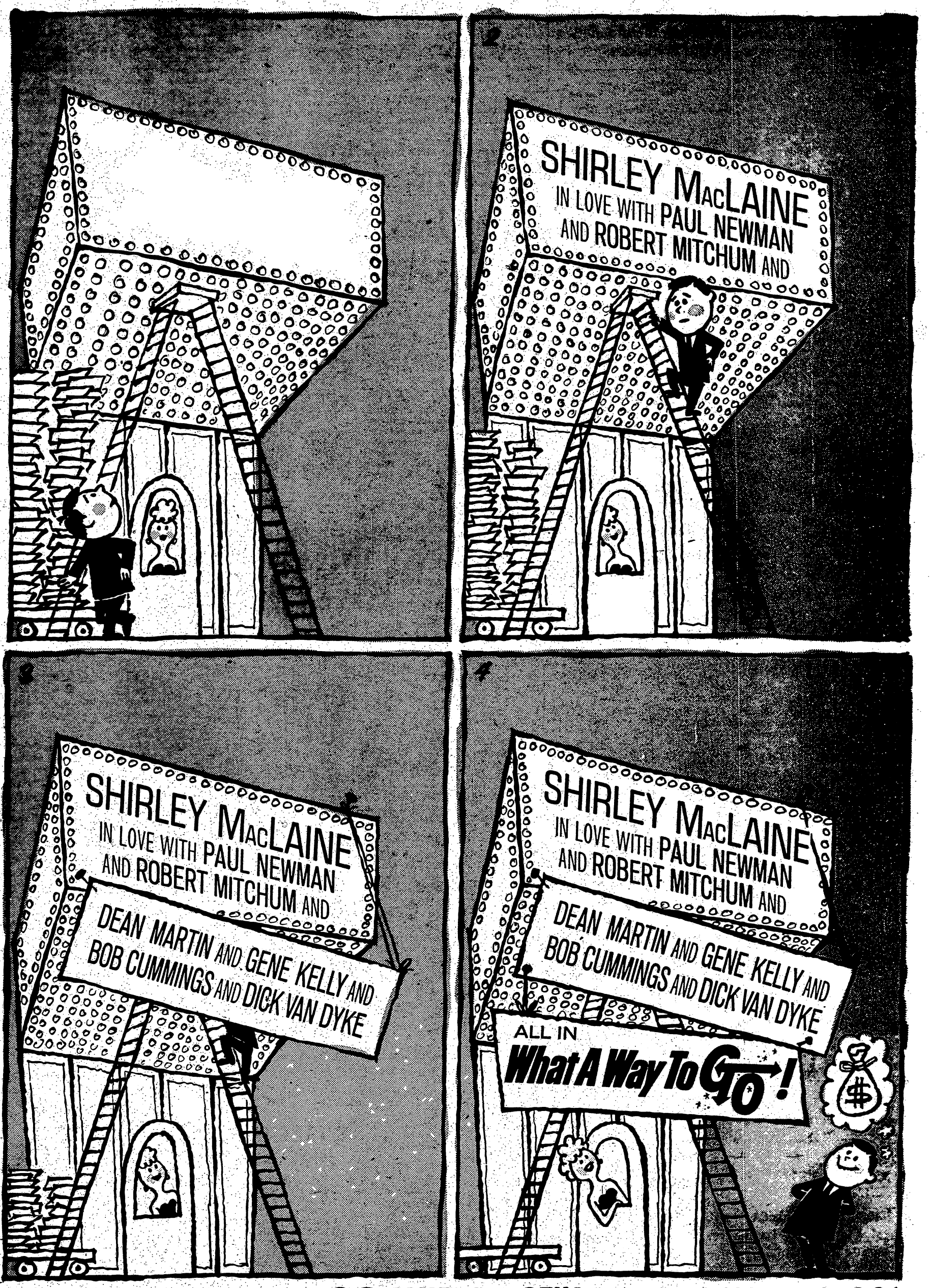
SHIRLEY MacLAINE
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AND ROBERT MITCHUM AND
DEAN MARTIN AND GENE KELLY AND
BOB CUMMINGS AND DICK VAN DYKE
ALL IN
What A Way To Go!
GO WITH A WINNER! GO WITH 20TH! WHAT A WAY TO GO!
Produced by
A.J. LEE THOMPSON PRODUCTION • ARTHUR P. JACOBS • J. LEE THOMPSON • BETTY COMDEN and ADOLPH GREEN • Based on a story by GWEN DAVIS • GENE KELLY • CINEMASCOPE • COLOR by DE LUXE

Stables Used to Oppose Garages

L.A. Mayor Sees Toll Inevitable—Calls 'Vote' Pointless In Economic Issue—Chides Politicians

Los Angeles, Feb. 11.

Tollvision continues to disputations in political circles, with L.A. Mayor Sam Yorty latest articulator. In response to a direct query put to him by a reporter, Mayor remarked that he felt toll-tv is "inevitable."

Elaborating, the Mayor said he felt "politicians should keep out of this dispute." Inference was that it should be left up to the public (ostensibly to decide by public's support of feevee or failures to support it).

Yorty plainly was not unaware that the L.A. County Board of Supervisors the day before unanimously adopted a resolution roundly condemning feevee, and urging public to sign an initiative to on the November statewide ballot a proposition which would outlaw toll-tv throughout California. This campaign is being waged by a group of leading film theatre operators up and down the Coast.

Almost at the same time that the L.A. County supervisors were going on record with their views of toll-video, the San Francisco supervisors were expressing just about the same opinion.

Yorty scoffed at the idea of the initiative and told press that efforts to halt feevee via such a resolution as the supervisors passed "is like a resolution against automobiles in the era of horses and buggies when the auto first were appearing."

Precisely that simile was employed by Pat Weaver, prexy of Subscription TV Inc., at a press conference he held here last week, at almost the very hour the County Supervisors were denouncing feevee.

18 Los Angeleno Sites Carry Bout

Los Angeles, Feb. 11.

Total of 18 hardtops and two drive-ins are slated to carry closed-circuit telecast in this area of the Feb. 25 championship title bout between Sonny Liston and Lucius Clay out of the Sports Arena in Miami.

Chinese Theatre, flagship of Fox West Coast Theatres on Hollywood Blvd., for first time will be converted to showcase event, which will be limned in eight L.A. houses. These also include Orpheum, Hillstreet, Warren, State, all downtown; Wiltern, Wilshire and Village.

In adjoining territory, other situations include Alex, Glendale; Academy, Civic Aud, Pasadena; Warner, Huntington Park; Warner, San Pedro; West Coast, Long Beach; Fox, Pomona.

Pair of Pacific Drive-In ozoners also will carry, the Orange in Orange and Van Nuys, San Fernando Valley.

DENVER TOLL TESTER DELAYS FOR SCRAMBLE

Washington, Feb. 11.

Feredal Communications Commission has again postponed the starting date for the Denver pay-television test. In its fifth extension, commission moved the tollvision initialer, KCTO - TV, Channel 2 from Feb. 1 to May 1.

The change was made at the station's request. KCTO wanted to switch its proposed transmission from an unscrambled video portion to a scrambled picture operation.

Optimum 21,000 Payees For Bout in Detroit

Detroit, Feb. 11.

Sonny Liston-Cassius Cilay world heavyweight title bout could attract a total of 21,000 viewers of theatre-tv in Detroit. United Detroit Theatres chain has contracted for the telecast.

The chain will use the 11,000-seat Cobo Arena, as well as the 5,000-seat Michigan, 3,000-seat Palms and the 2,000-seat suburban Woods. Admission prices will range from $4 to $5.

DON'T BE LATE

Could Miss A Knockout If Tardy In Arrival

Minneapolis, Feb. 11.

Twin Cities' closed circuit telecasts of the Liston-Clay fight Feb. 25 will not start until 9 p.m.—at least, it's scheduled for that time. However, the tickets for the event read 8:45 p.m. A "pixie sense of humor" on the promoters' part is held responsible by evening Star sports columnist Bill Hengen for their advertising a 15 minutes earlier start than the actual one. "They possibly remember Liston's last two outings with Patterson," Hengen pointed out.

"We don't want anyone to miss the action from the start," Ernie Fliegel explained to Hengen. But he and his partner, Max Winter, undoubtedly have been influenced by the many predictions that this bout, too, will be shortlived and they admit they want all patrons to be in their seats at the start.

Dayton Exhibs Fight Miami Broadcasting's Antenna Proposal

Columbus, O., Feb. 11.

Attempt by the Miami Valley Broadcasting Corp., Dayton, (Cox newspaper-broadcasting combine), to obtain an exclusive 10-year right for the sale of antenna and cable transmission of video programs is the entering wedge for tollvision in Ohio. So declared Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio.

A proposal was tabled by the Dayton City Commission for further study after strong opposition was voiced by theatremen and others. Similar ordinance was tabled by the Greenville, Ohio city council.

Carl Rogers, manager of Loew's theatre, Dayton, and Joe Alexander, RKO division manager, Cincinnati, were leaders in the fight against the Cox petition. Cox properties include the Dayton Daily News, Dayton Journal-Herald, WHIO-AM and WHIO-TV.

Prickett predicted that if the cable proposal is approved, Miami Valley set owners would have to pay for such programs as the Cleveland Browns' football games, now available on advertising-supported tv.

Prickett urged all Ohio exhibitors, whether ITOO members or not, to contribute to the anti-Pay TV fight.

MCA FURTHER EXPANDS UNIVERSAL CITY STAGES

Hollywood, Feb. 11.

MCA, which has already invested approximately $30,000,000 in Universal City studios (including the purchase price of the studio), has revealed further construction plans, which will involve over $2,000,000 in expenditures.

Newest expansion program calls for four new sound stages, a new transportation center, an industrial crafts center, new editorial, wardrobe and makeup and hairdressing buildings, and an electrical conversion plant all launched immediately.

Studio's architectural staff planned entire project and will supervise it. Sound stages, each 100x400 feet, will be constructed entirely of concrete, including the roofs, utilizing a new soundproof construction technique developed by the studio architectural staff and sound department. Technique is now utilized in the recently-completed looping stage.

New stages, to be ready for use by August, will add 56,000 square feet of stage space to studio's production facilities.

Jerry Fairbanks has skedded "The Tom Dooley Story," with Dan Petrie directing, pair to go to Thailand Feb. 15 to scout locations for March filming start.

Daytona Closed-Circuit

Daytona Beach, Feb. 11.

Combination closed-circuit television network and a community antenna system are planned for the Daytona Beach area and neighboring Florida towns by William Schlank, of New Haven, Conn. Project will cost $2,000,000, its said.

CA system is to pick up the signals from out-of-city stations and amplify them for Daytona. The closed circuit hookup is to link motels and hotels in the territory for conventions and other types of business meetings.

Schlank heads Community Television Systems Inc., of New Haven.

UA Leads Japan, Fox In Second

Tokyo, Feb. 11.

The nine U. S. film companies here registered a boff $20,439,000 in total Japan billings for calendar 1963 as compared with $18,292,000 for the previous annum. Earnings for these companies were highest since peak year of 1957, approaching that mark.

Yank pictures remained on their upward curve in the face of continued overall diminishing returns in Japan, which has had a serious impact on the Nipponese industry.

United Artists again topped the American companies, racking up $3,792,000 for the year. "Great Escape" was its biggest earner during the period, followed by "Taras Bulba" and "Doctor No."

Twentieth-Fox, which had been running poorly here in recent years, catapulted to second place with $3,123,000. "Longest Day" accounted for a large share of Fox' much improved showing with a yearend boost from "Cleopatra."

Columbia climbed to third place, scoring $2,786,000. Its biggest entry of 1963 was "Lawrence of Arabia."

Most significant comparative increases were shown by 20th-Fox, Columbia and Allied Artists, the latter on the strength of "55 Days at Peking." Most drastic drops were tabulated by Metro, Warner Bros. and Universal.

Following is an accounting of U. S. 1963 billings by company, with the comparative 1962 figure shown parenthetically: UA, $3,792,000 ($3,569,000); 20th-Fox, $3,123,000 ($1,841,000); Col, $2,786,000 ($2,005,000); Par, $2,634,000 ($2,643,000); Metro, $2,409,000 ($2,758,000); RKO (Disney & BCFC), $2,062,000 ($2,001,000); U, $1,477,000 ($1,586,000); Warners, $1,239,000 ($1,403,000); and AA, $917,000 ($486,000).

Harmony Rehearsal Of Five British Companies Belled for Tollvision

London, Feb. 11.

First meeting of the five tollvision companies preparing to undertake the United Kingdom's paysee experiment was held behind closed doors at the Rediffusion h.q. in London last week. Meeting, chaired by Barry King, of British Relay Wireless, served, it's said, to iron out differences over the formation of a paysee companies association. Though no decision was taken, it is understood that now most of the prospective operators are in favor of the idea and it is likely that at the next meeting more positive steps will be taken to form an official body representing the companies concerned. One insider reports that it is fairly certain, however, that any association formed will not begin to function until the Postmaster General has granted licenses (which will not be forthcoming until the PMG has satisfied himself about the structure of prospective pay-tv'ers).

The tollvision companies—Caledonian-TV, Choiceview, Pay-TV, Telemeter Programs and Tolvision—did not fix an official spokesman nor did they reach any firm decisions on questions of programming cooperation, etc.

Natalie Wood has acquired "For This Was I Born," original screenplay by Robert and Minelda Iange Jiras, documentary film writers and producers. No plans set for film.

Inside Stuff—Pictures

"Some Eyes Are Upon Texas" story in last week's VARIETY drew a telephonic reaction from an Interstate Circuit official. It is never necessary, says he, to take the 20-odd small towns in order to get into Dallas or Houston. In commenting on the three-way racial tension in the state VARIETY neglected to state that the downtown theatres in most of the big Texas communities have been desegregated since 1963. Interstate questions, too, that the income gap between the poor and the affluent is as marked as this paper implied. Finally respecting trips to Texas by company officials and stars, these are represented as typically stopovers on coast-to-coast trips.

French film star Alain Delon took an odd gamble on "Any Number Can Play," he told Toronto Star film critic David Cobb last week while there touting it. He wanted to act with vet Jean Gabin but the producers couldn't afford his then $100,000 per film ($150,000 now, he says). So he asked all rights to completed film in Russia, Brazil and Japan. Delon says his first sale to Japan was $125,000—a record for a French picture there—and so far, from all three countries, he's more than doubled the $100,000 the producers couldn't ante up.

Unlike certain independent producers who jump around from distributor to distributor, Sam Spiegel says he's going nowhere except Columbia. He's provided this company with three of its top releases in "On the Waterfront," "Bridge on the River Kwai" and "Lawrence of Arabia." His next is to be "The Chase," to be made in Texas and at the studio. Spiegel related he has been buying up Col stock, and is continuing to do so, to the extent he's now among the top 20 individual stockholders on the books. He's also a potential buyer of some British Lion stock, just as an investor, he said.

"Hollywood has lost its pioneer spirit—the courage to do something different!" This is the belief of oldtime film director William Dieterle, who returned to the film capitol recently from an extended European stay. He is of the feeling that, incongruously, Hollywood's technical ability grows as its "spirit of trying—of experimenting" diminishes. "We must get over the idea that we can only do one thing and get by with it. We must not settle for having the rest of the world believe that we know how to make westerns and little else."

Julian Claman, former story editor for TV's Philco Playhouse, currently has one novel on the way to the motion picture screen and another in the typewriter. He will also prepare the screenplay of his first novel "The Aging Boy" for Martin Ransohoff's Filmways Productions. He will get $125,000 plus 7% of the pictures profit.

During her recent visit to Poland, Marlene Dietrich drew over 10,000 people to three Warsaw appearances. She sang in English, French, German and Hebrew. Curiously, the German songs were especially successful with the audience.

TelePrompter Hypoes Its Closed Circuit, Community TV Plans

Having unloaded some diversifications recently, TelePrompter is now preparing to beef up its closed circuit tv and community antenna operations. One of the immediate effects of the plan is that the company is presently dickering with MCA over participation in its coverage of the Indianapolis 500 racing classic and is holding separate talks over the possibility of rights to a Broadway show.

These activities are but part of an expansion plan which prez Irving Kahn is mapping for the company. In recently unloading two electronics subsids which have been headquartered at Cherry Hill, N.J., he freed the company to concentrate more on what it is most interested in, namely closed circuit tv and community antenna systems.

What the Broadway show in question is, Kahn wouldn't reveal last week, primarily because the deal is still in the negotiation stage. So is the participation in MCA's Indianapolis pickup and so details about this TelePro activity aren't known either. Nonetheless, the two dickers are the first such attempts made by the company in quite some time, it having been hampered by the diversified electronics operations which didn't pan out as anticipated.

As far as community antenna is concerned, TelePro has been expanding in this area right along. It presently operates several installations and is working on the development of others. More on this is expected shortly as well.

DAVIES ESTATE LOSES; NO NEW KRASNA TRIAL

Los Angeles, Feb. 11.

Superior Judge Shirley M. Hufstedler has denied a motion for a new trial filed by estate of late Valentine Davies in $1,500,000 plagiarism suit brought against Norman Krasna over Davies' literary property, "Love Must Go On." A jury last Dec. 20 found in favor of Krasna.

In suit filed originally by late Davies and continued by his widow, Davies claimed he submitted his script to Krasna and charged it was basis for Krasna's play, "Who Was That Lady I Saw You With?" Krasna testified he had conceived his story before Davies had submitted his material to him.

Ivor Smith As Toll Showman

London, Feb. 11.

Ivor Smith has been named as director and chief executive of Telemeter Programmes Ltd., the subsidiary of British Telemeter Home Viewing, which has been awarded the franchise to operate a payvision service in the London area of Mitcham, Morden, Merton and Wimbledon later in the year. The company will also extend its operation to a provincial area yet to be determined, but probably somewhere in the north.

Smith has had a long association with the motion picture industry, particularly on the exhibition side. For many years he was theatre controller for Circuit Management Association, the company controlling the Rank theatre outlets, and more recently, he was director of operations for that company. After he severed his connection with the Rank Organization, he joined the Granada group in 1962 as a consultant and remained with that company until the end of last year.

It is understood in his new capacity with Telemeter Smith will be actively involved in the day to day operation of the paysee experiment, as well as assuming responsibilities for programming.

Dallas Books the Bout

Dallas, Feb. 11.

The heavyweight title fight between Sonny Liston and Cassius Clay in Miami Feb. 25 will be seen here on closed circuit tv at two locations, the 4,120-seat State Fair Music Hall and the 6,000-seat Livestock Coliseum, both in Fair Park. Tickets will be $5.50-$4.50 at both sites, with higher ducats on lower floors and $4.50 seats in the balconies. There will be no reserved seats—first come, first seated.

Sports Inc., of San Antonio, and the Dallas Jaycees will co-sponsor here. Sports Inc. is offering the fight in six Texas cities, Dallas, Fort Worth, San Antonio, Amarillo, Lubbock and Waco.

Bert I. Gordon purchased film rights to "Teen-Age Fair," based on world's fair for teenagers which Al Burton, Frank Danzig and Bart Ross will produce March 20-29 at Hollywood Palladium.

THE BRIDGE ON THE RIVER KWAI

GOES INTO GENERAL RELEASE THIS SUMMER!

A GREAT PRE-SOLD AUDIENCE WAITING!*

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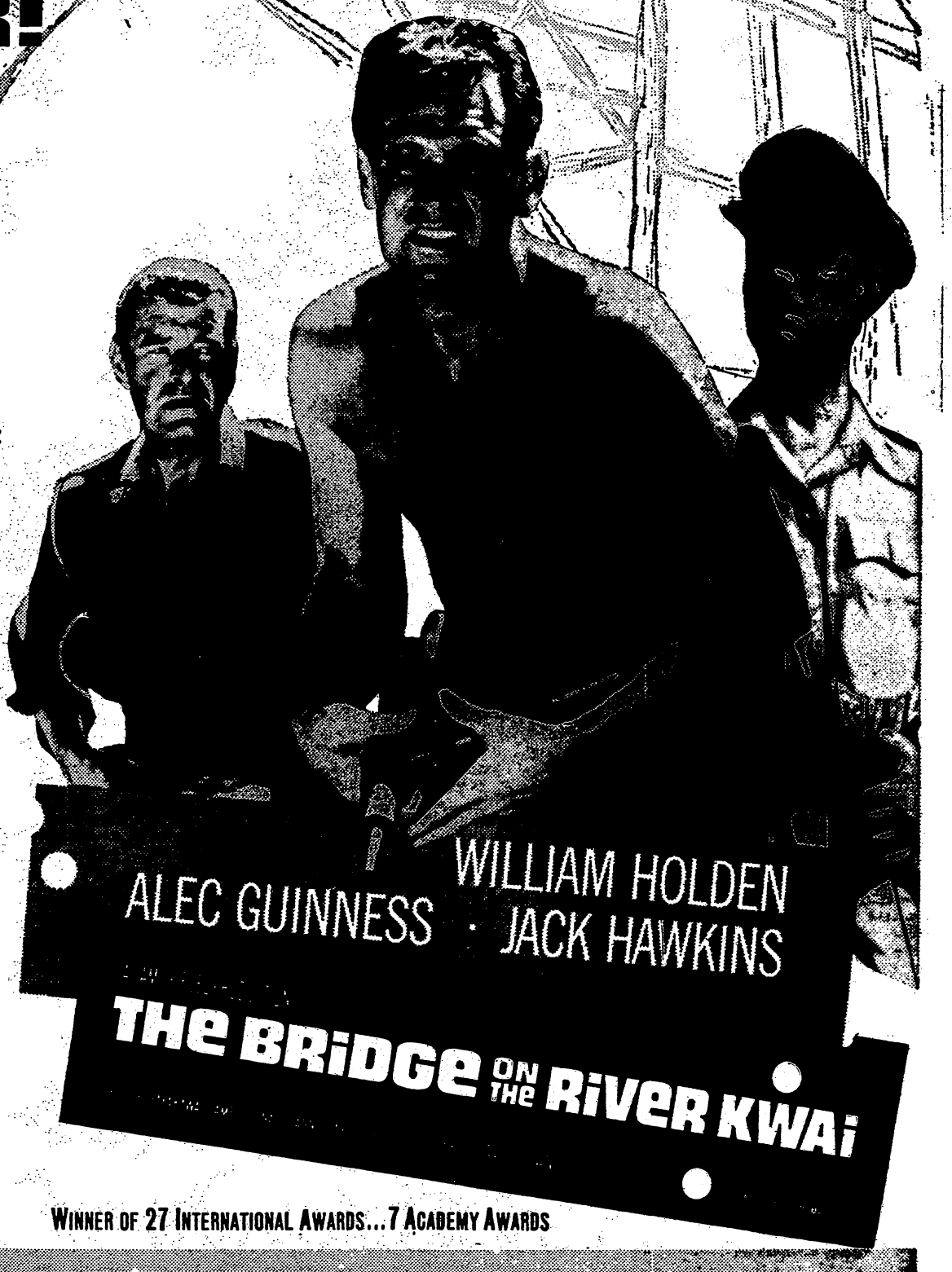

*An Extensive Public Survey Revealed that more than half of the new movie-going generation has never seen "The Bridge on The River-Kwai"—The Survey also revealed that the film is on their "Must-See" List!

WINNER OF 27 INTERNATIONAL AWARDS...7 ACADEMY AWARDS

'Inside' Buys-Sells: Dec. 11-Jan. 10

Washington, Feb. 11.

An equal batch of film and broadcast transactions highlighted insider stock deals for Dec. 11-Jan. 10 round. Securities and Exchange Commission also reported MCA Inc. continued its buying of Decca Records Inc. holdings with a purchase of 3,045 shares raising its total stock to 1,393,620. Following transactions reported by SEC (common unless otherwise noted) were:

Allied Artists Pictures — Roger Hurlock bought 400 common shares raising total to 41,100. He also picked up 150 shares of 5½% convertible preferred shares boosting total in that category to 2,000.

Capital Cities Broadcasting Corp.—Joseph Dougherty took option on his first 5,000 and Thomas Murphy exercised option on 7,500 upping his holdings to 18,281. Taking option on same number of shares was Frank Smith who owns 133,847 plus 4,000 held by wife.

Columbia Broadcasting System—William S. Paley sold 2,000 personal shares leaving him 721,683 in that category. Through a holding company he owns 148,714 plus another 4,581 held in trust. J.A.W. Iglehart picked up 100 upping total to 19,780.

Columbia Pictures Corp. — Sol Schwartz purchased 100 raising total to 3,154.

Metromedia Inc.—Stanley Landow bought 100 for total 500.

Radio Corp. of America—Charles Denny disposed of 1,161 leaving him 3,000. Melvin Karns took option 300 for total 374 while George Marek made a similar move for 1,600 upping holdings to 4,546.

Reeves Broadcasting — Richard Weininger, through Premier Investing, purchased 2,800 for total 83,200. Selling $1,000 of 6% convertible sub debentures was Dolores Russell who has $39,000 remaining.

Rollins Broadcasting—O. Wayne Rollins picked up 100 as guardian for total 7,880. John Rollins purchased 100 Class B Common as a guardian for 3,600 held as guardian plus 184,036 owned personally.

Trans-Lux Corp.—Harry Brandt purchased 400 through Brandt's 86th St. Inc., 300 through Elgo Co. Inc. and 100 through the Harry Brandt Foundation. His personal holdings total 129,250 plus 22,765 held by his wife. Through subsids he owns 70,895.

Warner Bros. Pictures—Stephen Trilling bought 1,100 for total 23,200.

Egypt Made 45; State Bosses Pix

Washington, Feb. 11.

Film production in the United Arab Republic hit a five-year low last year according to the U.S. Commerce Dept. From Sept., 1962-63, the Egyptians turned out 45 feature films compared to 47 in 1961-62 and 59 in 1960-61.

All phases of Egyptian filmmaking are coming under government control. Egyptian General Organization for Cinema, Broadcasting and Television, for example, owns and operates the two production companies, the one distribution and exhibition firm and the company controlling the three largest studios in the UAR, all of which were established last year.

Since a color film lab was set up last year, the government has banned color film processing and developing by overseas firms, cutting into British and German lab revenue.

FIRST '64 QUARTER, DISNEY, UP-TRENDING

Hollywood, Feb. 11.

Walt Disney Productions, which last year racked up a record high in earnings, continued its upward stride for first quarter ended Jan. 4, 1964 by boosting profits over corresponding quarter of '63 15.66%. Gross revenues for period, which was a 14-week quarter against last year's regular 13 weeks, for Disney Productions and its domestic subsidiaries, was up 16.21%, from last year's $15,291,000 to $17,770,000.

Earnings for quarter just ended amounted to $1,506,855, equal to 85 cents per share on 1,779,967 common shares outstanding, after giving effect to the 3% stock (51,844) dividend declared Nov. 14, 1963. Last year's first-quarter net was $1,304,473, equivalent to 76 cents per share on 1,725,049 common shares then outstanding. Current quarter earnings were after a tax provision of $1,656,000 as compared with last year's first-quarter tax provision of $1,396,000.

In overall gross for period, film revenues were up by $663,000, television about the same as last year, Disneyland Park up by $1,181,000 (mostly due to the 14th week, New Year's Week), while other revenues were up by $645,000. Company also reported that food operations at Celebrity Sports Center and Disneyland Park for this past quarter accounted substantially for the increase in "Other Income." These operations last year were leased to others.

Prexy Roy O. Disney informed stockholders that theatrical pix released last year are still performing well at boxoffice and will contribute profits during current year. He also reported that during past year company has set up its own distribution organization in France, Germany and Scandinavian countries.

"We expect to increase our foreign revenues not only from film distribution but from other activities of the company as well, and at the same time accomplish this at a lower cost to the company," he said.

"All divisions and subsidiaries of the company are operating profitably and management feels confident that the current year's earnings will compare favorably with the prior year."

Board of Directors, which met following stockholders meet, re-elected all incumbent directors and officers of company and also declared the regular quarterly cash dividend of 10 cents per share on common stock. Melon will be payable April 1 to stockholders of record March 18, 1964.

Alexander MacKendrick inked by 20th-Fox to helm "High Wind of Jamaica," Anthony **Quinn** starrer to roll in England in June, locations in Caribbean.

BEATS DOWN OPPOSITION

Way Cleared for Twins On Charlotte Boulevard

Charlotte, N.C., Feb. 11.

After a month of delay to wait for a clinching vote, the City Council has approved a hard-fought rezoning request that will enable a twin theatre to be built on Independence Boulevard. Six of seven councilmen voted for the change. The Planning Commission had opposed it, as had property owners living nearby.

Because enough adjacent property owners were against the change, state law required a three-fourths council majority—six votes—to grant it. The request, made by Tar Heel Theatres Inc., originally was heard on Oct. 22. The council at first turned it down.

But councilmen themselves revived the request after the builders asked them to reconsider.

The company needs the land, which backs up to the Independence Boulevard property, to conform to parking provisions of the zoining ordinance. The law will require a screen between the parking lot and adjacent residential land.

HARDIN-MEYER PLOT 3, SHOOTING IN SPAIN

Madrid, Feb. 11.

Ty Hardin and Richard Meyer, partnered under the Marprosa film banner, have outlined a program of three features to be shot in Spain during the next 18 months. Scheduled for an April jump off is "Shiftless," to be followed by "Sir Cowboy" later this year.

Meyer left for Frisco last week to discuss production plans with Independent Producers Associated. IPA will act as American coproducer.

For the past year Meyer has been associated with Essamer and SWP (Sidney Pink) Productions for the filming of "The Castilian" and "Pyro."

Herb Tobias Runs H'wood Talent Agency Alone

Hollywood, Feb. 11.

Nat C. Goldstone has quit the agency field to enter indie film production and lined up three features as a starter. He has sold out his partnership in agency he formed in 1954 with Herb Tobias, bearing their names, to his partner, who now assumes complete control. When agency was organized 10 years ago it was with the proviso that Goldstone would remain active until 1964.

Goldstone's takeoff pic will be "Boo," from tome by English writer Peter De Polnay, followed by "To Walk the Night" and "I Love You, I Think," latter a musical comedy.

Film Reviews

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Sedotta E Abbandonata

sister's fiance. When the matter is finally revealed, it precipitates a series of involved maneuvers by her father, Vincenzo, to save the family honor by having Peppino forcibly marry the girl.

Tale loses in the telling, for Germi has paced his pic on various levels. It can be taken as a mystery item, whose outcome maintains suspense, or as straight comedy, or as gay grotesque, whose subsurface implications are grim indeed. Much of the time, the story is played **fortissimo**, literally to the town square and its assemblage of onlookers, all of whom know the true facts, but (who) hypocritically play along for tradition's sake.

In one final brutal jab, Germi even makes the father die while the rest of the family—and populace—remains uninformed at his behest, so as not to ruin the face-saving triumph of the wedding and feast. The ultimate implication, tag-line as it were, is that "they lived unhappily ever after."

The picture is filled with brilliant directorial touches, the characters are always upper case on the screen, both literally via Germi's predilection for closeups, and dramatically, via full-blooded portrayals. Saro Urzi is standout as the father. Aldo Puglisi, a previously little-known Sicilian actor, is a find as the seducer, while Stefania Sandrelli strikingly fits the part of the victimized girl, a symbol of sorts for such woman. Leopoldo Trieste and Lando Buzzanca are excellent, too (both were in "Divorce") in other roles, as are Umberto Spadaro, as a lawyer and Paola Biggio, as a sister. Supporting cast is colorful.

Pic has very notable assists, in rendering its memorable Sicilian setting, from lenser Ajace Parolin's black and white camera, and from Carlo Rustichelli's aptly lilting musical score. *Hawk.*

Tom Jones

Continued from page 3

record as anticipating a $18,000,000 world-wise gross for the Billy Wilder effort, making it the highest-grossing comedy in film history. The film has shown tremendous strength in its performance so far, most of which will be reflected during the first half of 1964.

Stanley Kramer's "Mad World" has been playing to solid biz since opening this fall. In February it will have additional openings which will put it in 28 theatres around the country, all at hard-ticket scales. An expensive film, it will take longer for "World" to hit the profits column but it has been among the top-grossing pix in the country for a while now and continues to add nicely to the UA treasure chest.

The Batjac production "McLintock" came as a surprisingly strong grosser for UA. It will hit an estimated $5,000,000 in domestic rental, the company and Batjac boss John Wayne predict. With westerns as popular as they continue to be overseas, the future for the picture continues to be substantial and the results of its showing will also be reflected strongly in the 1964 first half.

"From Russia" and "Pink Panther" have yet to open in the U.S. but have done strong biz in England. "Russia," in fact, shattered b.o. records in London at three theatres. The second in Eon Productions' filmizations of Ian Fleming James Bond mysteries, it comes to the U.S. after the first in the series, "Dr. No," proved the potential of the Bond pix by doing the best UA business during the entire first half of 1963 when, admittedly, the company had product troubles.

Blake Edwards' "Panther," which stars Peter Sellers, goes into Radio City Music Hall. It follows another UA pic, the company's first which also happens to be a Sellers starrer, Pan Arts' "World of Henry Orient." UA is also high on the potential of this one. These latter pix, however, will be showing only partial results during the first half. They will contribute strongly, all the same, it's expected.

Beyond this, tv revenue from the showing of UA product on the tube will contribute. The company is known to be close to another network deal for another batch of features, an element which always does wonders for a company's fiscal facts. All of these things combined should put UA into the hottest first half it has ever had, the company feels, an occurance which, should it come off, will mark a pointed upsurge from its situation during the similar period in 1963.

New York Soundtrack

Continued from page 4

by Consul Books, sold 8,428 copies in its first month on the English stands.

Lewis J. Rackmil has left the U.S. on a five-week-overseas trip to check on the progress of "633 Squadron" and to scout Far East locations for the Mirisches' "Bandoola". . . **Jerry Berger** has joined the special marketing and merchandising unit for "Fall of the Roman Empire" at Paramount . . . **Gerry & the Pacemakers**, Britain's number two rock 'n' roll group next to **The Beatles**, inked to make the pix debut via UA, which also has a three-pic deal with the Beatles.

Adolph Schimel, Universal v.p.-general counsel, is again heading the picture division of the Legal Aid Society's annual fundraising drive . . . Paramount has prepared a special education study guide on "Becket" for distribution to schools . . ."Dragon Sky" is the new title of **Marcel Camus'** pic formerly titled "Bird of Paradise," to be distributed by **Lopert** . . . Par running a radio contest on radio station WHN to plug the Loew's Theatres opening today (Wed.) of "Who's Been Sleeping In My Bed?"

Celia Kaye inked for "Daffy," one of Universal's yet-to-be-seen "new horizons" talent development pix . . . Champion wrestler **Togo** signed for "Goldfinger," UA's third James Bond pic . . . **Diane Sayer** into "Kitten With a Whip". . ."Taggart," an outdoor adventure novel by **Louis L'Amour**, purchased by **Gordon Kay** & Associates, **Bob Williams** to script and Kay to produce for Universal early this spring.

Jacques Bar's first U.S. production for Metro, where he has open deal, will be "Man On a Horse," to star **Alain Delon, Sam Peckinpah** to direct, with locations either in Texas or Mexico and interiors shot at studio.

As yet untitled book being written by **James Brough** (of "The Whole Truth and Nothing But—" fame) going to be definitive biography of **Marion Davies.** It's for Doubleday.

A. W. Schwalberg in Hollywood from Gotham base for confabs with his production associates on "Star on the Christmas Tree," based on a Cosmopolitan mag story.

Tony Curtis, on NBC-TV, expressed the opinion "It is easy, compared with that of a politician." He continued: "What they call each other on television, the names, the insinuations! It sounds terrible to hear that you are 'a failure' before 25 million people. Yes, actors have it easier, alongside politicians.

Rumer Godden's "Battle of the Villa Fiorita" drew $100,000 from Warner Bros. The film will be written, directed and produced by **Delmer Daves** against English and Italian backgrounds . . ."The Kipling Story" "The Man Who Would Be King" will be filmed in India, directed by **John Huston** for Seven-Arts-Productions . . . Two films based on novels by **Nathaniel Benchley** will be done during the year. The shooting script of "Catch a Falling Spy" will be brought to the screen by **Reuben Bercovitch** and **Henry Saperstein. Norman Jewison** will film the second comedy "The Off-Islanders."

Coast attorney **Martin Gang** in town for—among other things—talks with 20th execs re his client **Elizabeth Taylor's** "Cleopatra" contract. He had the usual "no comment" on progress of the talks as of the weekend . . . Swedish star **Ingrid Thulin** back to Stockholm following last week's preem of "The Silence" Producer **Walter Wanger** slipped over to Jersey yesterday (Tues.) to address Prentice-Hall people on the part to be played by films in "the knowledge explosion" around the world.

Fae Miske, head of Joseph Burstyn Inc., will reissue **Vittorio De Sica's** "Miracle in Milan" in April. Pic, which originally went out here in 1951, has been out of theatrical release since 1956 and never seen on tv . . . 20th's "Guns of Batasi," drama of a revolution in a contemporary West African republic, starts shooting in London Feb. 24 . . . Same company has signed eight-year-old **Karen Dotrice** for a key role in "A High Wind in Jamaica," also to be made in England starting in June.

Meyer Kupferman, who did the score for "Hallelujah The Hills," is now doing the scores for three more indies, "Goldstein," "Black Like Me" and "High Artic." The "Hallelujah" soundtrack album has just been published by Mercury's Fontana label . . . Add **Milton Berle** to the list of performers set for the Pioneers dinner honoring **Darryl Zanuck** here next Monday (17) . . **Helen Strauss**, head of the William Morris literary dept., back from Europe . . . **Dorothy Malone** into 20th's "Fate Is The Hunter" on the Coast.

The Film-Makers' Showcase, haven for New York's "underground cinema," presented two special evenings of **Ron Rice** films at the Gramercy Arts Theatre Saturday and Sunday (8-9). Titles: "The Flower Thief," "The Queen of Sheba Meets The Atom Man" and "Chumlum" . . . **Mildred** and **Gordon Gordon,** who earlier sold the film rights to their "Undercover Cat" to **Walt Disney,** have now sold publication rights to King Features.

Twentieth-Fox has bought the screen rights to "A Share of The World," first novel by a 25-year-old English girl, **Andrea Newman.** Screenplay will be written by **Peter Draper** . . . Governor Films has changed the title of its British import, "Serious Charge," **Anthony Quayle-Sarah Churchill** starrer, to "A Touch of Hell' . . . **Don Murray** has signed Peton Price to direct "The Sinners," the first of two indie pix which Murray will produce and star in for his Filmworld firm.

Royal Circuit in Honolulu has booked Warners' "Command Seires" on a one-day-a-week-basis, starting off with "Casablanca." Unusual angle this that WB long ago sold off such pictures as "Casablanca" and doesn't know who now owns 'em. Probably United Artists.

With **William Forman** now in charge, and he's an L. A. man, Cinerama will move its homeoffice from N. Y. to L. A. . . . **Jerry Bressler** went to Acapulco to start the lensing of his "Love Has Many Faces."

With the price scale up to as much as $20 per car at the driveins for the **Sonny Liston-Cassius Clay** fight Feb. 25, aren't exhibitors gonna be faced with some patron rebellion if the "entertainment" does not go beyond a couple of minutes? Ex-champ **Floyd Patterson** lasted just one round with Liston on two occasions. Meanwhile, blabbermouth Clay continues to prove himself a pressagent extraordinary, so there ought to be a good turnout, if not a good fight, for the closed-circut spenders.

Ralph Nelson and **Fred Engel** have formed Nelson-Engel Productions, the first feature planned to be "The Seven File," which UA will release as part of a two-pic deal . . . **Kirk Douglas** will be on **Steve Allen's** nightly tv show Feb. 26 to plug "Seven Days in May". . . **Robert Wells** will write lyrics for the music **Henry Mancini** is penning for "Shot in the Dark". . . **David Renard** and **Myra Nelson** have joined the cast of "Where Love Has Gone."

Tom Carlile, who's been touring the U.S. plugging "From Russia With Love," has returned to England to start pub work on the next **James Bond** pic, "Goldfinger," soon to begin . . . Gotham's Cinema Lodge has taken over the second night's performance of "My Fair Lady," Oct. 22, to raise money for various B'nai B'rith agencies.

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—EVENING STANDARD (Circulation 7,388,000)

"IT WILL PACK 'EM IN!
One of the most exciting adventure yarns I've ever seen!"
—NEWS OF THE WORLD (Circulation 6,644,501)

"GREAT EPIC! BEAUTIFUL DIRECTION! SUPERB ACTING!"
—LONDON DAILY EXPRESS (Circulation 4,285,338)

"STIRRING! BRILLIANT!
Its sledge-hammer impact will electrify!"
—LONDON DAILY SKETCH (Circulation 953,291)

"GREAT EXCITEMENT & SUSPENSE!"
—LONDON SUNDAY EXPRESS (Circulation 4,398,093)

"BEST SPECTACULAR IN YEARS!"
—LONDON SUNDAY TELEGRAPH (Circulation 682,693)

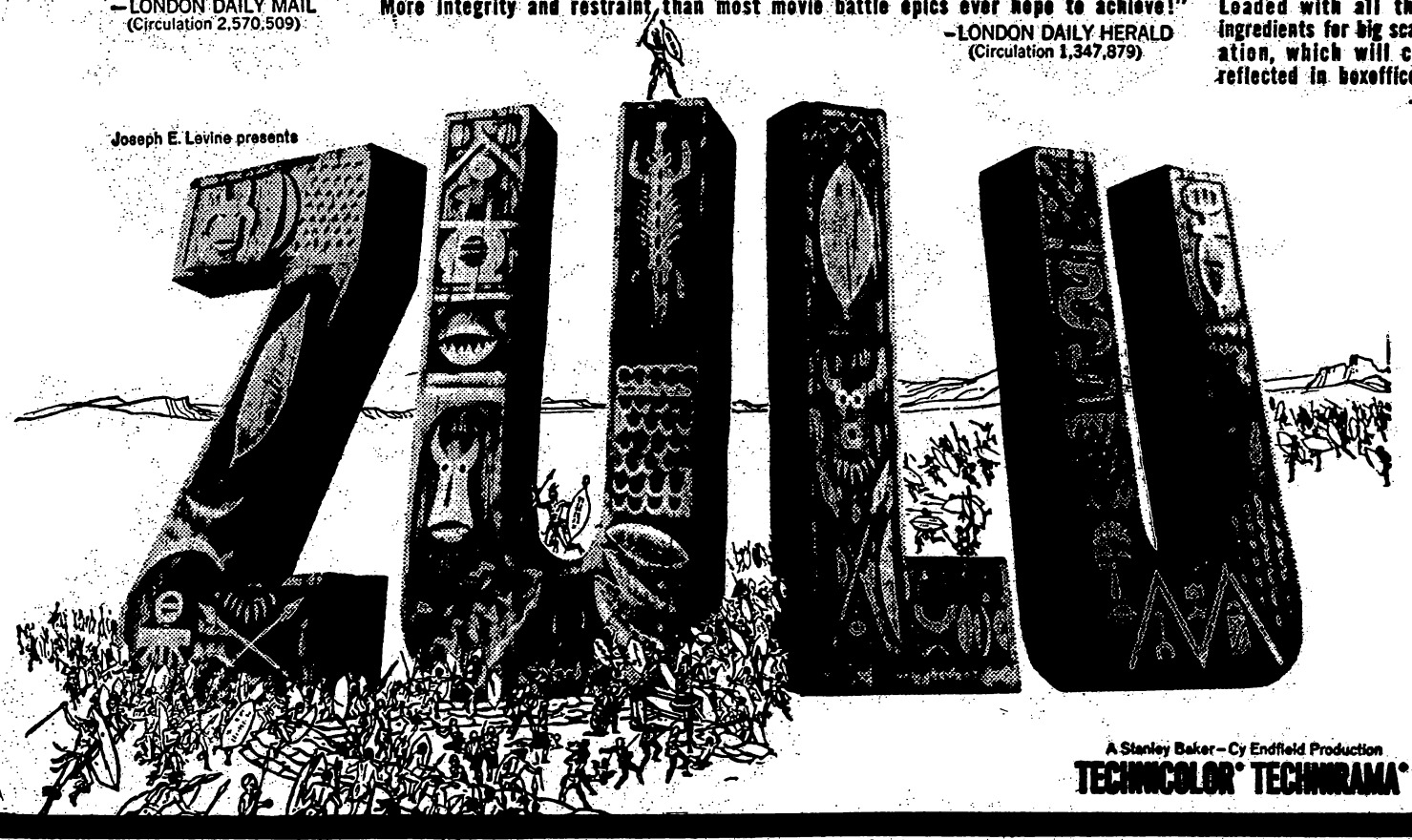
"DESERVES TO BE ONE OF THE GREAT SUCCESSES IN 1964!"
—LONDON EVENING NEWS (Circulation 1,448,345)

"STRONGLY EXCITING!
Cheers for the guts and glory boys!"
—THE PEOPLE, LONDON (Circulation 5,543,535)

"SAVAGE! SEETHING! UNSPARING!"
—LONDON DAILY MAIL (Circulation 2,570,509)

"A RARE EXAMPLE OF A THOUGHTFUL SPECTACULAR!
More integrity and restraint than most movie battle epics ever hope to achieve!"
—LONDON DAILY HERALD (Circulation 1,347,879)

"A STIRRING YARN!
Loaded with all the proven ingredients for big scale exploitation, which will clearly be reflected in boxoffice returns!"
—VARIETY



A Stanley Baker–Cy Endfield Production
TECHNICOLOR® TECHNIRAMA®

Starring
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Screenplay by John Prebble and Cy Endfield · Suggested by an Article Written by John Prebble · Directed by Cy Endfield · A Diamond Films Ltd. Production · An Embassy Pictures Release
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Theatrical Cliffhanger Serials of Yesteryear Still Sell 'Far Out'

Hollywood, Feb. 11.

Though out of production for at least ten years, the peril-fraught Hollywood serial continues collecting modest coin for at least two distribs right up to present day.

"The Canadian Mounties Vs. the Atomic Invaders," "Don Daredevil Rides Again" and "Flying Disc Man of Mars" are a few titles within Republic's catalog of 60 cliffhangers offered to moppet filmgoers internationally, each of 12 installments. Best market, according to Republic Pictures sales manager Robert Warsaw, is the smaller, far-eastern countries where constant action remains leading requirement and children haven't been tv sophisticated to expect more in the way of story and dialog subtleties.

Harvey Appelbaum, film booker for Favorite Films, distributor for Republic product in California, Arizona and Nevada, however, reports that he still gets a "tremendous amount" of calls for the serials, especially for screenings on Army, Navy and Marine bases where they continue a staple in the Saturday morning popcorn orgies.

Favorite handles some 700 Republic features as well as old RKO product for theatrical release (most has aired on TV) and, according to Appelbaum, the serials get more play than many of the features.

Peculiar price scale prevails for the cliffhangers Favorite handles, a standard rate of $2.50 asked for the first episode, $5 for second and each additional installment bringing $2.50. Apparently the second chapter is deemed the crucial one for hooking pint sized patrons. Initial episode is always 20 minutes, subsequent ones 13 minutes.

Columbia's Norm Jackter acknowledges that company's serials are still in circulation though would not elaborate. Among titles on shelf are such fare as "Superman," "Batman," "Mandrake the Magician" and "Wild Bill Hickock." A universal spokesman declared that studio's many serials are no longer on the market.

It is generally conceded that the rise of the double bill 25 years ago contributed most to demise of serial popularity along with other short subjects, though serials were made by Col and Rep into early 50's.

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Eastman Kodak's New Film Process

Hollywood, Feb. 11.

Eastman Kodak has perfected a simplified film processing system which makes possible the recording of a 16m black-and-white motion picture negative and magnetic sound in a single system camera and processing the negative ready for projection within a matter of minutes.

New process, involving a new panchromatic negative film with a prestriped magnetic sound track, is designed particularly for television news and documentary coverage and broadcasting. It makes possible, for instance, a cameraman working with a lightweight or hand-held camera to record pix and sound of a news event, rushing the film back to a tv studio and by a pushbutton type of processor having film ready for telecasting in one continuous action. Processing requires only two minutes, from the time the first frames of exposed negative are placed in the processor until finished film is ready for showing.

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Cambridge's New House

Boston, Feb. 11.

Still another new theatre for the Greater Boston area opens Friday (14) in Cambridge near Harvard Square at 993 Massachusetts Ave. with "Point of Order," the film made of kinescopes of the Army-McCarthy hearings of 1954.

Named the Esquire, the new house was built within the walls of a building formerly housing a supermarket by Al Daytz theatre interests, who also operate the Park Square Cinema in downtown Boston.

Cine-Depth Seen In Dubious Demo

By WHITNEY WILLIAMS

Hollywood, Feb. 11.

New type of optical process, named Cine-Depth, is being put on the market with claim by developers that it gives depth almost three-dimensional in aspect to the projection of any motion picture and has the added advantage that its use allows daylight-hour operation by drive-ins.

Demonstrated at the Ritz Theatre in nearby Englewood last week, staging as viewed disclosed little of promise or interest to hard-top exhibs, with almost complete lack of the claimed 3-D or depth effect, but meriting possibility for the drive-in exhib. A rude miniature showing for this latter operation revealed that daylight operation might be feasible, although demonstration was staged in a small storeroom with daylight admitted from the rear and shining on screen, rather than staged in an actual ozoner.

Process, which utilizes a shadow-box-type of masking and framing in front of a special curved screen, according to its developer, Jim Holt, prexy of Preview Productions Inc., is based upon combined optical principles never before used in film production. The illusion produced, he said, is that of looking out of a window into reality.

Process consists of a frame installed in front of the curved screen, tilted forward about 10 degrees, through which the spectator looks upon the screen which is tipped backwards for same number of degrees. Hence, the widow effect.

While system requires no special film or projection equipment, and can project any type of old or new film, Holt said the masking and framing technique should be used in conjunction with a new screen developed by the Radiant Manufacturing Corp. of Chicago. While screens already in use in a theatre might be utilized, best results could be gained from this special screen.

A requisite is that viewers in a theatre must sit on a single slope —balcony or stadium-type houses would have to move their projection booth to the middle of the lower floor where a beam of light from projectors must be parallel to heads of the audience.

While cost of installation for process was not available—Holt stated the cost would depend upon each individual theatre—Ed Ashkins, owner of the Ritz where demonstration was staged, reported that he had spent $15,000 to date on installation, but this included certain architectural and design costs. He said approximate cost to theatres would run probably around this figure or slightly lower, since some of his costs were experimental and wouldn't apply to future operations.

In the case of the drive-in operation of process, a mirror-type screen would be utilized, developed by Minnesota Mining Co. Technique here is for the film to be projected directly on this mirror-screen, with the image then reflected on a curved screen below the frame which would then be bounced back on the mirror. Principle here is that the projected beam of light does not have to compete directly with outside light, thus making daylight projection possible.

As a complement to the interior projection process, Holt also has developed a new system tabbed Ad-Delth, for ad and still displays outside the theatre. This, he said, was designed to build interest in the attractions inside. By means of a tilted mirror and certain optical principles, certain depth is achieved in the still. Two such stills were shown yesterday outside the Ritz which carried a certain amount of 3-D.

Yanks Hung Up as Mexican Bureaucrats Fight for Control

Mexico City, Feb. 11.

A breakout of internicene warfare between the Ministry of Gobernacion (Interior Affairs) and the Ministry of Commerce & Industry here has halted any chances for immediate importation to Mexico of U.S. pictures by companies with membership in the Motion Picture Export Assn.

Unaffected is Walt Disney who releases here exclusively through the Rank organization.

Early in January a Federal District Court in Mexico ruled the unilateral edict of the Ministry of Commerce & Industry requiring the printing of imported films to be done in Mexico as unconstitutional. There it was thought the matter would rest. But its chief, Salinas Lozano, filed an appeal with the Supreme Court of Mexico asking that the lower courts' action be overturned.

Supreme Court published in the official *Diario Oficial* a ruling that matters concerning the motion picture industry properly belong to Gobernacion and are not the concern of Commerce & Industry. Untouched with this ruling was the matter of the edict, which remains still in effect. No further data, such as dates, new hearing schedules, further legal action is available at this time. Even MPEA head Robert J. Corkery could only say, "We are in a period of watchful waiting." But Corkery expects a three to six months delay in the possible resumption of importing of U.S. films to Mexico.

Legal requirement of Mexican processing is regarded as an unbearable precedent by the MPEA, the Chamber of the Mexican Motion Picture Industry, and by some independents. Odious by itself, it would serve as model for other Central and South American countries to set up lab industries where there are none and "strong arm" the Yanks.

Edict apparently first came about as a sop thrown Jorge Duran Chavez of the STPC—Sindicate of Labor Unions (Actors, Writers, Directors, and Technicians) with the cancellation of his strike against the producers. Most economically depressed in the sick industry at that time were the technicians and especially the lab workers. The edict came, then, as a "make work" item for these people. New York shrieked "murder!" From all sides it has been generally agreed since that it is not a clearly thought out solution.

Alberta Oughta Broaden License

Calgary, Alta., Feb. 11.

Calgary Film Society wants the provincial government to lift censorship from "adult only" type films. It has asked that a new "X" category be set up in Alberta. The category would be for adults only and would not be subject to censorship.

The society took its action after a survey of its members indicated 97% did not approve of existing censorship laws in Alberta.

John Edwards, society president, said he believes the government has relaxed its censorship a slight degree, but a further change is required.

'Hud' and 'Tom Jones' Up As '63 Bests for Both Directors and Editors

Hollywood, Feb. 11.

Paramount's "Hud" and United Artists' "Tom Jones" are listed as nominees on both the Directors Guild of America and American Cinema Editors' lineup of films for 1963 annual awards.

Nominees for DGA's "Outstanding Directorial Achievement" award for 1963 additionally include Warner Bros.' "America, America," directed by Elia Kazan, assistant, Burtt Harris; Embassy's "8½," Federico Fellini, Guardino Guido; UA's "Lilies of the Field," Ralph Nelson and assistants Harry R. Sherman, J. Paul Popkin.

"Hud" was helmed by Martin Ritt, with Clifford C. Coleman Jr., and "Tom Jones," Tony Richardson and Gerry O'Hara.

ACE's nominees for best film editing of a feature also included 20th-Fox' "Cleopatra," Metro's "How the West Was Won" and UA's "It's a Mad (4) World," in addition to "Hud!" and "Jones."

TV episodes nominated for ACE competition were "And James Was a Very Small Snail," in "Breaking Point;" "Four Feet in the Morning" from "Dr. Kildare;" part one and part two of "11th Hour;" "Hoss and the Leprechaun" from "Bonanza;" "The Fling" from "Richard Boone Show;" "Wall to Wall War" from "Boone Show."

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BROKE ALL-TIME RECORDS THROUGHOUT 1963

GAC

Series of Notorious Nazi Films Draw Packed Houses in W. Berlin

Berlin, Feb. 4.

What was considered here by some to be a delicate enterprise was the showing of a series of notorious Nazi films by the local Kinemathek at the Academy of Arts. Actual reason for the showing of the films was to give people an insight into how the Nazi propaganda machine operated during the last World War. The film hall in which the Cinematheque is housed seldom ever has been so crowded. Bulk of audience was students and young film fans.

Program started with a 1945 Nazi newsreel and a documentary entitled, "Soldiers of Tomorrow" (1941) which idolized the young German "Herrenrasse" of that era. The main feature pic was the 1945 UFA pic, "Kolberg," directed by Veit (Jew Suess) Harlan. To round out the program was Walter Kruettner's 1963 short, "It Must Be A Piece By Hitler," a satirical report on tourism to Obersalzberg in Bavaria, Hitler's fave hangout.

"Kolberg," made by special order of Joseph Goebbels, was a gigantic film enterprise during the last phase of the war. It was a so-called "Durchhalte" (Hold Out Until the End) film. Based on "historical facts," it showed how the town of Kolberg resisted the attacking Napolean forces back in 1807 and how it succeeded in keeping the Frenchmen away. Film was (as per Goebbels) to set an example of how "freedom-abiding people can resist the strongest enemy if everyone is willing to fight and eventually to die for the good of the cause." In order to prove it via this film, he (Goebbels, the actual "supervisor" of this production) didn't hesitate to falsify history because the real Kolberg history was a bit different.

Technically, the film is still impressive today It then cost a mammoth amount but it would have cost perhaps four times as much had this film been made under normal conditions. Because Harlan had thousands of German soldiers (as extras) practically gratis at his disposal. Although the soldiers then were badly needed elsewhere, Goebbels took care (despite protests on part of high-rank German generals) that the film got them.

While the film's propaganda and tendency is unbearable today for almost any patron. There is impressive acting all along the line. Goebbels and Harlan took care that the best available talents were utilized in this all-star cast film.

The cinematheque people stressed the fact that the showing of these films was not for sensationalism. They want to show more pix of the Nazi era in order to inspire people to discuss this country's unholy past.

West Germany's Second Ozoner Planned for '64

Frankfurt, Feb. 4.

West Germany's Autokino Corp. of Frankfurt, which owns the only drive-in so far in Germany, is planning to open a second ozoner in the Dortmund suburb of Oespel.

First drive-in, in the Frankfurt suburb of Gravenbruch, is now four years old and doing all-year-around business. Heaters are provided for the cooler weather.

Second ozoner, which will open this year, costs about $300,000 to erect and will hold 1,000 autos.

Hoyts Drops Lease On Big Melbourne House

Melbourne, Feb. 4.

Now, it is curtains for one of Melbourne's film theatres, the Capitol, operated by Hoyts Theatres whose lease expires on Feb. 5 and chain has decided not to renew it.

It's likely the theatre will be converted into a two-story shopping arcade. The Capitol was designed by the American architect Walter Burley Griffin. It took four years to build.

House opened for silent films in 1924 with "The Ten Commandments" (Par) which ran for 19 weeks. Although at that time Melbourne had a population of only 800,000, about 550,000 patrons saw the film.

'Victors' B.O. Click On Brit. Provincial Dates

London, Feb. 4.

Carl Foreman's "The Victors" (Col) opened key provincial dates last weekend and chalked up a new house high at the Futurist Birmingham, and hit near-record grosses in Manchester, Liverpool, Bristol and Newcastle. The producer-director-writer made personal visits to Birmingham and Manchester and was featured on tv and radio interviews.

Film will establish a unique achievement next Feb. 11 when the Duke of Edinburgh will see it for the second time. He went to the London preem in November and is going to the Scottish charity gala in Glasgow, which is being held in aid of the Gordonstoun Foundation Appeal Fund.

BIG SOVIET PLANE TAKES DANCERS HOME

An Ilushin 18, flown directly from Moscow to Lod airfield, near Tel Aviv, dramatically highlighted the departure of the Russian Baryoska all-girl dance troupe, after a month of performances in Israel.

Arriving Friday morning, the first Russian plane ever to make this flight, the huge aircraft took off Saturday morning, with a cheering crowd to see it off, with the folkdancers who had been seen by about 100,000 Israeli in 40 performances.

Farewell appearance was in Jerusalem at the Binyanei Ha'umah hall seating 3,000. Indicative of the thawing between Russia and Israel, Russian orchestra played the Israeli anthem, Hatikvah as Mr. Shazar, President of Israel, took his seat.

Despite inferior conditions at the improvised Histadruth Hall (because the Tel Aviv Mann Auditorium had been occupied by the "Don Giovanni" production of the Israel Philharmonic), this seems to have been a most satisfying experience for both the visitors and their hosts.

Three Billy Wilder Pix B.O. Clicks in Madrid

Madrid, Feb. 4.

Billy Wilder is enjoying a belated boxoffice landslide on the Gran Via with three of his best pix out on release at the same time. With the more tolerant censor commission reversing former board decisions to ban, Hollywood director is suddenly a standout name on cinema marquees, now showing "Some Like It Hot," "The Apartment" and "Seven Year Itch."

"Like It Hot" has been doing smash biz for the last four months in a continuing first-time around at Main Street show case, Coliseum. It could easily end the season as one of the top grossers. "The Apartment" picked up an added laurel when it was named "best foreign picture of the year" in annual balloting of Circulo de Escritores de Cinematografica (Spanish Filmwriters Assn.). The third former censor outcast, "Seven Year Itch," opened last week to favorable reviews and strong praise

Odeon, Marble Arch, Set For Giant Facelift

London, Feb. 4.

The Odeon, Marble Arch, one of the Rank firstrun houses in the West End, is to be redeveloped in a multi-million dollar project which will include a 21-story building, a block of 16 shops and a new theatre, with 1,500 seats.

The present Odeon, which was built in 1928, has a capacity of 2,300. The final film will be Irving Allen's "The Long Ships," the Columbia release which will open Feb. 27 and wind up on March 22. Demolition will start a few days later.

Development is being undertaken by Rank Estates, which was formed in 1960 by the Rank Organization, Sir Robert McAlpine and Sons, and Edger Investments to develop various Rank group properties.

'Jones' London Record

London, Feb. 4.

"Tom Jones," the runaway record holder at the London Pavilion, United Artists' showcase in Piccadilly Circus, reached its 1,000th performance yesterday afternoon (Mon.). The previous champ at the theatre was "Never on Sunday," which ran for 640 performances.

It is estimated that around 500,000 people already have seen the pic at the Pavilion.

CEA's Scot Chairman Urges Drive to Induce Trend Back to Cinema

Glasgow, Feb. 4.

The cinema trade must tease the potential patron back into filmgoing by using tv flashes and the press. That was the idea of Derek Cameron, newly-elected chairman of the Scotch branch of the Cinematographic Exhibitors Assn., outlined to the annual meeting here.

The time has come to bring the whole family back to the cimena, he said. They must show the resident at home "just what he is missing in color and on the bigger widescreen. According to the new topper, people are going back to the cinemas in increasing numbers.

To appease their appetite, they should be given more young stars like Cliff Richard, Hayley Mills, etc. and bright young people with fresh and adventurous personalities.

Plenty of hard work is called for, he explained, but cinemas were here to stay, and the public knew it. Good films that the patron would talk about are needed, allied to the comfort of the cinema auditorium. Teaser campaigns would help.

Cameron said he had no objections to roadshow films, but "for goodness sake let the other films filter through to the exhibitor, and to the suburban exhib who is so often the backbone of the industry."

ROYAL PREEM SET FOR 'EMPIRE' IN LONDON

London, Feb. 4.

"Fall of Roman Empire" (Par) will be launched here with a royal preem at the Astoria, March 24, to be attended by Prince Philip and Lord Louis Mountbatten. The British preem will be under the auspices of the Variety Club, and the proceeds will be divided between the King George V Fund for Sailors and the Jewish National Fund.

Samuel Bronston, who produced "Empire" said his next film, "Night Runners of Bengal," was scheduled to go into production in Madrid next April with Richard Fleischer directing. Other major projects on his slate include "Battle of the Bulge," a film version of "Brave New World," to be directed by Jack Cardiff; and "La Belle Epoque" to be filmed in Italy and France by Vittorio de Sica, and "Suez."

Bronston added that his new studio project should be completed within 18 months. He would not be requiring all the stages for his own use and they would be offered on rental terms to other producers.

Actress as to Producer: Discouragement Set In,

Tel Aviv, Feb. 11.

The projected Israeli film adaptation of "A New Face in The Mirror," sensational tale by Yael Dayan, one of this country's youngest and most successful femme novelists, seems now to be sidetracked indefinitely.

Dina Doron, who was to star in the film, says the producer lost interest in the project when he failed to obtain an international costar and an international distribution deal. Miss Doron's statement was made in answer to earlier reports that her contract demands had forced the producer to abandon the film.

Ivan Langielli, who was to have directed, says he is not sure the production could be resumed this summer, since there is a question whether the rights to the novel would still be valid.

International Sound Track

London

British Film Institute's annual award, known as the Sutherland Trophy, has gone to **Alain Resnais** for "Muriel." The award was inaugurated by the **Duke of Sutherland**, during his presidency of the Institute, and is for the most original and imaginative film presented to British audiences at the BFI in the past year . . . "The Prize," which started a prerelease run at the Empire, Leicester Square starts its general release, through the Associated British circuit, on March 1 . . . **Cliff Richard, Susan Hampshire, Walter Slezack** and other members of the cast of "Wonderful Life" returned from the Canary Islands location last weekend and are now filming interiors at the Associated British Elstree studios. It's an Elstree Distributors film for Warner-Pathe release, and is being directed by **Sid Furie** . . . **James Woolf's** deal with Columbia, it is now stated, is an exclusive multiple production one, and will start with "King Rat," with **Bryan Forbes** scripting and directing, to be followed by "Time of the Barracudas," starring **Laurence Harvey** . **Carl Foreman** off on a two-month lecture tour of Israel, under the auspices of the U. of Jerusalem. As soon as he returns he will start scripting his film biog of **Sir Winston Churchill** . . The London office of Cinerama has launched a contest to find Miss Cinerama of 1964, with a trip for two to Hollywood as first prize . . . **Irving Allen's** "The Long Ships," which will have its world preem at the Odeon, Marbel Arch on Feb. 27, goes out on general release on the Rank circuit starting March 15, which will include the Easter holiday weekend . . . After **The Beatles**, comes **George H. (Bud) Ornstein, United Artists'** British production chief's deal with **Brian Epstein** for **Gerry and the Pacemakers** to make their first film in May on location in Liverpool. The group is scheduled to appear on the **Ed Sullivan** show on May 3 and May 10.

Paris

Group of newshens and actresses have gotten together and decided to give a new pic prize every year called Le Prix **Marilyn Monroe.** They will give out their first award next month and it will be an annual affair. They will only prize a French pic and try to pick the one that has seemed the most beautiful, interesting and true according to modern concepts. Among jurists are actress **Jeanne Moreau,** writers **Marguerite Duras** and **Christiane Rochefort** and newspaper editor **Francoise Giroud** . . . The two local film tradepapers, Le Film Francais and La Cinematographie Francaise, running lengthy studies of VARIETY's all-time grossing list and '63 winners and concluding that good films are making more money than ever before . . . Film star **Jean Gabin informs** video interviewers that he never goes to films . . . **H. G. Clouzot's** coming pic, as well as **Marcel Carne's** new one, are both being backed by Yank majors for distrib rights. Columbia will back the Clouzot opus and 20th-Fox the Carne pic . . . Recently completed **Rene Clement** pic "Ni Saints Ni Saufs" (Neither Saints Nor Safe) gets a title change to "Le Crime et Ses Plaisirs" (Crime and Its Pleasures). Made by the Metro-bankrolled local company, Cipra, it has an English version too which will still be called "The Love Cage" with **Alain Delon** and **Jane Fonda** . . . **William Shelton, Ely Landau's** foreign rep, now traveling in Europe to place Landau productions, find films for distrib in the U.S., set up promising coproductions and find coproducers abroad for two pix to be made in Paris and Rome, namely the "Mad Woman of Chaillot" and "Leonardo De Vinci" . . . Russo pic "Nine Days of The Year," that flopped last year, doing better biz in a re-release now. Film, about an atomic scientist, has even gotten new reviews and pic is found sans propaganda and penetrating on personal and scientific levels. Pic won the top prize at the Karlovy Vary Film Fest in Czechoslovakia (1962) . . So far the Cannes Fest jurists already firmed are Italo actress **Monica Vitti** and French film director **Henri Verneuil,** now doing three pix for MGM. **Charles Boyer** may also be on the jury . . ."Cleopatra" (20th) wound its 14 weeks at three firstruns here with about 400,000 admissions . . . 70m equipment and stereophonic sound being installed in a small arty, the Avenue, for "Bye, Bye Birdie" (Col). That makes second one with the George V transformed for "West Side Story" (UA) . . . **Marcel Pagnol's** "Letters from My Mill" is the first pic to be shown on the second tv web now only operating weekends till official opening in April.

Rome

New Big Law promised here before June 30, when old aid legislation expires . . ."Ape Woman," the **Marco Ferreri** pic produced by **Carlo Ponti,** cut in its Rome release in its final sequences, ostensibly by producer; director Ferreri checking copies before deciding on possible protest action . . . **Gualtiero Jacopetti,** who directed "Mondo Cane," narrowly escaped trouble in Tanganyika during recent uprisings; he's in Africa for "Africa, Goodbye."

On heels of hit "Yesterday, Today, and Tomorrow" (Ponti-Levine) comes word that comedian **Toto** is planning "Toto Yesterday, Toto Today, and Toto Tomorrow," with **Gilberto Carbone** producing. "Yesterday" topped Italo records at reported $1,600,000 total for first 38 days of local distrib . . . **Walter Reade Jr.** in for pic talks with Vides Films and others . . . **Joseph Levine** held press conference here. Embassy veep **Leonard Lightstone** also in town for o.o. . . . Dear-UA in comment-catching promotion gimmick for "From Russia with Love" with facsimile **James Bond** walking around Eternal City waiting for people to identify and stop him, premium being tickets to car radio raffle . . . **Ottavio Poggi** to U.S. to seek thesp for his "Sandokan" series for Liber Film.

Capelli of Bologna bringing out volume on production of "Seduced and Abandoned," **Pietro Germi's** latest pic . . **Dino Risi** to Argentina to prep "An Italian in Argentina" for **Mario Cecchi Gori's** Fairfilm, which produced "The Easy Life" . . Venice Fest committee of experts chosen, includes **Guido Aristarco, Carlo Bo, Piero Gadda Conti, F. S. Pavolini,** and **Gino Visentini.**

Posters for "Cleopatra" seized and destroyed by police in Lodi, Italy, on local charges that they would "gravely disturb the morals of youths under 18" . . . Cineriz set up French distrib branch, called Francoriz Distribution, in tandem with Franco-London Films . . . **Marcel Arnel** heads Inter France, which will release all Francoriz product in deGaulle-land . . . **Dino DeLaurentiis** denied rumors of split with **Alberto Sordi,** confirmed Sordi pic set in Brazil will be produced by DeLaurentiis . . . producer of "Whip and the Body" judged not guilty of obscenity charges on pic by local court.

In nth such case, character involved in **Marco Ferreri's** "Man of the Five Balloons," currently shooting in Milan with **Marcello Mastroianni** and **Catherine Spaak,** has sued company on charges character is offensive; recently "Bebo's Girl" (Vides) has run into similar trouble . . ."Bebo" awarded Agrigento Prize in Sicily . . Italian, "Good People" (Galates-Levine) shot in Russia, gets **Armando Trovajoli** soundtrack scoring . . . **Monica Vitti** chosen to rep Italy in Cannes Film Fest jury . . . **Claudia Cardinale** to London and back to wind "Circus Story" for **Samuel Bronston** . . . Bronston's "55 Days at Peking" claims $1,600,000 for first 160 playdates in Italy . . . Cineriz releasing **John Nasht's** "Christine Keeler Story" in Italy this month . . ."A Quiet Business," with **Frank Wolff, Matilde Calnan,** others, has moved to Portugal from Swiss locations.

Berlin

Mexican producer **Fernando de Fuentas** and director **Ismail Rodriguez** came to Berlin to o.o. shooting possibilities here. Also, they showed their new feature, "The Paper Man," to local pressmen . . . The local Cinematheque had some real specialties to offer: "Kolberg,"

(Continued on page 36)

Mixed-Media & Films

Lochgelly, Scot., Feb. 11.

The cinema of the future is visualized here as a super entertainment centre, with facilities for dancing, cabaret and even wrestling. So thinks Joe Timmons, indie exhib, and managing director of the Cinema-de-Luxe in Lochgelly, busy East of Scotland township.

He is converting his cinema into a super entertainment centre. Seats will be taken out in the front area and a dance floor installed, still leaving seating for customers and making a more compact cinema for the presentation of films.

Top-line cabaret artistes will be booked for special functions.

Exhib also plans to have a collapsible boxing ring, and may introduce wrestling, made increasingly popular in the U.K. via Saturday afternoon wrestling bouts on television. He hopes to attract leading professional bouts.

Bingo, first featured here in the area, will be continued.

'Strangelove' Wow $20,000, Aces In West End; 'Zulu' Mighty 25G, 'Boys' 12½G, Both 2d; 'Panther' 20G, 4th

London, Feb. 4.

The two outstanding newcomers to the West End this stanza are "Dr. Strangelove," which is racking up a wow $20,00 or over in first session at the Columbia, far and away the best ever at this showcase; and "Zulu," which is heading for a mighty $25,000 or close in second Plaza frame, after a $26,000 in opening round, equalling the best at this theatre in many years.

Of particular local interest is the engagement at the Empire of "The Leather Boys," one of the British pix delayed by the current British crisis, which looks to hit a sturdy $12,500 in its second frame after $14,300 opening week.

"Pink Panther" continues in great style at Odeon, Leicester Square, with its fourth week holding at big $20,000 or better. The Leicester Square Theatre has "McLintock" in second session with a neat $12,500 or close.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$1.75) — "Cardinal" (BLC) (6th wk). Steady $7,800.

Carlton (20th) (1,128; 70-$1.75) —"Of Love and Desire" (20th) (2d wk). Moderate $4,300. First week, $5,00. Stays a third round, with "Irma La Douce" (UA) opening Feb. 13.

Casino (indie)(1,155; $1.20-$2.15) —"How West Was Won" (Robin-MGM) (66th wk). Fancy $14,900.

Columbia (Col) (740; $1.05-$2.50) —"Dr. Strangelove" (BLC). Heading for smash $20,000 or near after record $11,500 in opening four days.

Coliseum (MG) (1,795; $1.20-$2.46)—"It's a Mad World" (UA) (9th wk). Big $14,200.

Dominion (CMA) (1,712; $1.45-$4.20) — "Cleopatra" (20th) (27th wk). Sturdy $23,000, slightly better than the previous week.

Empire (MG) (1,330; $1.70-$2.15) — "Leather Boys" (BLC-Garrick) (2d wk). Lively $12,500 after $14,300 opening week. "The Prize" (MGM) bows on Feb. 13.

Leicester Square Theatre (CMA) (1,375; $1.05-$2.80) — "McLintock" (UA) (2d wk). Good $12,500. First week was $14,200. "Charade" (Rank-U) moves in Feb. 20.

London Pavilion (UA) (1,217; 70-$1.75) — "Tom Jones" (UA) (31st wk). Amazing $9,800.

Metropole (CMA) (1,394; 70-$1.75) — "Lawrence of Arabia" (BLC) (m.o.) (51st wk). Great $13,300.

Odeon, Haymarket (CMA) (600; $1.05-$2.80)—"55 Days at Peking" (Rank) (28th wk). Steady $5,000.

Odeon, Leicester Square (CMA) (2,200; 70-$1.75) — "Pink Panther" (UA) (4th wk). Heading for big $20,000 or more. Third week, $22,100. "Move Over, Darling" (20th) opens as Royal Command selection on Feb. 24.

Odeon, Marble Arch (CMA) (2,200; 70-$1.75) — "Ladies Who Do" (BLC-Bryanston) (3d wk). Fair $4,300. Second was $5,200.

Plaza (Par) (1,889; $1.95-$2.20) — "Zulu" (Par) (2d wk). One of the hottest attractions at this theatre in years, with fancy $25,000 in prospect for second frame. Opening week was mighty $26,000.

Rialto (20th) (529; 70-$1.20) — "The Leopard" (20th) (subrun) (4th wk). Solid $4,800.

Ritz (MG) (430; 70-$1.05)—"The Servant" (WP) (4th wk). Sturdy $5,500 or close. Third was $5,800.

Royalty (indie) (862; 70-$2.50)—"Brothers Grimm" (Robin-MGM) (m.o.) (9th wk). Okay $8,500.

Studio One (indie) (862; 70-$2.50) —"Fantasia" (BV) (reissue) (10th wk). Brisk $5,300. "Incredible Journey" (BV) opens Feb. 7.

Warner (WB) (1785; 70-$1.75)—"This Is My Street" (WB). Likely okay $10,000 or close.

20th-Fox Again Active in Brit. Screen Prod.

London, Feb. 11.

After a gap lasting virtually three years, 20th-Fox is re-emerging as a major force in British film production, with a program which tees off later this month, and includes a number of top bracket productions. The new product lineup is the result of a year's preparation by Elmo Williams, who became the company's head of European production after Darryl F. Zanuck assumed the presidency.

Initial project in the new program will be "The Siege of Battersea," which starts production at Pinewood Studios on Feb. 24, with Richard Attenborough and Jack Hawkins starred. George Brown is producing and John Guilerman is directing.

It will be followed by "Those Magnificent Men In Their Flying Machines," which also goes into Pinewood, with a May 11 starting date. This will be filmed in 70m. Ken Annakin has been signed to direct. A month later, Sandy McHendrick will start directing "High Wind in Jamaica," also at Pinewood, in which Anthony Quinn will star with Catherine Dotrice.

For fall production, Williams is setting "Our Mother's House" based on an Eleanor Perry screenplay, and "Share of the World," from a script by Peter Draper. These will be followed by "Other Side of the Mountain," now being written by Jerome Chodoroff and Joseph Heller, which will be filmed on location in Africa, with studio interiors at Pinewood.

Additionally, under his European hat, Williams is making a deal with Paul Graetz to film "Epitaph for an Enemy," in Paris next July, while another French subject set to go about the same time will be "Rapture in My Rags," being scripted by Stanley Mann.

NEW REGIO PALACE'S $500,000 FLASH FIRE

Barcelona, Feb. 11.

At midday, when there was no one in the house, all hands having gone out for an after lunch coffee at the corner bar, fire broke out at the Regio Palace the first run 3,000-seat new picture house opened early in 1961. The building had been expressly erected for pic theatre and was very modernly equipped. It appears that fire was due to a short circuit which started burning the enormous stage curtain and when the doors were opened the air stirred the fire and nothing could stop it.

The 15 fire stations of Barcelona were all summoned at once and after two hours fire was quenched. Losses amount to $500,000 and at this moment the owner of the house, Pedro Balana, believes he will be able to open the house again in about three months. The house was insured.

New San Sebastian Fest Head Wants Int'l Color

Madrid, Feb. 4.

Carlos Fernandez Cuenca, newly designated director of the San Sebastian Film Festival has set up headquarters here to mark the first major fest departure since his recent appointment. In the past, Basque festival directors, all were local appointees, and San Sebastian, the provincial pivot for organization and planning, Cuenca on the other hand will follow the precedent set by other festival directors.

In his first statement, Cuenca expressed the view that San Sebastian should not limit competitive screenings to arty house product alone but should include the best commercial pic available. He consequently plans to seek out a varied list of contestants in which an outstanding western or a Jerry Lewis comedy can compete with honor.

Cuenca did not foresee drastic changes in the festival pattern this year. He hoped to make the extra-curricular Int'l Film Faculty talks and screenings one of the fest's basic activities. He also plans to continue the special jury, awarding the "Pearl of Cantabrica" award for the best Spanish-language entry. Finally, he intends to lay special emphasis on a fest drive to attract International film stars and celebs to San Sebastian this year.

Nevertheless he underscored the time factor as a major handicap. Appointment two weeks ago, he said, leaves only four months to organize the fest.

Seeks Closer Ties Japan & Mexico

Mexico City, Feb. 11.

Humberto A. Garcia of Clayton Films of Japan is touring Mexico and South America seeking a series of co-production deals among Japanese and Latin American studios.

Garcia is also seeking greater freedom of distribution and exhibition between Mexico and Japan. To that end Garcia expects to set up a distribution and production office for Clayton here in Mexico in late May. Clayton, then, would promote Mexican films on world markets, according to Garcia.

Two-Week Cannes Fest Looks Due for Usual Rows, Surplus of Pix

Paris, Feb. 11.

It now looks like the coming Cannes Film Fest, April 29-May 13, will still remain diplomatic in context and probably will have to send invites to most film producing countries. And it does not look like it will be able to turn down pix sent officially, even, if they are considered below festival levels.

Cannes prexy Robert Favre Le Bret had tried, with his fest committee, to get some rules passed allowing them to refuse officially sent films or at least to cut down the number of countries invited. An effort was made to concentrate on more advanced countries and thus avoid johnny-come-lately pix or invite them only if they seemed unusual enough.

But the 14-day fest, reduced by two days, again may find itself topheavy with too many films. Since invites go out diplomatically, the fest must accept one pic from each country and then it can invite others on its own. However, in the last few years most countries have usually chosen their best and some even have not sent pix when they felt there was nothing worthy in their current production lineup.

Cannes also may inherit a hot potato via the recent recognition of Red China by France. This automatically can have China coming in with films. But since there has been no break with Formosa yet, there may be friction if both Chin and Formosa decide to enter pix. Formosa has had films entered in the last few years.

So it looks like Cannes will again have about 30 pix in the running, with a non-competing film opening the fest and one, perhaps, closing it. This would spotlight at least 32 screen productions.

Commons Okays Outright Sale For British Lion; BOT Agrees to Major Change—NFFC to Retain Rights

London, Feb. 11.

While the final round of negotiations for the sale of British Lion is going on behind closed doors, the government decision to make an outright sale was endorsed at the end of a three-hour House of Commons debate last Tuesday (4), by a majority of 60.

There was, however, one major concession announced by Board of Trade proxy Edward Heath. The National Film Finance Corp., current owner of British Lion, is to hold a single special share in the company, which will retain special rights. This share would be a whole issue of a class of shares and its rights could not be withdrawn without the owners' consent.

The rights pertaining to this share include the power to veto the voluntary liquidation of the company, the right to veto the sale of the undertaking and the right to veto the repayment of any capital to stockholders, or the disposal of its interests in Shepperton Studios, except in special circumstances.

NFFC to Name 1 Director

The NFFC would have the right to name a director to the board of British Lion, so that it, and the government, would be fully apprised at all times and in contact with its affairs. These provisions would be permanently effective and insure that no future purchaser of British Lion could strip it of its assets, or do anything but continue to operate it as a going concern.

The Minister added that the purchaser would have to give positive assurances that British Lion would continue to provide facilities to independent producers that it now gave, and would continue to maintain an independent position. These conditions had been made known to the seven groups who were bidding to buy the company.

The debate was opened by Mrs. Irene White, a leading Labor spokesman on film industry affairs, and a lay member of the Cinematograph Films Council. She said the opposition objected in the strongest possible terms to selling the company outright to a private buyer. Large sections of the industry had also objected and the Films Council had suggested that public participation would be desirable. Those people, she commented simply did not believe that a purely privately-owned firm could succeed in the present monopolistic state of the industry. She referred to American-financed films which had been allowed preference and given better booking potential although she claimed they were inferior films.

At the conclusion of the debate, the Minister reported that there was no commitment on behalf of the government to any would-be purchaser of British Lion, and he understood there was no commitment on behalf of the NFFC.

Duke Honor Guest Of London Variety Tent

London, Feb. 4.

The Duke of Edinburgh, a life member of the Variety Club, is to be guest of honor at the monthly luncheon on March 10.

As a result, the annual show business awards luncheon has been deferred to March 19. On this occasion, the Variety Club will present silver hearts to the 11 top show biz personalities of 1963.

Germany Ranks Fifth in Features For Own Land

Frankfurt, Feb. 4.

Latest sad news from the local film industry is that the German films, according to a complete study of 1963, now come in only No. 5 in their own land—falling far behind the output of the U.S., Italy, France and England.

Complete study shows that last year their were 391 films played in the 6,300 German cinemas that are still doing business—and West Germany came up with only 44 plus one German reprise. That was a considerable drop from the German production of 59 1-2 in 1962 plus 7 reruns, and down to less than half of the German peak film output in 1959.

While growing increasingly negative from the German side on production, shows the U.S. has been holding its own for the last few years. It, too, has dropped off considerably from the 1959 figures of films playing in West Germany.

America has consistently held the No. 1 spot over the recent years in Germany, with 115 films playing in 1963, or 29.5% of the total shown.

Study revealed that Italy and England had reached the highest postwar percent of films to be played in Germany while the number from France was down slightly. Trend, also, is toward more co-productions, with 81 films falling into that category, and 15 having a German portion of money. Most of the major American distributors now have some German production branch so that the films are made in Germany or with a portion of German money.

Another advantage, of course, is that the films accepted under the co-production agreements with the German government are eligible for German prizes and premiums and for the federal financing that has long been promised. The Spanish, too, are also moving into the German film field.

Of the German films, too, about a third of the total or 15 were co-productions. Two of them were made in German studios, three shot both in Germany and in foreign lands, and seven were made completely outside of Germany.

Hence the picture for the German film industry continues bleak. Estimates are that the Germans will be lucky if they can finance 36 films for the 1964 calendar year. And since some German cinemas prefer to show the native films (or rather the audiences prefer the local pics), it looks likely that more of the outlying houses or those in suburbs and small towns will be closing down.

Reeves Buys Scot Cattle

Perth, Scotland, Feb. 11.

Steve Reeves, the cinema's Hercules, turned up at the annual Perth cattle sale to buy Angus stock. He has been raising Red Angus cattle for two years on his ranch in Oregon. Actor showed them for the first time this year at the Pacific International Exposition in Oregon, and won awards.

Reeves planes to Egypt next to make another film.

ISRAEL FILM CANCELS; BLAMES DINA DORON

Tel Aviv, Feb. 4.

Geva Films Inc. has cancelled production of "New Face in the Mirror," based on the Yael Dayan book, because of apparent differences with actress Dina Doron. Producer Mordechai Navon charges Miss Doron with having caused the upset. Latter in turn denies the charge that she made demands of new terms two days before the shooting should have started.

Concerning the Israeli women's army, "New Face in the Mirror" had been designed as the most ambitious Israeli film production since "Hill 24 Doesn't Answer" 10 years ago.

Producer claims an "unhappy misunderstanding," contending Miss Doron's services were contracted for two years ago as part of a package deal with director Ivan Langeill and script writer Edna Shavit.

The story had attracted international interest, including among producers in England and Hollywood. Right now it stands as an Israeli indie production in glorious solitude.

See French Film Backlog Problem Nearly Solved; Stronger B.O. Helps

Paris, Feb. 11.

Film circles feel that the usual problem of backlogs has been solved in recent weeks. This has been helped by new and smaller distribs taking chances on offbeat films and the Yank majors also picking up pix for distribution. A third factor has been that big distribs have been trying their hands with so-called difficult commercial pix.

Of 92 French and French majority coproduction pix made in 1962, only eight films are still not released and some are due to come out soon. Also, the new methods of releasing pix in key cities and the hinterlands before the more demanding Paris playdates also may help to move them.

Of the 1963 production of 87 pix, now 45 are waiting release with many imminent and several still being in final production stage. This is considered normal. And more heartening boxoffice returns also have made distribs more lively and more prone to take chances on dubious film fodder.

Of the 1962 film crop, oldtimer Abel Gance's "Cyrano et D'Artagnan" may soon get out into distrib and Robert Enrico's sketch pic, "Au Coeur De La Vie" (At the Heart of Life) is also slated for unveiling shortly. Latter played the New York Film Festival and is based on U.S. Civil War stories.

Other pix are comedies and dramas, primarily without names. These may find it a little harder going but some are slated for openings outside of Paris. The old backlog of first pix, after the New Wave bandwagon tactics, have just about all obtained airings though many were shortlived.

Some of the 1963 films still shooting are Francois Truffaut's "La Peau Douce" (Soft Skin), Roger Vadim's "La Ronde" and Raoul Levy's restarted "Marco Polo," after being bogged down for two years, under the title of "L'Echiquier De Dieu" (God's Chessboard).

Others mainly are waiting for houses, with some big-scale ones among them. A few might find it harder going, especially with Yank and Italo pix getting so much more playing time. But they all look to be out by the end of the year. The old film traffic jams seem over, at least for the time being.

SCOT INDIE ATTACKS UK RELEASE SYSTEM

Glasgow, Feb. 11.

The U.K. release system and monopoly was attacked here by George Singleton, leading indie exhib, at the annual confab of the Scot branch of Cinematograph Exhibitors Assn.

He told his fellow-exhibs: "I deny the right of the Rank and ABC circuits to deny me the raw material, films which I need to run my business. The fight is on, make no mistake."

He did not want the London government to get too big a hold on the film business, "but if, as an independent, I am faced with the situation that either I am going to be strangled, or I am going to get government help, then I have no option in the matter; I will take government help."

Topper alleged there has been a considerable degree of apathy among indie exhibs in the U.K.

Yanks Sans Prizes At Int'l Aggie Film Fest

Berlin, Feb. 4.

The jury of the Third Int'l Agricultural Film Fest, held here Jan. 20-27 gave prizes to such countries as Japan, Germany, Italy, Ireland, Great Britain and France. But Americans who had entered six pix, received no awards. George Wallach, head of USIS Film & TV Unit, American Embassy, Bad Godesberg, believed Yank pix deserved a prize, too. The festival attracted 39 nations this year.

The U.S. entered six films: "The Cattle Feeders" (Iowa University), "Voice of Forest" (U.S. Dept. of Agriculture, Washington), "We Share This Land," "Great Plains Wheat," "Bounty Without Boundaries" and the tv film, "The Real West" (NBC Special Projects).

$28,000,000 Amus. Park Planned for Yokohama

Tokyo, Feb. 11.

A $28,000,000 amusement park called Yokohama Dreamland will be opened in that port city this August by Kunizo Matsuo, head of Nippon Dream Kanko Co., which has been operating the Disneyland-like Nara Dreamland for several years. Also expected to open in time for the Olympics in October is a yast amusement park called Yomiuriland on the outskirts of Tokyo, in which MCA will build a western frontier town.

Yokohama park, now under construction, will contain a 21-story hotel with a pagoda design, which would make it the tallest building in Japan. A giant Ferris wheel will be another attraction. There will also be two more hotels, bowling alleys, swimming pools, an ice skating rink, an amphitheater, a monorail, a golf driving range, tennis courts and various rides.

JANE MANSFIELD SET WITH MEXICO'S TARSO

Mexico City, Feb. 11.

Jayne Mansfield, whose 1963 appearance in Mexico at the Terraza Casino night club closed before the contract expired, has been signed to co-star with Ignacio Lopez Tarso, Mexico's leading screen star in "Zapata y la Casa de Cristal" (Zapata and the Glass House) for Rubin Galindo. Galindo heads Filmadora Chapultepec at Churbbusco Studios in Mexico City. The Wide screen picture will be photographed by Gabriel Figueroa in black and white.

Written by Jose Revueltos, picture is to roll in July of 1964. At the same time, Galindo, borrowing a page from Jerry Breslar's book will film "La Huera Rodriguez" with Silvia Pinal, of "Viridiana." Title "La Huera" means the light complexioned Rodriguez.

Galindo recently signed Angelica Maria, teenage singing star and Alberto Vaquez to contracts. Angelica Maria, whose mother Angelica Ortiz produces for the Sindicates, is co-starring in the Luis Alcoriza film "The Gangster" which ends shooting Feb. 15.

'Irma' Most Dated Pic In German Key Cities

Berlin, Feb. 4.

Reports in the trade are that "Irma La Douce" (UA) was the most screened pic in West Germany's 20 most important key cities in December. Runnerup but far behind was the German Nora release, "Big Love Game," followed by Rialto's Constantin release, "Winnetou Part I" a domestic western.

Then came the German "Henchman of London," released by Columbia - Bavaria; "Cleopatra" (20th), "Kings of Sun" (UA); the German-Spanish "A Nearly Decent Girl" (Columbia-Bavaria); and Universal's "Thrill of it All."

Statistics show that American pix captured 39.6% of the play dates, with German films landing 25.6%, French, 11.4%, Italian 7.4% and British 6.8% as runnerup films.

High Cost of Gaelic; Seek Films in Lingo

Dublin, Feb. 11.

A government commission on further restoration of the Irish language wants a new law introduced imposing a quota of 7-10 minutes of Irish language films in all cinema programs.

To achieve 200 films a year needed it wants a production program of one short documentary a week, plus existing newsreel. Balance would be made up by dubbing imported shorts. Finance would come from special tax on film distributors.

Financial aid for production of plays in Irish is recommended, with facilities for translation of contemporary drama from other countries into Irish.

NEW FRENCH FIRM TO HANDLE OFFBEAT PIX

Paris, Feb. 4.

A new distribution outfit, SODIREG, reveals it has found a market in France for offbeat pix or those considered difficult to handle by regular distribs. It feels too many films are kept on shelves too long currently just because some so-called "arty" pix may have disappointed at the b.o. Company released Michel Drach's "Amelie" last year after it went begging for two years. Film got fine reviews in Paris but did only acceptable biz.

SODIREG rep claims that careful, personal datings in a territory by territory manner is helping pay off on some arty pix. Of course this calls for a company with low overhead and ready to give more specialized pix the selling they need.

Some Aussie Suburban Exhibs Claim 16m Pix In Clubs Clip Trade

Sydney, Feb. 4.

Key suburban exhibitors here are irked with distributors over the supply of 16m product going to major clubs for weekend playdates in opposition to regular cinemas. Exhibs aver that some distribs are money hungry and that homeoffice executives have no real conception of the Aussie cinema scene, apart from telling their local reps that more money must be obtained from this territory.

Exhibs claim that the clubs are pulling big family trade away from cinemas via slot machines, floor shows, liquor and free pix. These clubs are regarded by some exhibs as 99% more potent a threat to the cinema boxoffice today than any other type opposition, tele included.

One key Loop operator said: "We can't fight the clubs much longer if distribs continue their practice of supplying high-grade 16m product to them. It's time distributors awoke to the fact that they (distribs) can't take two bites of the cherry."

Understood here that although clubs are only supposed to screen 16m pix on Sundays (when commercial cinemas are shuttered because of a long-standing "blue nose" law), many clubs play films on Saturdays—key playtime for suburban exhibitors.

European Weather Fouls Frankenheimer's 'Train'

Amid reports of a cannonballing budget, John Frankenheimer's "The Train" has been pulled onto a siding "until warmer conditions" are available. The production has already been plagued by various delays at its Paris location, not the least of which has been a change of directors with the accompanying script changes and an unplanned derailment of a train in one of the scenes which damaged a few cameras and other equipment.

All interior lensing has been completed on the film but the weather won't permit outdoor filming since the script doesn't call for winter scenes. The picture got off to a late start to begin with when Arthur Penn was replaced by Frankenheimer as director. Following this change, writer Walter Benten joined the picture to give the new director the changes he wanted.

Frankenheimer has been shooting around the weather problem to date but finally reached the end of that gambit. He did manage to complete the scenes involving Paul Scofield and Jeanne Moreau, two of the higher-priced actors in the cast. The only scenes remaining involve Burt Lancaster and French actors Albert Remy and Charles Millot. Lancaster is coming back to the States during the layover.

In the meanwhile, Frankenheimer plans to edit the footage he already has so that the new stuff can simply be added in the proper places and then the film will be completed. "Train" had originally been carried on the UA books as a 1964 release but is now off entirely. Although 90% of the pic is outdoor footage, a majority of it has already been lensed.

Inside Stuff—International

Swedish director Ingmar Bergman will make not more than eight or 10 more films, then "stop and work only in the theatre," he told Ann Morrissett in TransAtlantic Review. "I like to be in the theatre; I feel most at home there." Of filmmaking he said, "I do not think it is a healthy form of artistic work. It is inhuman, and one is too tense." Bergman named Alfred Hitchcock as his favorite director of English-language films—"His form is always perfect."

Israel National Opera is considering taking all Puccini operas off its repertoire because the publishing firm of Ricordi asks for royalties which the opera says it cannot afford to pay. (Puccini died in 1924 and copywrights are guaranteed by international agreement for 50 years). Requests to take the Israeli's financial conditions and limited audiences into consideration, backed by an appeal of the Italian Embassy, were of no avail.

Theatre managers in Rome have been contacted by the Egyptian cultural attache as to the possibility of booking a few performances of an Egyptian folklore show in Rome and other Italian cities this coming spring. Understood that the Egyptians hope to also book the show in other European capitals, using diplomatic channels, rather than impresarios, to make the arrangements.

Phillips is rush-pressing a French language "integral" disking of "How to Succeed in Business Without Trying," American musical which makes its bow at the Theatre de Paris in a local version. Saul Schechtman, American conductor who will preside in the pit of the Paris theatre for the musical, is also presiding over the recording, using the local cast.

International Soundtrack

Continued from page 34

German "heroic" feature pic which **Veit Harlan** directed in 1945 by order of **Joseph Goebbels**, "Soldiers of Tomorrow," a Nazi propaganda documentary which **Alfred Weidenmann** directed and scripted in 1941, and a German 1945 war newsreel. Films were to give an insight into how the Nazi propaganda machine operated . . . American actor **Brett Halsey** presented his fiancee, **Heidi Bruehl**, with a new red Thunderbird on the occasion on her 22d birthday . . . France's **Jacques Tati** came to the city to plug his "Jour de fete" now in sixth week at Studio, art house.

Italian film, "Four Days of Naples," which **Nanny Loy** directed, has been declared "artistically worthy" by W-German film classification board. Distinction is good for tax relief. Metro is releasing pic Jan. 30 at its MGM Theatre . . . Upcoming 10th Oberhausen Short Film Days will feature a retrospective show entitled "Forgotten Films—Forgotten Directors." Lineup of pix includes the American "Lonesome" (**Paul Fejos**, 1928), "Freaks" (**Tod Browning**, 1932), "Sullivan's Travels" (**Preston Sturges**, 1941), "Hail the Conquering Hero" (Sturges, 1944) and "Force of Evil" (**Abram Polomski**) . . . Lineup of new U.S. pix in Berlin includes "The Cardinal" (Col), "Critic's Choice" (WB), "Charade" (U), "Nutty Professor" (Par), among others . . . Features currently playing the local G.I. cinema circuit (five houses) include "Mary, Mary" (WB), "The Ladies Man" (Par), "Under Yum Yum Tree" (Col), "Jason and Argonauts" (Col), "McLintock" (UA), "The Man With X-Ray Eyes" (A-I) . . . American actor **Brett Halsey**, fiance of **Heidi Bruehl**, commanded attention for his embroidered silk tuxedo at press ball . . . **Alexander Korda's** 1934 **Leslie Howard** starrer, "The Scarlet Pimpernel," running at Filmkunst am Oliver Platz, local artie.

One of the fastest rising young screen actresses is **Elke Sommer**. Local "Starometer of Hopes" shows that she jumped from 18th to sixth spot. Trade credits her publicity . . . Rialto completed here "Zimmer 13" (Room 13) which **Harald Reinl** directed with **Joachim Fuchsberger**, **Karin Dor** (Mrs. Reinl) and **Walter Rilla**. Company started another pic, "Wartezimmer zum Jenseits" (Waiting-Room On the Other Side), in Hamburg. **Alfred Vohrer** directs this one, **Hildegard Knef** (Neff) in the lead . . . Daughter of actor **Heinz Drache**, Angelika, waxing her first single . . . **Herbert Huebner** observing his 75th birthday, **Walter Gross** his 60th . . . **Stanley Kramer's** "It's a Mad, Mad, Mad, Mad World" declared artistically worthy by W-German pic classification board. Same distinction went to same distrib's (UA) "I Could Go On Singing." Distinctons means tax relief . . . Local critics liked the acting of director **John Huston** in **Otto Preminger's** "The Cardinal" and also had praise for **Romy Schneider**, but reviews for the film itself only so-so.

Tokyo

"Cleopatra" (20th-Fox) and "Charade" (U) holding up strongest of yearend releases . . . **Julian Binstock** will become Paramount's new Japan manager. Now in charge of Belgium and Luxemburg for the filmery, he'll succeed **Shozaburo Sasho**, who resigned . . . Actresses **Gina Lollobrigida**, **Claudia Cardinale**, **Rosanna Schiaffino** and **Sandro Milo** due for an Italian Film Fest here March 4-11. Seven features will be screened at the Shibuya Pantheon during the event . . . "Leopard" (Fox) opened o.k. at Hibiya . . . Japan industry and government plan opening a Film Export Center in Rome around October . . . Of 13 imports released here in January, eight were from the U.S., two from Italy and one each from France, Austria and W. Germany . . . Para Intl. prexy **James E. Perkins** visited here, Hong Kong, Manila and Bangkok before Europe . . . **Disney** prepping record splash summer vacation release of "Sword in the Stone" . . . UA's "Pink Panther" goes into Toho's Hibiya later this month with "Tom Jones" booked for same house. Deals mark first time UA pix will be playing a Toho roadshow in about five years. Japan UA manager **Ed Kerner** said Toho dates were set simply because that company offered better terms than rival Shochiku for the pair of pix. "We'll deal with anybody who will accept our conditions," he stipulated. He added that UA would still use splash roadshowing pattern in Tokyo houses for action fare. "McLintock" is latest on that circuit.

Ben Rose Ends 6-Year Tie With Gala Films

London, Feb. 4.

Ben Rose has ended his six years association with Gala Films and has sold his interest to the remaining partners, Kenneth Rive and Bill Boxer. As from the middle of last month, he ceased to be a director of Gala Film Distributors and all associated companies.

However, he is continuing to operate his own two companies specializing in the import and export of films, as well as acting as producer's representative, and is maintaining his own offices at the Gala headquarters. The two companies concerned are Meteor Films and Ben Rose, Ltd., both of which functioned independently during Rose's association with the Gala group.

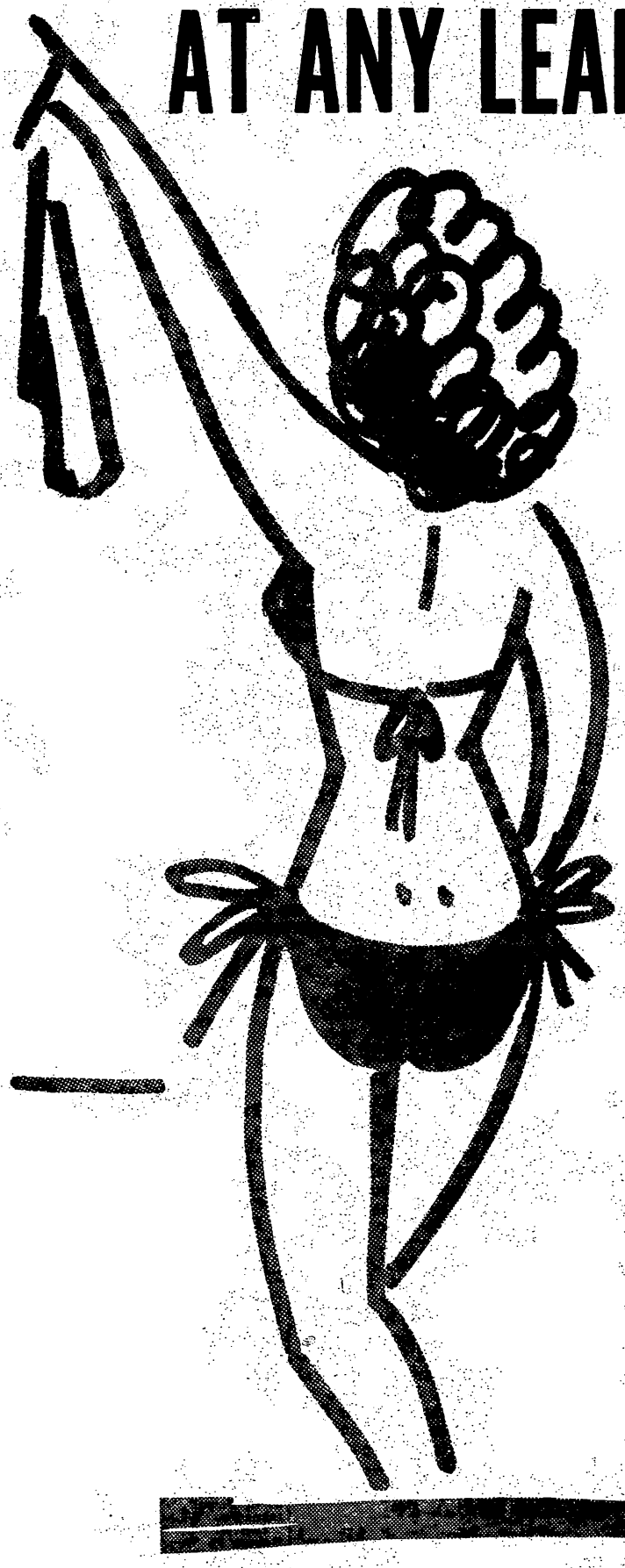
'ROMAN EMPIRE' OPENS 17TH CANNES FEST

Paris, Feb. 11.

Samuel Bronston's "Fall of Roman Empire" (Par) will tee off the 17th Cannes Film Fest April 29 in an out of competition slot. This will be soon after the world preem of this big-scale costume epic, made in Spain with international stars. Pic opens in N.Y. at the DeMille Theatre on March 26.

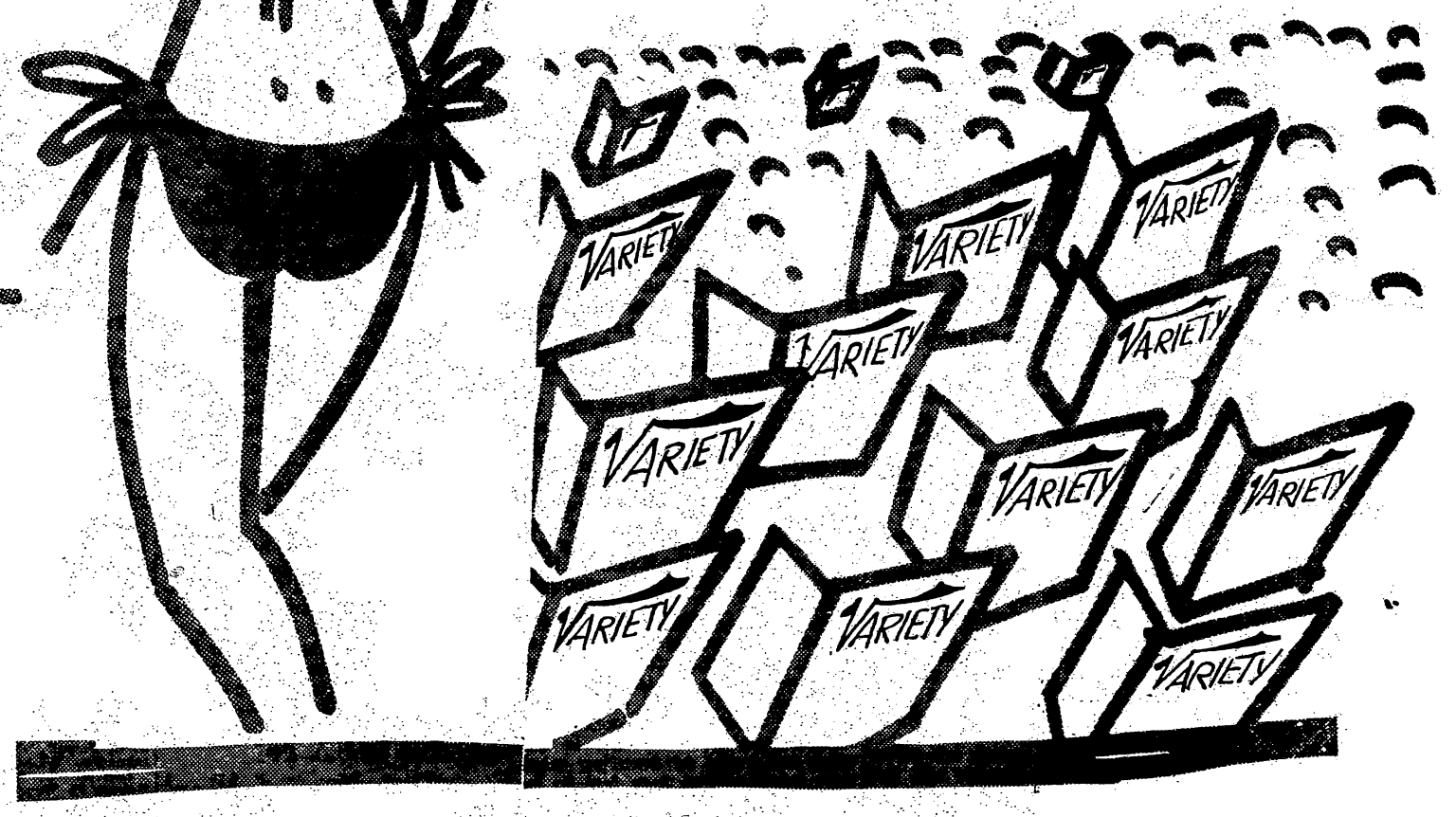
Several hardticket and big pix have teed off at Cannes including "Ben-Hur" (MGM), "Around World in 80 Days" (UA) and "Exodus" (UA). This gives it a free dubbing visa as well as the publicity that can be garnered from more than 600 press, tele and radio people present plus exhibs and distribs.

IN WINTER, LOOK AHEAD TO SPRING... AT ANY LEADING FILM FESTIVAL



- Despite the teeth-chattering cold of the moment, a warm welcome awaits international film industry showmen at Cannes.

- This advertisement may serve to remind you to think about your own advertising campaign in the distraction-proof, gotta-read, festival-serving, magically commercial special issue.



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CBS Alone Saved McCarthy Films; Now Screen Hit, Web Accepts Bow

By BILL GREELEY

Now that the feature film, "Point of Order," based on the Army-Sen. Joseph McCarthy hearings of 1954, has passed critical muster with rave notices and appears headed for solid boxoffice returns, CBS-TV is ready to admit that the 188 hours kinnies covering the 36-day public investigation came from its vaults.

In its contract with co-producers Emile de Antonio and Daniel Talbot, the network, fearing thunder from the right wing, had it clearly spelled out that CBS was to be strictly a secret partner in the deal. Talbot, operator of the New York Theatre which programs notable re-issues, and de Antonio, a director and distributor got exclusive rights to the kinnies for 7-1 2 years (take away a couple of years before the 97-minute feature treatment got into exhibition) for $50,000, with CBS to share 50-50 in all profits coming from the production, including book, record, etc rights.

That CBS had the only print of the hearings was a mixed blessing to the producers. Network coverage of the hearings was a pool, and neither ABC nor NBC, nor a Washington station in on the coverage, saved any record. While CBS's exclusive kinnies prevented what de Antonio calls the possibility of anyone coming out with a "Son of Point of Order," it put the producers in a tough position to negotiate. Same time, there was apparently no feeling among the web execs that a feature version of the hearings would be a b. o. hit.

The contract was signed April 1961, and it took from that date until a few weeks ago to produce and get into exhibition the 97-minute theatrical version. The producers actually approached CBS in the fall of 1960 when Sig Mikelson was still prexy of web news (he's now with Time-Life Broadcasting). But nothing happened until the new year when Richard Salant took over, and negotiations got underway through the office of Murray Benson, director of CBS licensing.

In the "incredibly protracted" dealings, attended by a slew of legal eagles, deAntonio at one point pulled out a coin, flipped it, and asked the network execs to make an all or nothing call on a part of the deal involving some $25,000. They refused, finally settling for a split down the middle (when it was settled, de Antonio asked the execs to make the call anyway, and the network won).

Production was as complex as the several months of wheeling and dealing. The 188-hours of dual-system negative, uncoded and unmatched, was in a Ft. Lee warehouse (apparently a fabulous record for tv of the mid-fifties). The producers culled it to an initial 12-hour presentation (which they thought of exhibiting), then finally down to the highly dramatic 97 minutes now in exhibition at the Beekman in New York with a Walter Reade-Sterling distribution deal now set).

There is now a book version of "Point" in the works (Norton), and Columbia Records has contracted for a record with $7,500 up front (half immediately reverts to CBS under the 50-50 pact).

Talbot and de Antonio received initial financing for the project from rich liberal Eliot Pratt (of the oil Pratts), who has no interest in films, but liked the idea of a recap of the exposure that tumbled the late Senator from Wisconsin.

ABC News Fills Three Election Unit Posts

Three more key positions in ABC News' election coverage unit have been filled with the appointment of Daryl Griffin, Paul Altmeyer and Dan Garvey as regional heads. Griffin will organize the coverage of the midwest, Altmeyer the east and Garvey the far west. They'll work under Arnold Snyder, national manager of the ABC election unit.

ABC has also set up a special election research unit under Tanya Melich, headquartering in New York, with reporters Ed Hale and Anne Morrisey working in the field.

Sullivan's British Yen

London, Feb. 11.

With the current drive of British disk artists into the American market — spearheaded by the Beatles and sustained by the Caravelles, Dusty Springfield, Cliff Richard and one or two others—Ed Sullivan is picking more than his usual crop of U.K. pop performers for his Sunday night CBS vidshow.

Reports here are that he's signed The Shadows, Frank Ifield, the Dave Clark Five and Miss Springfield for spring showing.

Gleason Must Be Out of His Mind: Vanoff, Harbach

Hollywood, Feb. 11.

Producers Nick Vanoff and William O. Harbach take exception to Jackie Gleason's dismal view on the future of variety shows on network tv.

In a joint statement, Vanoff and Harbach declared "for several months we have been producing "Hollywood Palace" for ABC-TV and have been happily amazed to discover the plentiful reservoir of available talent that has not been overexposed on other major variety tv shows."

Gleason, in a VARIETY interview, forecast that shows such as his, built around monologues, skits, and guestars, won't be around another year, mainly because of the lack of week-in, week-out material. Gleason mainly referred to the writing material needed, rather than to securing guestars, although he said that, too, was a problem with so many network variety shows on the air. (Gleason show is expected to originate out of Miami next season.)

In their joint rebuttal, Vanoff and Harbach addressed themselves mainly to the guestar issue. They said, "We use on the average of nine attractions a week. We balance our programs by using several stars as well as excellent specialty acts who have yet to get their 'big break.' It is our opinion that as of this moment we could book talent for 'Hollywood Palace' for two months without further auditions.

Vanoff and Harbach, in their search for new acts, hold weekly auditions in N.Y. and Hollywood. "To further this search for new acts we are now scheduling auditions in several key U.S. cities where preliminary checks have shown a good number of variety acts are available. Beyond this reservoir, we have Europe and the Orient to draw upon.

"Sometime next month one of us plans to leave for Europe and the other for Japan and despite Gleason's pessimistic note, we know we will find many acts there, too. Jackie's role as a would-be prophet of the impending doom of variety shows strikes us as being gross miscasting."

Chas. Henderson to NBC On Corporate Projects

Charles A. Henderson, for the past couple of years personal relations consultant to Matthew J. Culligan, president and chairman of Curtis Publishing Co., has rejoined NBC to become director of corporate projects under v.p. Al Rylander. Corporate projects units was organized last year to plan and execute special NBC information projects of a corporate nature.

Henderson joined NBC back in '52 as publicity rep for "Victory At Sea" and later became publicity director of the NBC Film Division. In 1955 he became manager of the web's exploitation dept. under Rylander and the following year shifted to NBC Radio network's participating programs dept. as press rep.

Reporting to Henderson will be Leonard Traube and H. Peter Moreau.

Welk's '64-'65 SRO

J. B. Williams, Block Drug, and Whitehall Laboratories have renewed "Lawrence Welk Show" for next season on ABC-TV.

Saturday night Welk hour again will be produced and directed by Jim Hobson, with Sam Lutz as exec producer and George Cates as musical supervisor.

CBS News Refutes ABC's Contention On Soviet Footage

CSB News is burned up about public protestations from ABC News that program material from the Soviet Union can be secured without some form of censorship.

Latest case in point is the printed contention of producer Jules Power that he was able to gather program material for his upcoming pubaffairs exploitation of Soviet children, freely and without hampering of Soviet officialdom. The Power announcement triggered a "not so" scream in the form of a telegram from CBS News correspondent Stuart Novin, stationed in Moscow.

Novin, in his telegram, said that for the Powers project, the Soviet Novosty Agency supplied two cameramen, four editors, one assistant sound man, one translator and one still photographer. The chief of Novosty's film tv department, Bolshakov, was said by Novin to have cleared the locations to be shot, as well as having a key hand in supervising the production. Novin also noted that all films were processed in Soviet laboratories.

CBS News has a standing policy of not processing film in the Soviet Union or elsewhere where film can be killed in the processing plant because of some government censorsrip policy. It is for this reason, among others, that CBS News has and continues to have a tough time doing the Russian story. CBS News considers itself lucky—as one exec put it—to have Novin speak against the backdrop of the Moscow skyline.

The practice of employing native tv crews isn't unique to ABC-TV. All the networks do that. Practice, too, of clearing what is to be shot with officialdom in totalitarian and western countries also isn't unique.

What burns CBS News and its Moscow man Novin is that advantages flow to ABC News in terms of gathering program material, if ABC News, unlike its sole American network competitor, allows its footage to be processed in the Soviet Union. NBC News, currently in disfavor at the Kremlin, isn't represented with a correspondent in Moscow.

Contention of CBS News, in disallowing processing in the Soviet Union, is that film footage can be censored in that fashion. Knowing, too, what won't meet official approval, when the footage is screened in Russian labs, is another deterrent in securing what the correspondent may feel to be a balanced account, in the view of CBS News.

Those Embarrassing Lapses About Kennedys On Soldier Network

Frankfurt, Feb. 11.

Because American Forces Network (AFN) gets its shows from the Armed Forces Radio TV Service in Hollywood at least a quarter-year after the shows were originally aired in the States, some embarrassing and untimely references to President Kennedy have been cropping up on the vast soldier network in Europe.

Some of the top NBC and CBS shows played back to the enormous GI and civilian audience in Europe have included jokes about the Kennedy family, or references to his being away on trips, that appear not only dated but in bad taste at this period.

Hence, AFN, headquartered in a Frankfurt suburb, is now running a special audit and control of all the entertainment programs and features and plays that it is getting from the States to make sure that any remarks not appropriate are being sliced.

Better Luck Next Time

Never before have so many old shows been slated for new time slots, as evidenced by the all-but-finalized program schedules for next season. Despite the documentation (see page 1 banner) of how successful programs have come acropper with year-ago Nielsens when rescheduled in new time periods, such experience-flaunting moves for '64-'65 now include 15 specific plans, as witness:

1. The rescheduling of "Wagon Train," on ABC, from Monday 8:30 to Sunday 8:30.

2. The rescheduling, on ABC, of "Outer Limits" from 7:30 Monday to Wednesday 8:30 in ABC's second effort to knock off "Beverly Hillbillies."

3. The rescheduling of "Farmer's Daughter," on ABC, from Wednesday 8:30 to Friday at 8, where an alternate half-hour has been sold to Clairol, which also purchased an alternate half-hour of ABC's twice-a-week "Peyton Place."

4. The rescheduling of "Price Is Right," on ABC, from Friday 9:30 to Thursday at 10.

5. The rescheduling of Andy Griffith, on CBS, from Monday 9:30 to the critical 8:30 Monday half-hour vacated by Lucille Ball, now that she's promised Henry J. Kaiser to forego her acting chores to devote most of her time as the personal "producer" of next season's "Greatest Show On Earth" on ABC (see separate story).

6. The rescheduling of Red Skelton, on CBS, from Tuesday at 8 to his old and more successful 8:30 time period on the same night where Skelton was No. 4 in the Nielsens a year ago. (On the last National Nielsens he was out of the Top 15 ratings).

7. The rescheduling of "Petticoat Junction," on CBS, from Tuesday at 9, to a half-hour later, where it will be forced to compete against its present lead-out program, Jack Benny, which Bob Kintner adroitly moved across the street to NBC.

8. The rescheduling of "The Nurses," on CBS, from Thursday at 10, where it now leads in its time period, to Tuesday at 10.

9. The rescheduling of "Beverly Hillbillies," on CBS, from Wednesday at 9, where it now leads all programs on the air, to Wednesday 8:30, a half-hour earlier, where it will immediately follow "CBS Reports" and be opposite the final 30 minutes of "The Virginian."

10. The rescheduling of Dick Van Dyke, on CBS, from 9:30 Wednesday, where it ranks No. 3 among all shows, to 9 the same evening, in the present "Hillbillies" slot.

11. The rescheduling of "Perry Mason," on CBS, from Thursday at 9 to a half-hour earlier in a move which observers feel will improve "Mason's" present 25.3 Nielsen through starting the show even with NBC's "Kildare."

12. The rescheduling of "Password," on CBS, from Thursday 7:30 to Thursday 9:30 to make way for "Tarzan," which CBS is slotting in hourlong form (assuming that it's ready and doesn't have to be delayed a year) against the ABC "Flintstones"-Donna Reed back-to-back programming.

13. The rescheduling of "Defenders," on CBS, from Saturday 8:30 to Thursday to 10.

14. The rescheduling of "Eleventh Hour," on NBC, from Wednesday at 10 to Monday at 10.

15. The rescheduling of "Monday Night at the Movies," 7:30 to 9:30 to "Wednesday Night at the Movies" 9 to 11.

In all NBC is risking the fewest reshuffles, CBS the most.

British Actors' Equity Firming Up BBC Syndie Deal on Performer Fees

London, Feb. 11.

British Actors' Equity, which recently wrapped up a minimum percentage fees deal for British performers in tv programs sold to European countries by the commercial tv contractors, now states that a parallel agreement with BBC-TV is likely to be concluded "almost immediately."

In its quarterly newsletter the actors' union says that the new BBC pact will be "very similar" to the one just brought in with the indies. Latter calls for as much as a 100% minimum fee for programs sold to the German Federal Republic and down to as little as 4% for two telecasts in places like Bulgaria, Czechoslovakia, Hungary, Poland, Rumania and Yugoslavia.

Bogarde to U.S. For 'Little Moon of Alban'

London, Feb. 11.

Dick Bogarde planes out for New York today (Tues.) to appear in NBC's new production of "Little Moon of Alban," tinter which Hallmark is telecasting on March 18. He will stop over in Manhattan for the opening of his latest film, "The Servant," later in the month.

His last London engagement was at the Royal Festival Hall last Sunday (9) when he read an 18th-century satire on the foibles and intrigues of the operatic world of Handel's day, as part of a Bach-Handel concert organized by Jaques Sarch for the Pro Arte Society.

U.S. Shows Rate in Ireland

Dublin, Feb. 11.

American shows scored five out of 10 places in the TAM ratings for Telefis Eireann (Irish TV) in December. "Jack Benny Show" and "Grindl" were both in third place, "Farmer's Daughter" was in at seventh, "Mr. Ed" and "The Dick Powell Theatre" were both listed at No. 9.

Top show of the month was home-produced kid quiz show, "The School Around The Corner," a transplant from radio, with "The Show Band Show" rated second.

29 Seek 12 Seats On NAB Board

Washington, Feb. 11.

Twenty nine candidates are in the running for 12 seats on NAB's Radio Board of Directors. Results of the balloting will be announced March 2. All ballots must be returned by Feb. 28.

Nominated for two-year terms to the 12 seats were:

District 2—(New Jersey and New York)—Ellis E. Erdman, president, WOLF, Syracuse, N. Y. John R. Henzel, president and general manager, WHDL, Olean, N. Y. John Van Buren Sullivan, vice president and general manager, WNEW, New York.

District 4—(District of Columbia, North and South Carolina, Virginia and Montgomery and Prince Georges Counties, Maryland)—James H. Crawford, executive vice president and general manager, WBTM, Danville, Va. Harold Essex, vice president and general manager, WSJS, Winston-Salem, N. C. Jack Starnes, general manager, WBAG, Burlington, N. C.

District 6—(Arkansas, Louisiana, Mississippi and Tennessee)—Julian F. Haas, general manager, KAGH, Grossett, Ark. F. C. Sowell, vice president and general manager, WLAC, Nashville, Tenn.

District 8—(Indiana and Michigan)—Robert D. Enock, president and general manager, WXLW, Indianapolis, Ind. Lester G. Spencer, president and general manager, WKBV, Richmond, Ind.

District 10—(Iowa, Missouri and Nebraska)—George W. Armstrong, executive vice president and general manager, WHB, Kansas City, Mo. W. Earl Dougherty, vice president and general manager, KXEO, Mexico, Mo.

District 12—(Kansas and Oklahoma)—Thomas P. Bashaw, general manager, KFH, Wichita, Kans. Grover C. Cobb, vice president and general manager, KVGB, Great Bend, Kans.

District 14—(Colorado, Idaho, Montana, New Mexico, Utah, Wyoming and Western South Dakota)—Donald T. Harding.

(Continued on page 56)

Iron Curtain Segs For NBC 'Int'l Showtime'

For the first time since 1950, U.S. television cameras will be operating in Czechoslovakia when NBC's "International Show Time" crew goes to Brno (country's second largest city after Prague) to shoot an hour show on the Czech National Circus.

Producer Gil Gates and associates leave here Feb. 21 for the junket. He'll also go to Budapest, Hungary, for taping of the Magyar Circus (the Hungarian Circus was taped last year in Budapest). The shows from behind the Iron Curtain will be seen in the U.S. next fall.

TWO BOBS AND A BULL'S EYE

Tom Moore's Grid Grab

For all of CBS-TV's two-year $28,000,000 NFL commitment and NBC's $35,000,000 five-year AFL wrapup, it remained for ABC-TV prexy Tom Moore to pull off the most stunningly executed end run of the tv sports semester. At the same time Moore will be incepting something new—coast-to-coast live telecasting of bigtime NFL games under the lights, thus perpetuating ABC's Friday night sports franchise (now that Gillette fights are going off) and paving the way for prime time grid.

Reportedly in cahoots with J. Walter Thompson's Danny Seymour on behalf of sponsoring Ford Motors, Moore put together a Friday night tv grid package, including telecasting of five NFL games (which for all the $28,000,000 "exclusivity," CBS is in no position to thwart) that came as a shocker to the Madison Ave. boys with the budgets.

Through the simple expedient of reading the fine print of Paragraph 14 in the NFL agreement with CBS, Moore found out he had access to five of the NFL regular season league games which the teams are permitting to play under the lights but which does not come within the framework of the CBS Sunday schedule. All Moore had to do was negotiate with the individual teams, so long as they respected the 75-mile radius blackout if it interferes with nighttime collegiate grid. Since most collegiate nighttime grid is reserved for Saturday, Moore had everything going for him. Fact that CBS says it was fully aware of the availability but turned it down doesn't minimize the ABC prime time feat, in the opinion of Madison Ave.

With ABC picking up its remaining year, AFL option (before NBC takes over for five years) it's figured Moore will have no trouble wrapping up a 14-week Friday night season.

Hennings Comments on 2 Winners: 'No Time to Count the Money'

By MURRAY HOROWITZ

Those mountain folk who have had such an impact on Beverly Hills might be coming to New York, according to Paul Henning, producer of "Beverly Hillbillies."

Henning's eyes light up as he explores in his mind the possibilities open to the series, if next season the setting is skyscrapersville. He said it was a distinct possibility for the future.

"There is so much we can do with the show," Henning mused aloud. "I'm amazed. Amazed. The show is so popular with Negroes and Puerto Ricans, minority groups. I don't want to make a big thing of it. I went to the CBS skyscraper where they have those telephones where people can listen to recordings of CBS shows. I watched Puerto Ricans picking up the phone, talking and laughing, to one another, listening to my show."

Henning created and writes the No. 1 Nielsen comedy. (Producing the series is easy, he says) He also created another Nielsen winner in this season's "Petticoat Junction."

How does it feel to have two winners?

"You haven't time to count your money," Henning vows.

His visit to N. Y. stemmed from a celebration of a silver wedding anni, and the fact that his wife was free during midterm recess. (She's returned to college in California, having some time now with three grown children.)

As Henning sees it "we're now in the era of the writer on tv." He points to the most recent Top 10 Nielsens, eight of which have producers who first were writers. He

(Continued on page 56)

Pershing Vs. Ike

Now that CBS-TV has decided to soothe Red Skelton's feelings (he was plenty mad) by moving him back to 8:30 Tuesdays next season, the network has decided to match fire with fire by installing a World War I series in the 8 to 8:30 Tuesday period.

The new program as such will be competing with ABC-TV's Tuesday 7:30 to 8:30 "Combat" series dealing with World War II.

Alan's King-Size Beef: Gotta Love Me in Sept., Too

If the Nat Hiken-produced Alan King half-hour comedy series fails to show up in the Sunday night 9:30 to 10 slot on CBS-TV in April (when Ed Sullivan's 8 to 9 show is extended to 9:30), it's because that's the way King wants it. Both King and Hiken have let it be known that, unless they get a renewal for the '64-'65 season starting next September, they're not interested in going merely as a mid-season filler. Thus far CBS has refused to come through with any such guarantee.

Since the CBS-TV option on the new comedy series doesn't expire until April 15, Hiken and King can't peddle it elsewhere and have no recourse but to sit it out. But by that time, it's figured the network schedules for next season will be locked in tight.

The fact that CBS is still shopping for half-hour comedy entries (the only loose ends remaining in firming up the '64-'65 schedule) has only served to aggravate the situation between producer-comic and the network.

Wolper & White's '64 Politico Spec

Hollywood, Feb. 11.

Producer David Wolper and writer Theodore White have teamed up again for a 90-minute documentary—this time on the '64 Presidential elections.

It was the same team, aided by producer-director Mel Stuart of the Wolper organization, which produced "The Making of the President 1960," aired last December on ABC-TV. New documentary, to be titled "The Making of the President 1964," also will have an accompanying book which the Pulitzer Prize-winner White now is writing on the current political campaign.

Unlike the earlier show on the '60 Presidential campaigns, which relied heavily on existing footage, Wolper Productions' own camera crews will criss-cross the nation to capture all the salient events for the sequel documentary.

MARTIN LEEDS IN FRANK COOPER EXIT

Hollywood, Feb. 11.

Martin Leeds, veepee with Frank Cooper Associates, has resigned from the talent agency. Cooper confirmed Leeds' departure, adding that he "regrets" Leeds exiting due to the pressure of other business."

Leeds, who had been with Cooper for 10 months, confirmed his resignation, but said he is not yet ready to divulge his future plans.

Leeds was formerly prexy of Home Entertainment, feevee company; exec veepee of Talent Associates-Paramount; exec veepee of Desilu studios.

TARGET: SOME $300,000,000

Suddenly it's spring around the programming and sales precincts of NBC-TV with the long green blooming as never before anent the '64-'65 tv season. In the first week of February, the network had already amassed sales of $180,000,000 (figured on annual basis) for the primetime schedule. The figure means that the two Bobs (Sarnoff and Kintner) with collaborative sales assists from Walter Scott and Don Durgin, have practically the whole schedule virtually firmed up more than four months ahead of last year, when firming was as late as the early part of May.

The $180,000,000 sales figure covers 73% of the entire '64-'65 primetime schedule, with 36-1/2 of the 49-1/2 nighttime half hours sold out. Sponsor orders actually cover 42 hours, with seven-and-a-half hours either not yet firm or representing slots with shows yet to be piloted or screened for prospective bankrollers.

Add to the new-season nighttime business, the sales on the various NBC packages—news, sports, "Tonight" and "Today"—and holdover business, and the network can boast a roughly 90% sold out status with a total potential of $300,000,000 gross for the year.

The entire sports package accounts for $27,500,000, with NCAA football taking care of $10,000,000. NBC News sales can account for $45,000,000, with Huntley-Brinkley's news strip in for $26,000,000 and the balance of $19,000,000 coming from other news sales, including the political conventions and election coverage (with some of this coin falling just before the '64-'65 season). "Today" and "Tonight" is expected to reach record combined sales of $25,000,000. Thus the packages, on top of the nighttime $180,000,000, come in with $97,000,000.

As for the new-season primetime slate, Sunday and Wednesday nights are sell outs. Sundays, it's RCA and Kodak on the Walt Disney spread, P&G in the 8:30 p.m. slot, regardless of whether it's a return of the half-hour "Grindl" or another entry (possibly the Paul Lynd show). Chevy has renewed "Bonanza" from 9 to 10 p.m. and "The Rogues" has been bought by Nabisco and Miles Labs with orders in from three tobacco companies, American, Liggett & Myers and Brown & Williamson. Alberto Culver ordered, then asked that the time be held open, but NBC sales reports it has rejected the request.

Otherwise, straight down the weekly schedule:

Monday—7:30 to 9 p.m. is "Bristol Court," the three-part situation comedy, and web sales says sponsor response is excellent with several orders in for the one-minute spot carrier. "Bristol" is followed by a 9 to 10 p.m. variety spread alternating hosts Andy Williams and Jonathan Winters. S&H Stamps has a hold on Williams, and tobacco coin is going alternate weeks with Winters. From 10 to 11 p.m., there will be drama, possibly "11th Hour" or possibly the Hitchcock hour in a move over from CBS. A tobacco company has also made an order on this hour, regardless of the type drama that lands.

Tuesday—"Novak" has been renewed down the line by Fritos, Bristol-Myers, Disney, Noxema, Warner Lambert and Goodyear. "Mr. Solo," the 8:30 to 9:30 entry (considered the hottest new pilot in the house) has orders in from Chevy, a drug house and two cig companies. Jack Benny follows, with State Farm Insurance back in for half as last year on CBS and

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Sony Werblin?

Around NBC they're figuring as a "natural" for the future an MCA-incepted series out of Japan in the wake of the new interest generated in the Tokyo terrain as result of NBC's Olympics coverage next October.

Destination of series, natch, NBC.

Lucy to Work for Kaiser In Helming 'Greatest Show,' With Promise to Stay Off CBS-TV Air

You can credit Henry J. Kaiser with thwarting Jim Aubrey's ambitions to restore Lucille Ball to his CBS-TV network schedule next season. At the same time credit Miss Ball with personally pulling off what is probably the super-saleswoman feat of the year — persuading Kaiser, where others had failed, to return the Desilu-produced "Greatest Show On Earth" to the ABC-TV schedule in '64-'65 under the Kaiser sponsorship banner. (As a matter of fact ABC all the while had been pitching up "Tycoon," the Walter Brennan series, to Kaiser).

From all indications, however, Kaiser exacted his price in succumbing to Miss Ball's blandishments—that she personally will stay on the "Greatest Show" production and in turn stay off the CBS air. In order words make her decision, to drop the weekly "Lucy Show," stick. That, of course, doesn't preclude the possibility of her doing some specials.

For all the fact that Miss Ball served notice that she wasn't returning next season, Aubrey evidently still had a Lucy gleam in his CBS eye. There were recurring reports that the CBS prexy was making considerable headway toward persuading Miss Ball that tv wouldn't be the same without her. On the other hand Miss Ball bounced back with a reaffirmation of her original stand—that there won't be any weekly "Lucy Show" next season, and evidently the Kaiser transaction has clinched it once and for all.

Where ABC will spot "Greatest Show" apparently hasn't been resolved as yet. It's currently in the 9 to 10 Tuesday period and that, it's understood, is precisely where Kaiser wants it to stay, although ABC says it has a couple of half-hour comedies pencilled into the schedule for that period. Kaiser deal is for weekly half-hour sponsorship with reportedly the privilege of cutting back before the end of the season.

NBC's Cappsules

The broadcast air for the national party conventions and election campaigning may be filled with a wide variety of pundits. ABC-TV has hired Sen. Humphrey and ex-President Eisenhower for special commentary. Word now is that NBC is about to sign on cartoonist Al Capp for similar chores.

Capp has done several guest shots on the Johnny Carson "Tonight Show" and is a regular part of the NBC Radio "Monitor" roster, contributing salty comment on a wide range of subjects.

NBC's Big Politico Year Splash With 38 Specials Set

NBC News has blueprinted 38 tv specials—more than 27 hours worth—in the network's coverage of the primaries, conventions and elections in the coming national political activity.

Working under William R. McAndrew, exec veepee of NBC News, Robert (Shad) Northshield, general manager of NBC News, will be in overall charge of the coverage, with Frank Jordan heading the NBC Elections Unit.

There will be nine shows devoted to pre-primary and primary coverage. The first will be a half-hour preview of the Presidential primary in New Hampshire, Sunday March 8, at 7:30 p.m., followed by two shows covering that primary's returns Tuesday, March 10. The shows will have live coverage from New York with NBC news man Frank McGee anchoring, and from Manchester, N. H., where web correspondents Robert MacNeil and Sander Vanocur will cover. Web will have a staff of 600 working on the NH returns as well as a group of computers to project the vote.

Other primary coverage will feature Ohio, Indiana, District of Columbia and Alabama in a special show Tuesday, May 5, from 11:15 to 11:30 p.m. The West Virginia and Nebraska primaries will be covered in two telecasts on May 12. Oregon primary returns will be covered May 15, and a California pre-primary roundup will be aired May 31, with coverage of same for returns on June 2.

A full hour color special with NBC news man David Brinkley, "Anatomy of a City," will be aired in June with one city being examined in detail on how its citizens

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NBC DICKERS MUSIAL FOR TV BALLCASTS

In an attempt to build a better ratings picture for its weekend major league baseball telecasts, NBC-TV is negotiating to hire retired St. Louis Cardinal star Stan Musial to do play-by-play with web sportscaster Joe Garagiola, also an ex-major leaguer.

The NBC ballcasts lag well behind a similar series on CBS-TV, and network sports execs reportedly feel that it's the strong play-by-play team of Peewee Reese and Dizzy Dean on CBS that gets the ratings.

Last year NBC used Garagiola with Bob Wolff, who calls a great variety of sports and used to handle broadcasts for the Washington and later Minneapolis ball clubs. If Musial is pacted, Wolff will be used on other NBC sports assignments.

Mebbe Phil But No Bing for CBS

Despite the fact that "The New Phil Silvers Show" has been bumped from the CBS-TV '64-'65 schedule, the possibility still exists that Silvers may be restored to the web's schedule in time for the new fall season.

Freddie Fields flew in to N.Y. last week for CBS huddles on a brand new show concept for Silvers, along with a new producer, and it's now conceivable, says the network, that, in the event a half-hour opens up, it may commit for the series without a pilot (as it did for Cara Williams).

On the other hand the network has rejected the idea of Bing Crosby half-hour series, which was proposed to the web by Lever Bros. Crosby apparently only wants to do a fragmentized portion each week, rather than extend himself through the whole half-hour, and CBS didn't like it. However, Lever plans to go ahead with the series as a possible ABC or NBC entry.

'MAKE A MILLION' MAKES IT ON CBS

Now that CBS has ruled out a comedy show for the Sunday night 9:30 to 10 period (with Ed Sullivan going from 8 to 9:30), CBS-TV has come up with a new panel show for the half-hour slot. It goes in mid-April at the same time Sullivan expands.

Show is tabbed "Make A Million" with panelists comprised of enterprising guys who have made their first million.

Collins' 'Future Lies in Union' In Showdown Before State Prexies

Washington, Feb. 11.

A turning point in the relations between state broadcasting associations and NAB may be reached when the state association presidents meet here Feb. 20-21.

The ninth annual conference of the state toppers should offer a preliminary gauging of the moves by NAB prez Le Roy Collins to muffle the thunder of hinterland dissidents.

For once, Collins will be able to present the state toppers with a clear fait accompli of NAB's Potomac persuasion—FCC's retreat on commercial time limits.

This kind of evidence always pleases the hard-nosed state presidents more than high sounding colloquy on the future of Federalism.

Sharing the spotlight with Collins will be Alvin King, NAB's newly chosen missionary to the states. King has been busily plying his liaison role since his recent appointment and the early fruits of his work should be on display.

The main task ahead of Collins, King and other NAB execs is to persuade some of the wavering state folk that their future lies in union and not in the incipient rebellions in Texas and Georgia.

The state toppers will be facing a heavy two days of conferences, round-table discussions and speeches at the Shoreham Hotel here.

An outside speaker, presumably a politician, will highlight the speechmaking at the Feb. 20 luncheon. Selection of the speaker will be announced later.

The meet will open with a welcoming address by Collins.

Following his talk, NAB brass will deliver a staff report on the "National Outlook."

Other highlights on the agenda will be a series of talks on "Plans and Projects," another group of speeches by five state toppers on "State Activities" and a round-table discussion on state and NAB programs and policies.

BBC Plans Showcase For Talent in North England

London, Feb. 11.

Part of a "talent encouragement" plan, BBC Radio is giving North of England writers opportunities to script half hour plays about the North—but away from the cliched and stereotyped yarns of the North's cobbled streets, fish 'n chips shops, etc.—which may go out on the national network.

Plan, being steered by Alfred Bradley, a leading radio producer based in Leeds, calls for at least 10 halfhour dramas, best five of which will be transmitted outside the Northern area.

Another BBC Radio propect designed to get a national hearing for Northern writers consists of the mounting of poems, short stories, etc., into 40 minute programs.

Penalties Imposed On AM,TV Outlets

Washington, Feb. 11.

FCC slapped fines totalling $5,250 on one television station and three radio outlets.

Notified of a $1,000 liability for airing "rigged" contests was KFYR-TV, Bismarck, N. Dak.

Ordered to hand over $3,500 for violating an operator requirement rule was WVAR-AM, Richwood, W. Va.

The former owners of KATT-FM, Woodland, Calif., were told to fork over $500 for a series of unauthorized assignments and transfers of the station's license.

Informed of a $250 liability for running "teaser" announcements was WDOC-AM, Prestonsburg, Ky.

In notifying KFYR-TV of its forfeiture liability, FCC said station employees were rigging entry slips of a drawing contest. Station owners were unaware of the manipulation and have since disbanded all contests, FCC said.

Commission affirmed its $3,500 fine on WVAR for failing to hire a fulltime radiotelephone first class operator and rejected the plea for a reduced penalty by station owner W. Courtney Evans.

The fine for KATT former owners Melvyn Lucas and George Kristoff was cut from $2,500 to $500. When Commission first notified them of the liability on Sept. 18, it also authorized the transfer of KATT from Interstate Broadcasting Co. to KATT Broadcasting Corp.

In its notice to WDOC, the Commission said the station aired ads saying the "Blue Coats Are Coming" without identifying the automobile sales firm sponsoring the commercials.

Pitch Com'l UHF As 3d Charlotte Entry

Charlotte, Feb. 11.

A third television station may be in the air for Charlotte, and if plans go through it would be the only commercial UHF channel in this area.

William L. Putnam, president of Springfield Television Broadcasting Corp., which operates three commercial UHF stations in Massachusetts, announced that the corporation would apply "in the very near future" for Channel 69 in this area.

Charlotte has two commercial stations, both VHF.

Faster & Cheaper In Japan (That Includes Fare)

Frankfurt, Feb. 11.

West Germany's all-around-creator of television, radio and films, Wolf Schmidt, has found that the only bargain in film-making on the globe is in Japan.

Schmidt is the writer, director, producer and star of a comedy family series titled "Familie Hesselbach," about the adventures and problems of a middle-class German family.

When a recent half-hour television program, to be shown over Frankfurt's Hessischer Rundfunk, called for 20 minutes to be shot with a Japanese background, Schmidt found that renting a Munich studio with the Japanese backdrops would cost him $15,000—and amazingly, he could hie himself off to Japan and do the film on the genuine locale at half the price.

Unwilling to believe this, Frankfurt television officials backed him on the venture, providing it would actually cost only half—and he and his assistant director flew to Tokyo, worked with two Japanese cameramen on the 35m. equipment, and finished the shooting in six days.

"I've never worked with anyone so professional as the Japanese cameramen," he commented. "I really couldn't believe they could make it with one shooting—and they were equally horrified when I wanted to shoot the scenes a second time.

"Actually, they were right—the first shots always came out perfect, something I could never count on in German televised film production."

Not only that, the entire cost, including the two flights to Japan from Germany for Schmid and his assistant director, and the fees for the Japanese cameraman (who also do freelance filming for the Germany television outlet at Frankfurt) amounted to $6,000—considerably under half of what the Munich studio rent would have been.

The "Hesselbach" series is running up all sorts of astounding records in the German entertainment industry. Back in 1954, Schmidt was unable to find the borrowed money for his initial film, or to get any backing from skeptical German producers for his "little family comedy," so he shot the full-length in his own apartment in Friedberg, a village near Frankfurt, and used friends who were acting with various local stages for the key parts. The film—brought in at an unbelievable $30,000 — was the first post-war German pic to gross over 1,000,000 marks ($250,000), and was followed by three more full-length pics in the "Hesselbach" series.

In 1948, Schmidt did the first of his hourlong "Family Hesselbach" radio dramas in Stuttgart, and in 1950 moved the series to Frankfurt. He has now done 87 of these hourlong dramas, more than any other series in Germany, and actually the only family series that has kept going over the years in this land.

Take Dim View Of NABET Proposals

Although NBC and ABC last week averted a walkout of technical and office employees with last-minute proposals to NABET officials, it's doubtful that the union's membership, in a mail ballot scheduled to go out this week, will accept the agreement.

With jurisdiction and job security the sore points, the New York Local's exec committee met last week and voted down the network proposals, then recommended in a general meeting that the membership do likewise.

The ballot will be tallied in Chicago headquarters, with results not expected for a couple of weeks at least.

PIONEERS AWARD TO PITT'S KDKA

More than 600 broadcasters attended the annual Broadcast Pioneers Mike Award dinner Monday night (9) at the Pierre Hotel with KDKA, Pittsburgh, honored as the fourth recipient of the gold-plated ribbon mike.

Clair R. McCullough, prexy of the Broadcasters Foundation, made the presentation. The first commercial radio station, KDKA, a Group W station, went on the air Nov. 2, 1920.

Can. Centennial Web To Celebrate 1967

Winnipeg, Feb. 11.

Plans are underway for the formation of a Canada Centennial Network to operate during Canada's Centennial year, 1967.

Under the plans of CKY, prime mover of the project, one station in each of the ten provinces will be selected to prepare a weekly five minute program on that province's centennial activities. This program will be fed to the other nine affiliates across Canada, and in return, each member wil receive similar reports from all other provinces.

Advise Rochester Channel To Share Time Between Educ'l TV & Comm'l Co.

Washington, Feb. 11.

An FCC Hearing Examiner recommended a shared-time operation of channel 13 in Rochester, N. Y. by Rochester Area Educational Television Assn. Inc. and Rochester Telecasters Inc.

In a 313-page decision Examiner Annie Neal Huntting advised dismissing bids of nine competing applicants. The channel has been served jointly by all the applicants operating WOKR-TV under an interim order of the full Commission in July, 1962.

The Examiner averred the noncommercial educational licensee could fill the teach-vee gap in the city, while Rochester Telecasters Inc. could provide the best commercial programming, bringing ABC into Rochester.

Examiner's recommendations are subject to final full Commission action.

MGM 'Ghost Breaker'

Hollywood, Feb. 11.

MGM-TV and Arena Productions are planning "The Ghost Breaker" as a 60-min. vidpix project for the 1965-66 season.

Series will be dramatic with suspense and humor. Project has as its main character a young male teacher in a university who specializes in psychic phenomena.

TV-Radio Production Centres

IN NEW YORK . . .

CBS News scouting field for a good science specialist in tv news reporting. Once the man is found he also would be used for CBS Radio as well . . **Marjorie Lord** of "Danny Thomas Show," arrives in town Feb. 21 after p.a.'s in Chicago, Minneapolis, Detroit, Pittsburgh and Washington . . . CBS-TV's "Secret Storm" daytime serial begins its 11th year on the air this month . . . **Jerry Van Dyke** plays straight drama role in the upcoming segment of "Perry Mason" . . . **David R. Williams**, eastern manager of CBS-TV affil relations, on annual swing to affils in south . . . **Morey Amsterdam** of "Dick Van Dyke" to Harrisburg, Pa., Feb. 19, to entertain at Chamber of Commerce affair . . . Newspapermen **A. H. Raskin, Dick Witkin, James Winchester, Thomas H. Wolf**, and **Charles Samuels** assigned to upcoming "Twentieth Century" scripts . . . **Jack Meelan** joins ABC as assistant mag editor for publicity department . . . ABC Radio News commentator **Edward P. Morgan** on Friday (14) will be principal speaker at the National Assn. of Counties' Recreation Division Congress in Honolulu . . . Rev. William E. Kalaidjian, minister of the Bedford Congregational Church in the Bronx, and brother of **Bob Kalaidjian**, director of personnel for CBS, will be one of the clergymen appearing on WCBS-TV's documentary "How Near to God" Tuesday (18) . . . **Ted Andresakes** named associate art director in the ad-sales-promotion department of CBS Television Stations Division . . . **Perry Wolff** assigned to produce two pre-convention specials for CBS-TV, one keyed to the Democratic Party and the other the Republican Party, each telling the history and the role played by conventions of the respective major parties . . . Promotion committee of Television Film Exhibit '64 has named Fladell Advertising Associates as agency for industry-wide exhibit to be held in Chicago . . Sportscaster **Chris Schenkel** resumes his weekend traveling next week with resumption of ABC-TV's Saturday afternoon "Professional Bowlers Tour" after several preemptions. On Feb. 15, Schenkel will be covering the bowlers in Mobile, followed by stints in New Orleans, Birmingham and Baltimore on succeeding weeks . . . **Georgia Gibbs** guests on Feb. 21 Jack Paar outing . . . **Hank Saperstein's** Television Personalities, Inc., has acquired all merchandising rights involving **Sandy Koufax**, Dodgers top pitcher . . . . **Mel Bernstein**, director of advertising and promotion for United Artists Television, now will headquarter in N. Y. rather than Cincinnati . . . **Hershel Harris**, v.p. and general manager of Independent Television Corp. of Canada, Ltd., named to board of directors of parent company, Independent Television Corp . . . **Ted Bergman** named producer of "Arthur Godfrey Time" on CBS Radio . . . **Rik Vallaerts** set as writer for NBC-TV's "Your First Impressions". Show's exec producer **Monty Hall** also set **Phyllis Diller** as guest panelist for the week of Feb. 17.

WNEW's "What Makes Sammy Run?" theatre party postponed from Feb. 14 to Feb. 24 . . . WNEW deejay **Bob Landers** on two-week vacation with **Marty O'Hara**, the all-night man, subbing in the noon to 3 p.m. slot . . **Marty Glickman** back to WHN to helm new sports show nightly, starting March 1 . . . **Anthony Thomopoulos** named manager of sales administration for Four Star International . . WNEW's **Fred Robbins** interviews **Paul Ford, Angie Dickenson, George C. Scott, Florence Henderson** and **Tony Curtis** on the nationally syndicated "Assignment Hollywood" this week . . It was **Millard Lampell**, not **Arnold Peri** (as errasumed) who scripted "No Hiding Place" for "East Side West Side" . . . "Tonight's" **Johnny Carson** expects to get his private pilot's license by Feb. 17 when the show moves West to originate from the Coast . . NBC's Coast veep **Grant Tinker** in town last week's press chats . . . **Chet Huntley** speaks to the N. Y. chapter, Public Relations Society of America at the Sheraton East on Wed., (19) . . . **Hugh Downs** joins NBC's "Monitor" family March 14 . . . Postmaster John A. Gronouski guests on "Today" today (12) . . . "Bonanza's" **Lorne Greene** receives Brotherhood Award Feb. 20 at First Annual Brotherhood Testimonial Dinner of Long Branch (Calif.) Chapter, National Conference of Christians and Jews . . . WBUD, Trenton, joins NBC Radio web Feb. 22 . . . **Dan Ferrone** plays the title role in "Robin Hood" Saturday (15) on "NBC Children's Theatre."

Actor **Jay Barney** to Coast to portray an out-of-town district attorney on the CBS "Perry Mason" show. He's being written out of the soaper, "Secret Storm" for the stint . . . **Lou Cioffi**, ABC News Chief European Correspondent, arrived in New York over the weekend to attend the funeral of his brother, Frank L. Cioffi.

IN HOLLYWOOD . . .

It was a Mexican standoff in the suit of KMEX-TV against KALI, both Spanish language stations. Suit was dropped after a year by **Bert Avedon**, KMEX manager, who claims that research data allegedly circulated by his rival was detrimental to the station . . Those old golf rivals are at it again tearing up the turf at Palm Springs. Foursome for the eight-day, 176-hole tournament pits **Milton Mumford**, Lever Bros. prexy, and agency topper **Hay McClinton** against RCA veepee **John West** and **Art Rush**, biz manager of **Roy Rogers** . . . **Leonard Stern** contends that tv comedy would never hold up in the theatre, which is why a laugh track is so necessary . . . **Shelley Schultz**, talent coordinator, and **Joe Scibetta**, unit manager, of **Johnny Carson's** "Tonight," here to line up talent for Carson's fortnighter at Burbank starting Feb. 17. Their big problem is to hold down the list of guests instead of building it up. As Durante says, "everybody wants to get into the act." Carson show goes to Paris in June to expose the continental talent . . . **Felix Jackson**, veepee of NBC's film arm, aired to N.Y. for meetings with **Mort Werner** on what gives for next season . . . **Alan Stensvold**, globe-hopping cameraman, has this advice for "runaway" producers: "learn a foreign language, they don't like Americans and the tariff is immediately doubled." What gives him an edge is retaining a smattering of his mother tongue. Sez he, "nobody hates a Norwegian". . . **Carl Haverlin** will talk on the early days of the "wireless" at March 18 meeting of Broadcast Pioneers, now being organized as an L.A. chapter.

IN CHICAGO . . .

Ev Aspinwall reported in last week as midwest manager for ABC-TV news. He's working out of the WBKB newsroom until a permanent office can be set up . . . **Paul Carter**, formerly of Ray-Eye Productions, joined WTTW as its new exec producer . . **Jack Bivans**, onetime radio actor (about 5,000 soapers and serials) who switched to sales in 1956, has been tapped for the newly created post of national sales manager for WBBM Radio. In effect he succeeds **Mel Pinsel**, who had represented the station in New York before moving over to CBS Radio Spot Sales there . . . **Irv Kupcinet** has clocked five years with his Saturday midnight gabfest . . . Guest lineup for **John Madigan's** special "At Random" outing from the U. of Chicago Law School this Sunday (16) includes Cardinal Meyer, Sen. Paul Douglas, Judge James B. Parsons and university chancellor George Beadle . . . **Frank Hart's** documentary on the Art Institute will be telecast Sunday night on WGN-TV . . . WBBM Radio has plucked **Tom Clark** from a little station in Zanesville, Ohio, for newscasting chores. He starts in March . . . . WTTW upgraded **Jim McQuinn** from the floor crew to producer-director and added **Larry Unes**, who had been with WCPO in Cincinnati, in same capacity . . . **Alabama Governor George Wallace**, who had cancelled a promised ap-

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CBS-TV: NO TIME FOR MINUTES

Nielsen: Catch Me on a 'Black Week'

When and if CBS-TV telecasts its "CBS Reports" documentary on broadcast ratings, it will be telecast during a "black week," when Nielsen doesn't tabulate the ratings. ("Black weeks," marking the periods when Nielsen takes a vacation, occur about four weeks during the year).

Art Nielsen, head of the rating service bearing his name, was interviewed for the projected "CBS Reports" documentary in Miami last week. Before sitting down for the interview, Nielsen made it plain he didn't want to be on the air when the Nielsen service is rating network programs. It was his feeling that the families having those decisive Nielsen devices in their home tv sets might tune in to see the bossman of the service. With the head of the Nielsen service on the screen, those audimeters might have a bias, Nielsen felt.

Decision on whether or not to telecast the rating documentary will be made when all the footage is assembled. Gene DePoris is producing under exec producer Fred Friendly.

Henry on Overcommercialization: 'Status Quo Won't Be Tolerated'

Washington, Feb. 11.

FCC can and will come up with an overcommercialization policy, said Chairman E. William Henry.

Trying to brush aside statements that the Commission retreated from a commercial stand when it nixed the idea of Federalizing the NAB Codes, Henry averred "the status quo . . . will not be tolerated."

Far from dropping the issue, he continued, FCC has "committed itself to additional affirmative action."

In a speech to the Sixth Annual Mid-Winter conference of the Advertising Federation of America and the Advertising Assn. of the West, Henry said staff action is next on FCC's commercial agenda.

Noting the past policy was too lenient, Henry said the FCC staff has been instructed to show the full Commission renewal applications showing "excessive commercials."

"And it should be emphasized that this is over and above the cases where there is a deviation between promise and performance," he continued.

"I am hopeful and indeed optimistic," Henry went on, "that after we have seen a number of these cases we can and will come up with a policy so that you will know and we will know just what the rules of the game are to be."

He told the advertising folk they have a stake in the issue since neither they nor their clients or the public can be happy when "sandwiched in with triple spotting, piggy-backing, clutter and confusion."

Henry said all the Commission proposes is "to bring a little order out of chaos."

Henry said broadcasters will now have to justify their commercial practices "in meaningful terms" as they now do their programming policies.

Business growth will not serve as a justification for more blurbs, he added.

"Broadcasters have long argued that the public was on their side —now they must prove their case or find themselves in jeopardy."

SG's 6-Month Net Biggest in History

Screen Gems racked up the highest six-month net in its history for the period ending Dec. 28, 1963 with an income of $3,475,000, as compared with $3,263,000 for the like period of the previous year. Net profit after taxes was $1,758,000, compared to $1,656,000 the previous period. This is equivalent to 69c per share as against 65c earnings for the equivalent last six-month period.

Earnings for the three-month period ending Dec. 28 equalled 49c per share, making it the highest single quarter in Screen Gems' 15-year history.

The See & the Hear

It's open season 52 weeks a year on housewives as far as tv advertisers are concerned, but it could be that these Madison Ave. hunters firing the blurbs may be only winging the game.

A new study being presented in slide pitch by AM Radio Sales alleges that housewives average 75 minutes a day with tv before 7 p.m. and 110 minutes a night after 7, while young mothers spend 122 minutes a day with the medium and 123 at night.

But, says AM Radio Sales, the survey "brought out a most startling fact—" the housewives during the day spend 39% of their time with tv listening from another room. Likewise, the young mothers are listening 13.1% of the time during the day, and 20.7% of the time at night.

ABC Pubaffairs: 'Hey, 'Look at Our 7,000,000 Homes'

For the September-December, '63 period, ABC-TV's pubaffairs prime time specials have averaged over 7,000,000 homes per telecast, according to a compilation of Nielsens made by ABC.

Compilation held that the 7,000,000 homes per telecast mark is as many homes as the average CBS and NBC pubaffairs programs for the same period. For the measured period, ABC-TV stated it televised seven nationally rated pubaffairs specials in various time periods, compared to seven on CBS-TV and 11 first-run specials on NBC-TV. CBS-TV's "Elizabeth Taylor in London," a high rated outing, was included in the ABC-TV compilation.

For the national Nielsen score on ABC-TV's seven pubaffairs specials, the web listed a rating of 9.8; CBS-TV, according to the compilation, had a rating of 10.8 for its seven pubaffairs nighttime specials; while NBC-TV was reported to have a rating of 9.9 for its 11 nighttime specials.

It was in this period that Elmer Lower began functioning as head of ABC News—although many of ABC-TV's specials were originated prior to his moveover from NBC News.

For ABC News, the Nielsen average audience rating of 9.8 for its seven specials represents a 63% hike in ratings compared to the same period last year, according to the ABC compilation.

MGM-TV's 'Chips'

Hollywood, Feb. 11.

MGM-TV in N.Y. is negotiating for a half-hour tv series, "Chips Off the Old Block," owned by producer-director Bill Hobin and NRB Associates.

Series, which would be on tape, has a format featuring sons and daughters of w.k. entertainers as performers.

ALL BIG CLIENTS IN PROGRAM BUYS

As far as CBS-TV is concerned, the minute buys are becoming practically extinct. In sharp contrast to the current ('63-'64) season, with nearly half of the network's prime time revenues derived from minute buys, CBS will be going into '64-'65 with virtually the entire schedule (representing upwards of $300,000,000 siphoned into the Paley Pouch) committed to outright program buys.

With some 90% of the prime time schedule already posting an SRO, there's not a single sale or availability in terms of minute sponsorship buys (with the possible lone exception of "Rawhide," which will be returning to its original Friday evening 7:30 to 8:30 berth and which may be opened up for minute participations).

Thus far all the firm commitments for CBS shows from the so-called "giants" (the P&G's, the General Foods, the Levers, the Alberto - Culvers, the Sterling Drugs, the Brown & Williamsons, the Bristol-Myers, the Phil Morrises, etc.), are in terms of massive ($15,000,000 or more) large-bloc buys, as weekly or alternate-week half-hours.

Of course, after 26 weeks, the traditional dog fight for spring billings will find all three networks once again jockeying for the "minute money." But as far as the first 26 weeks of '64-'65 is concerned, it's estimated that the CBS program buys will average out to the equivalent of $50,000 per minute, in contrast to the $30,000-$35,000 to which sponsors commit themselves when they spread themselves over the three networks in minute purchases.

Over the past three years, or since the inception of the minute plan (ex-ABC prexy Ollie Treyz as "King of the Minutes" is generally credited with giving it full-blown status as an industry sales weapon), something like 65% of the three-network prime time schedules have been allocated to minute buys. Initially CBS showed a reluctance to embrace the pattern, but eventually fell in with the other webs. By '64-'65 CBS will have come full cycle and, to all intents and purposes, chuck the pattern out the window.

BBC'S U.S. SALE ON BARD CYCLE

London, Feb. 11.

BBC-TV Enterprises, now under the aegis of Dennis Scuse, formerly in BBC's New York office, has pulled off a U.S. sale for "The Spread Of The Eagle," a cycle of Shakespeare's Roman plays.

Nine 50-minute drama segments in all, "Spread Of The Eagle" has been picked up by the RKO stations and will be screened by the N.Y. flagship WOR-TV and affiliated stations in Los Angeles, Boston or Philadelphia, Memphis and Detroit.

Though actual date has not been set, it is known they they will not be telecast before March 1.

"Spread Of The Eagle" was a cycle of BBC-TV Shakespearean productions made as a followup to "An Age Of Kings" which also found buyers in the U.S.

Eva Maria Saint Joins Hope on Chrysler Series

Hollywood, Feb. 11.

Eva Marie Saint has been signed to star with Bob Hope in "School for Bachelors," to be aired on the Hope-Chrysler series on NBC-TV March 20. Mort Lachman is producing the show, with the book by Sam Locke and Joel Rapp. In it, Hope plays role of a girlie mag ed.

Miss Saint last starred with Hope in the Paramount release, "That Certain Feeling," in 1956. David Butler will direct film which rolls Feb. 17 at Revue.

Some U.S. Shows, Like Danny Kaye, 'Arrest and Trial' Firmed Up For BBC-2, Otherwise Rough Going

London, Feb. 11.

Mammoth task of dreaming up some 30 prime time hours a week of "new and different" programming for BBC-2, the UHF network BBC is launching in the London area on April 20, has found Michael Peacock, just 10 weeks before the kickoff, faced with the prospect of a last-minute panic.

Peacock, program controller of the second web, has dozens of plans committed to paper—and it looks as if the rush of recording will not start until the 11th hour.

Of the few signed and sealed items skedded for the UHF service only U.S. buys like "The Danny Kaye" series, "Arrest And Trial" (and possibly the 90-minute version of "Wagon Train") and one or two tape productions like the Francis Durbridge serial "Melissa" are comfortably in the can.

And currently in production are equally few skeins destined for the new web. One is "Madame Bovary," a dramatic serial and another is a mammoth documentary on "The Great War."

With double his normal output to muster, Tom Sloan, BBC-TV light entertainment topper flies to the U.S. tomorrow (Wed.) to seek out some top names for BBC-2 shows. And in the offing he has shows by Allan Sherman, Mantovani, Andre Previn, Duke Ellington and local jazz giants. But, significantly, none of these have yet reached production stage.

With an increased dramatic output to marshall, BBC-TV's drama chieftain, Sydney Newman, is also fighting hard to get production rolling to stop the last minute "panic shooting." Newman expects to gather an increasing number of specially commissioned operas and ballet programs beside 17 to 18 special dramatic productions throughout the year. In addition to these, he has a task of mounting some 40-odd "popular dramas."

And while Sloan is searching for artists to provide a sophisticated, latenight, club-type entertainment, jazz specials and a Saturday afternoon entertainment magazine show (to oppose the current sportscasts) in an effort to come up with something "new and different," Newman, by the same token, is seeking adult dramas, adaptations from more "daring" classics, and full-bodied plays of not less than 75 minutes.

As the starting date nears Peacock has at least got clear his

(Continued on page 56)

When You're That Good

London, Feb. 11.

What appears to have been a desperate bid to have Miriam Karlin play with Leslie Caron and Robert Goulet in a tv spectacular was made by Geroge Englund to Jerry Wayne, who is currently rehearsing a play in which Miss Karlin is his co-star.

Firstly, Wayne was asked to release his co-star a week prior to his opening with the assurance that Englund and his director, Robert Wynn, would pay the salary of the understudy. When that did not work out, they offered to bring both Miss Karlin and Wayne to Hollywood, where they could rehearse between scenes of the spec as well as rehearsing on the plane both coming and going. When Wayne turned that down, it was extended to include Charles Dyer, the author-director of Wayne's play and also Wilfred Lawson, another prominent member of the caast. That, too, was refused, and apparently brought the negotiations to an end.

Brisk Brit. Sales On UHF Triggers Bullish BBC-2

London, Feb. 11.

The extensive tv, press, point-of-sale and other promo currently being heaped onto the British public to stimulate interest in BBC-2, the Corporation's second network which bows in UHF and on 625-lines in April, is beginning to shove along the sales momentum of 625-line receivers.

According to some reports from dealers in the London area, since BBC began running trade transmissions in January—which last 10 hours a day and consist of the best features from BBC's stockpile—sales have bounded 10%. Increase has lead the manufacturing trade to expect the launching of BBC-2 to lift sales or rentals of receivers this year to above the 2,000,000 mark. Last year with only the promise of BBC-2 set sales were 1,700,000, while the year before they totalled 1,378,000.

Trade now expects the receiver market to boom as BBC-2 spreads from its London launch pad to the rest of the country over the next few years. For, over the nation, more than 13,000,000 receivers are in use and averaging the cost at $140 a set, the switchover of receivers to 625-line models represents to the trade potential "replacement" biz of about $1,820,000,000 not counting sales of new antenna which can cost $50 a time or more.

Revue's 'Destry' Spinoff

Hollywood, Feb. 11.

Dick Irving has been assigned as producer-director of Revue studio's 60-min. spinoff, "Streets of Laredo," to be showcased on company's "Destry" series.

Pilot will roll the week of Feb. 17. Borden Chase scripted the story which deals with the Texas Rangers.

Finalize Balto Deal

Washington, Feb. 11.

Metromedia wrapped up its $2,000,000 purchase of WCBM-AM-FM, Baltimore, it was disclosed Monday (10).

Station was bought from Baltimore Broadcasting Corp. FCC approval was granted earlier this month.

'Twilight Zone' On Standby Alert

Hollywood, Feb. 11.

CBS-TV, which had omitted "Twilight Zone" from its 1964-65 schedule, has revived discussions on the possibility of renewing the series for another season.

However, Rod Serling, creator of the sci-fi series, said frankly that he considered the odds "unlikely" that "Zone" would return for a sixth season. "I decided to cancel the network," he quipped.

Serling said "Zone" had originally been slated to return, then when the Ed Sullivan show was expanded to 90 minutes, there was a reshuffling with "Zone" dropped in the process. With Lucille Ball exiting her CBSeries, there is another reshuffling and "we have been told to stand by," he said.

Writer-creator Serling said the web has kept the series on for five years, even though it was not easy to sell at times.

During the five-year-span of "Zone," 156 films were produced. Serling, who also hosts series, shares a 50-50 split of the show with the network, and owns all the negatives. CBS-TV has syndication rights to the half-hour series.

WIND'S 'Dialog With a Community' As Goodwill, Pubservice Gesture

Chicago, Feb. 11.

Radio station WIND is borrowing the technique in "two way communications" advanced by WBBM-TV here and will conduct a dialog with residents of suburban Elmhurst to promote the passage of a $4,000,000 bond issue in a special referendum. The bond issue is for a new sewer system in Elmhurst (pop. 40,000) and is an emergency because a number of nearby towns have been filing lawsuits against the city for its contamination of their waterways with its outmoded drainage system. One neighboring town is seeking a fine of $1,000 a day.

The mayor of Elmhurst asked the Group W station's help because he fears that the residents may vote against the bond issue through a failure to understand its importance. Other communications outlets, like the local weekly paper, have proved ineffective in getting the problem across to the townspeople, and the metro dailies have scarcely touched the subject because it's too localized.

The reason WIND was asked to help is that the station, in a series of lunches with civic leaders of outlying communities, has made it known that it is willing to be of service in just such localized emergencies. Apart from the public service credit it may derive, WIND also stands to earn the good will —and possibly also the radio ear —of most of Elmhurst's 40,000 residents.

The dialog begins on Feb. 25 with a special half-hour documentary in the early evening, which will climax with a series of questions that Elmhurst residents may answer on a questionnaire. The questionnaires will be delivered to all households in advance of the broadcast by the local Boy and Girl Scouts. By this means, WIND intends to sample the attitudes of the residents toward the referendum, in the manner of a poll.

This is the form of viewer-to-station communication that WBBM-TV has been experimenting with for the past year in its "Feedback" programs. It's an idea that has been conceived and developed by Dr. Gary Steiner of the U. of Chicago.

Second stage in the two-day communications will take place a fortnight later, on March 10, when the mayor and chairman of the Citizen's Committee originate a question-and-answer session from the station studios, with the residents of Elmhurst phoning their queries in. For this broadcast the townspeople will be alerted by a saturation mailer paid for by the city. As a final gesture, WIND manager Ed Wallis intends to broadcast an editorial in behalf of the bond issue.

UA's 'Showcase 2' Major Sales Spurt

"United Artists Showcase 2," package of 40 pix, first released last November, is reported to be 50% ahead in rate of selling over any feature package previously sold by UA.

Total markets sold to date are 37, with 17 more recent sales. New deals include WDSU, New Orleans; WGAN, Portland; WDAU, Scranton; WFLA, Tampa; WOR-TV, N.Y.; WLBW, Miami; WOWL, Florence, Ala.; KCTO, Denver; KTTV, Los Angeles, and WISH, Indianapolis.

In the relicensing field, UA-TV's exec v.p. Erwin Ezzes reports that demand for RKO and Warner Bros. pre-'48's is excellent. He said that UA-TV had enjoyed greater sales success for these two pre-'48 feature packages in '63 than that of any year in the previous five years. This includes over $3,000,000 in contracts in N.Y. and Chicago alone, he said.

In another phase of its operation, UA-TV has found stations to have a greater interest in color programming. Demand for programming feature films in color is expected to hit a peak in 1964. UA said it's equipped to meet this demand by investing $250,000 in colored prints from the hundreds of colored titles in its library. Company anticipates that stations will meet part of this cost.

TEXAS STATE NET BUYS KICA FOR $350,000

Albuquerque, Feb. 11.

Television station KICA at Clovis, N.M., has been sold to the Texas State Network Inc. by Marshall Enterprises Inc. for a reported $350,000. Clovis is located near New Mexico-Texas border.

Texas State Network is headquartered at Amarillo and also owns a tv station (KFDA) in that town, radio outlet in McAllen (Tex) and an AM-FM station (KFJZ) in Fort Worth. Marshall firm, however, will continue to operate KICA radio outlet at Clovis.

Avco's $1,900,000 Offer for WLEX-T

Cincinnati, Feb. 11.

Plans to widen Crosley Broadcasting's tv rainbow, through acquisition of WLEX-TV, Lexington, Ky., have been submitted for FCC approval. The transfer tag is near $1,900,000, said James D. Shouse, board chairman of the Avco Corp. subsidiary.

WLEX-TV was central Kentucky's first video station and pioneered in development of an all-Ultra High Frequency market in that area. It carries programs of NBC and CBS networks.

The station also was the first UHF operation in the country to be fully equipped for colorcasting of network and local programs, an appeal for linking with Crosley Broadcasting, a leader of tinted programming. Shouse stated that CB looks forward to participating in the growing UHF field.

Owners and founders of WLEX-TV in 1955 are J. Douglas Gay Jr., president; H. Guthrie Bell, secretary-treasurer, and Earl L. Boyles, v.p. and general manager.

John T. Murphy, Crosley president, stated that plans call for retention of the WLEX-TV staff and to follow the policy of participation in community affairs.

Antitrust Actions Will Be Factor in Weighing UA's Bid for Stations

Washington, Feb. 11.

FCC ruled the antitrust actions against United Artists Corp. should be considered as issues on applications of its subsid United Artists Broadcasting for new television stations in three cities.

Commission said the antitrust record of United Artists, as it reflects on the broadcast subsidiary's qualifications, be heard along with other issues in the three tv cases.

United Artists Broadcasting has applications in for stations in Boston, Houston and Cleveland.

Commission also ordered all three cases be presided over by a single Hearing Examiner.

In Boston, FCC ordered a consolidated hearing on the applications of United Artists, Integrated Communication Systems Inc. of Massachusetts and WGBH Educational Foundation for a station on channel 44.

Desilu's 'Untouchables,' 'Fractured Flickers' Sales

Desilu Sales clicked off sales of "Untouchables" in seven markets and "Fractured Flickers" in five cities.

In addition, Desilu Sales v.p. Richard Dinsmore reported "A Nation At War" has been sold in four markets and the Nat King Cole one-hour special, "Wild Is Love," in four.

"Untouchables" sales were to WXYZ, Detroit; WLBW Miami; KTVT, Fort Worth-Dallas; WBRC, Birmingham; KCTO, Denver; KNTV, San Jose, Calif., and KIVA, Yuma. "Nation at War" was sold to KABC, Los Angeles; KFBM, San Diego; KERO, Bakersfield, and KORK, Las Vegas.

WNEW-TV as Showcase For Ping Pong Champs; Tourney on 'Wonderama'

Metropolitan Broadcasting's WNEW-TV, New York, will co-sponsor with the United States Table Tennis Association the tri-state Junior Development Table Tennis Championship Tournament with the finals to be telecast on the station's "Wonderama" kid show Sunday, March 29, from 9 a.m. to 1 p.m.

Covering New York, New Jersey and Connecticut, the tourney will have more than 500 contestants ranging in age from 9 to 17. They'll represent various cities and towns and winners will get trophies in four age categories.

To encourage participation, WNEW will pay membership fees to the first 500 kids signing up for the tourney. Metropolitan tv veepee Jack Lynn, noting that more than 14,000,000 Americans play ping pong, said, "Not only is this athletic sport one of the most popular in the country, but I believe it is an ideal game of skill to challenge any youngster's mettle. It's one of the few athletic activities which can be played both indoors and out and is particularly suitable to the physical fitness program originally proposed by President Kennedy and now being developed by President Johnson."

WLIB's SRO For Negro Festival

Harlem radio station WLIB Saturday (8) staged its annual marathon "Festival of Negro Performing Arts" at Carnegie Hall, and Beatlemania or no (down the street at the Plaza Hotel), the hall was jammed.

In the three-hour spread of sepia and ofay talents, the audience of 3,300 heard a potpourri of liturgical, gospel rhythm & blues and jazz music, all of it carried live on WLIB. In between the musical presentations, Mayor Robert Wagner presented a WLIB plaque to composer and band leader Duke Ellington for his contribution to popular music. Sidney Poitier received similar honors for his contributions to drama, and two members of the Alpha Kappa Alpha sorority were honored on stage for the group's research into the Negro contributions to American culture over the last 250 years.

Top Negro performers in the run-off included Juanita King of the New York City Opera; pianist Armenta Adams; soprano Hilda Harris and bass Gilbert Price; and such disk faves as Lenny Welch, The Diplomats, The Exciters and Joey Dee & the Starlighters. Jazz talents included Milt Jackson, Kenny Burrell, Tommy Flanagan, Earl May and Charles Peisip (in unison as the Jazz All-Stars), who held the stage to back Duke Ellington. Rounding out the bill were several church choir and gospel groups.

Community Antenna System in Ohio Brings Theatre Owners Blast

Columbus, Feb. 11.

Quickie one-session passage as an emergency measure of an ordinance granting to Harry W. Holland of Stow, Ohio, permission to erect a community antenna system in Wauseon was criticized by Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio.

Wauseon city council approved the ordinance which permits the Holland firm to set up the antenna system which also will serve nearby Napoleon. Holland obtained similar permission from the Napoleon city council. Prickett believes the community antenna system is a first step in setting up pay tv, which he fears may spread throughout Ohio.

In a letter to James Fernamberg, publisher of the Fulton County Republican in Wauseon, Prickett pointed out that the ordinance would give the antenna system promoters use of streets, alleys and other public property for private gain without any revenue to the city.

FCC Throws Book at Estes

Washington, Feb. 11.

FCC charged radio station owner Edwin Estes with "a record of attempted fraud and deception without equal in the Commission's history," and knocked his two outlets off the air.

Commission revoked the license of WPFA-AM, Pensacola, Fla., and refused to renew the license of WMOZ-AM, Mobile. The latter is licensed by WMOZ Inc. of which Estes owns 99%.

In its orders, FCC charged "willfull and knowing deception," and said Estes submitted false and forged program logs.

Commissioners Frederick Ford and Lee Loevinger were absent and Commission Kenneth Cox did not participate in the decision.

Limitation on Free Market For U.S. TV Shows O'Seas Assailed

An attack on those forces which would limit the free market for U. S. tv shows sold abroad was rendered by Willard Block, CBS Films international sales manager, before a meeting of the Kiwanis Club.

Block called such limitations, proposed for U. S. image-building purposes, censorship. In his rebuttal to such proposals, he cited the report of the United States Information Agency, which found a favorable response to American programs telecast overseas in four European countries.

CBS Films sales execs raised the question of whether foreign broadcasters should have the same right as American broadcasters in choosing what they want to telecast "Any value that might accrue toward an understanding of ourselves overseas would be destroyed were there any official policy limiting what could or could not be made available for export," he stressed.

In his address, he listed country by country what CBS Films has sold abroad, maintaining that "the programs that have been purchased do represent the American scene, our culture, and the interests of our people. There is nothing inherently bad with the vast majority of American programs being broadcast overseas," he added.

On a worldwide basis, the most popular CBS programs are: "Perry Mason" sold in 48 countries; "I Love Lucy," sold in 42; "Twentieth Century," in 43; "Gunsmoke," in 35; "Twilight Zone," 32; "Have Gun Will Travel" and "Defenders" in 29.

Appraising the world market, he said in the free world, outside the U. S., there are over 60,000,000 tv homes currently. (That's about 10,000,000 more than estimated for the U. S.). Block added that the U. S. has about 624 tv stations, including 78 educational tv stations, and the rest of the free world, 838.

WJBK-TV IN NEWS, PUBAFFAIRS REVAMP

Detroit, Feb. 11.

WJBK-TV here has undertaken a three-pronged expansion program for its news, pubaffairs department.

Under the new operational framework for the CBS affil, newscasts, documentaries and all "community affairs" programs will come under a single jurisdiction, where previously, the operation was handled as a section of the programming department. Heading up the WJBK-TV news department will be Bob McBride, formerly program manager for the Detroit station. Effective immediately, McBride moves into the newly created position of director of news and community affairs.

Other personnel shifts and additions involve Carl Cederberg, vet Detroit newscaster, who now moves to the position of news editor of the Storer Broadcasting station, becoming No. 2 man in the department. Lee Shepherd, female weathercaster, moves over to WJBK-TV from KMOX-TV, St. Louis.

Station also is expanding its physical news-gathering facilities.

KCMO and AFTRA End 25-Day Strike

Kansas City, Feb. 11.

A 25-day strike against KCMO AM, FM and tv by announcers, newsmen, sportscasters and farm broadcasters ended last Tuesday (4) with the signing of a new three-year contract between the station and the AFTRA local here.

The new contract covers the station's 28-talent staffers and provides for an increase in the base pay for farm broadcasters and sportscasters from $155 to $163.50 a week; increases in talent guarantees (calling for extra pay for certain commercial performances) beginning the second and third years, some increases in other fees, and company contributions to the union pension and welfare plan.

The contract replaces one that expired last Aug. 15. The union struck Jan. 10. Picketing was ended about 6:30 Tuesday evening.

Ralph Cunnyngham, KCMO business manager, and David Schnabel, executive secretary of the local, both expressed satisfaction with the contract in its final form. Federal mediators aided in negotiations.

During the strike, KCMO supervisory personnel were used to keep on the air. About 30 engineers who had been honoring the picket lines began returning to work the same evening the contract was signed.

'Yeshiva Quiz Kids' Set as WEVD Entry

New York radio independent WEVD launches a new show Feb. 13, "Yeshiva Quiz Kids," to be heard weekly (in English) and helmed by producer Alex Daybreak.

Kids on the show will be between the ages of five and 13, and it's the hope of producer Daybreak that the show "will demonstrate how an education in a free democracy can help tomorrow's leaders in thought, reflection, experimentation, judgement, imagination, insight and independence rather than the mere accumulation of facts."

New Atlanta Status For Ellis & Heald

Atlanta, Feb. 11.

Elmo Ellis, manager of WSB Radio, and Don Elliot Heald, manager of WSB-TV, have been appointed general managers of their respective stations with expanded duties.

Frank Gaither, director of Cox chain broadcasting stations, had been serving since last September as general manager of both WSB Radio and WSB-TV, oldest broadcasting outlets in their respective fields in the South. He also supervised operations of all Cox radio and tv stations under J. Leonard Reinsch, executive director of Cox broadcasting and CATV properties.

Assignment of duties to Ellis and Heald will permit Gaither more time to work with all stations.

Ellis recently was appointed chairman of National Assn. of Broadcasters' Radio Code Board and will be in charge of board's presentation to NAB convention in Chicago in April. He has been a member of board for three years.

Tommy Thompson, WSB Radio producer-writer, has been named Atlanta region representative for the National Brotherhood Week Radio Committee and will serve as liaison rep for National Conference of Christians and Jews and Georgia radio stations involving observation of Brotherhood Week.

Jimmy Dunaway, WSB Radio farm director, has been appointed Southeastern director for the National Assn. of Television-Radio Farm Directors for 1964.

'64-'65 HEARTENS SYNDICATORS

James Baldwin's Frisco Blast

San Francisco, Feb. 11.

Surprisingly enough, reaction in this hyper-sensitive town to James Baldwin's recent tv attack has been, to say the least, mild.

"Take This Hammer," an hourlong program, has been shown twice in the past week on KQED (Channel 9.) Up to now, station officials report, public reaction has been well below the boiling point. Phone calls from aroused listeners have averaged at a ratio of about 10 "you dirty louses" for every seven "courageous, accurates."

In his commentary accompanying the visual visit to the city's Negro community, the vitriolic Baldwin lays it on the line in brutal fashion.

He compares San Francisco with Birmingham, comments that the only difference between them is "in San Francisco it's all whitewashed."

"In San Francisco it's under the rug," he says, "I suppose no one in San Francisco has any sense of what a dangerous area this is."

The film shows a Negro youth who openly espouses violence as "the only way we gonna get anything."

Ordinarily, whenever anyone tosses a brickbat at the golden city by the Golden Gate, the air is heavy with outraged screams from the town's self-appointed defenders. This time not even Herb Caen, who constitutes the town's first line of defense against out-of-town critics—or any critics at all—has had no comment on the Baldwin distribe.

Comment by tv critic has been restrained. "Baldwin looked for and found what he sought," said Dwight Newton of the Examiner. He quotes KQED's general manager, James Day, as explaining that this "is Not a balanced documentation of the civil rights issue in San Francisco."

Fred Storm of the News Call Bulletin called the program "depressing, disturbing and challenging," and protested that real progress has been made in the civil rights field.

"Take This Hammer" was produced by KQED-TV, the Bay area's viewer-financed station, for National Educational Television. Richard Moore produced and directed; the film editor was Irving Saraf, assisted by Philip Greene and Robert Charlton.

Atty. Gen. Won't Rule Yes Or No On Mpls. TV Bingo, Picking Nags

Minneapolis, Feb. 11.

The Minnesota attorney general has declined to give a requested opinion as to whether the state's anti-lottery law is being violated by two television programs which have leading Twin Cities supermarket chains' sponsorship and have captured high audience ratings on Time-Life's local WTCN-TV.

One of the programs calls on dialers to play bingo. The other has them trying to pick the winners of various tracks' horse races. Setowner participants are not required to make any purchases at the supermarkets' stores and do not risk any of their own money. Game winners receive trading stamps and valuable prizes.

The state attorney general's ruling is that only the courts can decide the legal questions involved. His opinion was requested by the local city attorney who, in making the request, said he was stating the concern of the Minneapolis police department and city council.

If they wish to try to halt the programs, the city attorney, police, aldermen or objecting citizens now will have to resort to court action.

Programs are titled "Tele-Bingo" and "Let's Go to the Races." Home bingo winners have the chance to land invitations to games conducted in the WTCN-TV studio where the more valuable prizes are at stake. In order to get their trading stamps winners of both games must go to a supermarket sponsor store.

Metromedia In '63 Peak Income

Metromedia, parent of Metropolitan Broadcasting, reports record net income for 1963 after taxes and all charges of $3,950,000 for $2.12 a share of common stock. This compares with the 1962 net of $2,489,639 for $1.40 a share.

The '63 pre-share income represents a 51% increase over '62 when taking into account an additional 109,735 common shares outstanding last year.

Gross revenues for '63 totaled $89,690,000 compared to $53,069,751 in '62, a 32% increase. Net income for the final quarter of 1963 was $1,640,000 or 89c a share, compared to 69c a share for 1962. For 1964, corporation expects gross revenues to hit about $90,000,000 with a net income increase of about 10%.

OF's Features Splash

Official Films has set up a new department, with special fiscal backing, for the purchase, sale and distribution of feature films. Syndicator has heretofore restricted distribution to series.

Official prexy Seymour Reed winged to the Coast last week to negotiate with independent producers for small packages and/or individual features. He will be negotiating for films before or during theatrical release as well as those ready for immediate tv distribution.

Prexy said he expects to have the new operation well underway in actual sales and distribution by March.

WNBC-AM Plans Big Talkup in Bid To Emulate WOR

There could be a war of words looming in the New York radio market. The talk is that WNBC is planning to go to a talk format, challenging RKO General's WOR, which has had a virtual monopoly over the last few years with its around-the-clock news, interviews and chitchat shows.

Reports are that WNBC, under the new program managership of George Skinner, will institute its talk format in the nighttime hours, which leads observers to believe that WOR's insertion this week of two new nighttime talk shows could be a counter-move.

With the exception of a few Pulse reports recently, WOR has consistently been the toprated Monday-Friday station in the market (WABC's rock n' roll topped the ratings for a few weeks recently). While the other major stations in the Metropolitan market have divided up the audiences for "good" music, music-and-news and rock, WOR has had a clear corner on the talk fans. The NBC flag, which has been a ratings loser for a long time, will apparently attempt to cut in on loner WOR's nearly exclusive talk franchise.

WOR's new nighttime talk segs are "Tex McCrary Time," from

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MORE LATE NITE SLOTS OPEN UP

Syndicators, buffeted by unfavorable trade winds, see smoother sailing for next season. Climate for better syndication biz is being established by two factors: ABC-TV looks like it will return the 10:30 to 11 p.m. slot to affils five nights per week; vidfilm product supply appears to be diminishing to more realistic levels.

ABC-TV's projected '64-'65 plans would have that web step out of the 10:30 to 11 p.m. period some five nights weekly, tightening the program sales effort of the web, on one hand, and opening up availabilities for local programming on ABC-TV affils throughout the country. Latter development, of course, is hailed by syndicators, with off-network, first-run, features, and other programming to sell for local telecasting.

CBS-TV will be returning 7:30 to 8 p.m. Tuesdays to local stations. That was the slot occupied by "Marshal Dillon" (reruns of half-hour "Gunsmoke"), which had been programmed by the network for local sale by affils.

NBC-TV, seven nights a week, will be returning with a full nighttime schedule.

There may be some changes before the '64-'65 network schedules become firm, but the broad outlines already have been established.

Last year, at about this time, one syndicator estimated there were some 35 properties on the market. This is the time of year when syndicators are quite aware of what's coming off the network, what the competition may have, and when decisions must be reached on what properties to select for that market-by-market whirl. The annual National Assn. of Broadcasters convention, in early April, also serves as a target date for releasing new properties, for many syndicators.

Compared to the plentitude of product last year—when Four Star, Warner Bros., Desilu, et al. had vidfilm series backed up — the number of strong off-network series appears small. General rule of thumb for measuring strong properties—and there are exceptions—are those series which have had a network ride of two or more seasons.

A look at the network casualties to date finds such multi-season series as Screen Gems' "Route 66," CBS Films "Gunsmoke" and Warner Bros.' "77 Sunset Strip" heading for the market-by-market sell. "Twilight Zone," too, a series which had a network run of many seasons, also is a potential off-net candidate. "Alfred Hitchock," if it doesn't make it on NBC-TV's schedule also would be available for syndication, via MCA TV.

There are westerns, situation comedies, and series in other categories which for one reason or another had been held back. Some syndicators are thinking in terms of packaging a number of series in a like category under one umbrella and perhaps securing a host.

As noted before, the first-runners, properties specifically made for syndication, will be few and far between. Network turkeys won't earn their keep on the off-network trail.

To sum up, the number of properties available for syndication appears in comparative short supply, as more time periods will be opened up via ABC-TV's bow-out from 10:30 to 11 p.m. slot, heartening developments for buffeted syndicators.

'Dynamic Seven' Sales

Seven first-run post-'48 features have been acquired by Teledynamics. The package of seven already has been sold in Chicago, St. Louis, Albany, Grand Rapids, Portland, Me., and Weslaco, Tex.

Pix in the "Dynamic Seven" include "Queen of Sheba," "The Barbarians," "Raiders of Leyte Gulf," "Walls of Hell," and "The Alfred Nobel Story."

Controversial Chi UHFer Bows; Mex Bullfights, Duggan, Levant

Chicago, Feb. 11.

The Windy City's first UHF station, WCIU, began operation last Thursday (6) with a flock of film, a number of foreign language programs and a handful of advertisers, including a blue-chipper committed for a six-a-week ride for a full year. Sears, Roebuck retail stores literally have put the station into daytime operation with a buy of six hours per day, 10 a.m. to 4 p.m., for an undisclosed amount but one that presumably will cover the basic operating expenses.

Sears is, of course, interested in peddling the new all-channel receivers; and its buy on WCIU will provide a UHF picture for the shoppers to see in the stores during the prime retail hours. The Sears "program" is a version of the old multiscope idea dating back to the earliest days of commercial tv. Basically it will be a kind of test pattern slide (bearing the Sears logo) with music and time and temperature. A spokesman for Sears said the six-hour period would also be used for experimental programs and occasional film.

With the daytime sale, WCIU is on an initial telecasting schedule of 80 hours per week. There are a few other sponsors in the fold. Budweiser. Beer has bought the weekly NBA basketball game of the week carried by the Sports Network; a product called Lubra-Loy and a local Chrysler dealer are co-sponsoring "Champion Soccer" on Friday nights; a local Ford dealer "Ron Terry's Polka Party" on Saturday evenings; and there have been a number of small spot buys in the station's foreign language programs. Biggest national spot buyer is Preparation H, which went for the station's charter plan of 10 spots a week for the twelve-month tab of $20,000. It goes up to 70% of the ratecard the second year, should the sponsor renew.

The station's basic rate is $450 per hour, with a $150 top for minute spots and a low range of $52.50 per minute. Although it can cite no authority for this, WCIU estimates that there are 100,000 receivers in Chicago that are already equipped for UHF.

For provocative programming, it is using one of tv's primitive devices—controversy. The station is offering a two-hour bullfight from Mexico on Saturday nights with full knowledge that it will raise a ruckus with the humane societies here. It has also made a deal for a specially recorded Tom Duggan show from Hollywood and for a once-a-week Oscar Levant program culled from the tapes of his shows made on the Coast the past year

(Continued on page 62)

Remington's Shift

Pittsburgh, Feb. 11.

Fred Remington, radio-tv editor of the Pittsburgh Press for the past 10 years, has resigned to become Editorial Director of WTAE and WRYT radio. He will also be a member of the stations' Public Projects Boards, which is responsible for presenting public service, documentary and informational programs.

Vince Leonard, a crack reporter from the city desk, has been named the new radio-tv writer for the Press.

NBC Int'l: 10% Of All Foreign Sales News, Pubaffairs

NBC International prexy Joseph M. Klein says that news and pubaffairs shows from NBC News accounted for more than 10% of the division overseas sales in 1963, marking an increase of 22% over '62 in documentary sales.

Main reason for the jump, says Klein, is the increasing acceptance and popularity of news and telementaries, and the increase in the number of documentaries available to sell abroad.

NBC News, he points out, has stepped up its operation in the last six years by about 70%, as well as doubling its world-wide staff — approximately 800 people now employed by the web's news department around the world.

Two of the biggest NBC News shows overseas last year were "The Tunnel" and "The Kremlin." Both shows were viewed in Argentina, Belgium, Holland, Denmark, Sweden, Mexico, Japan, Australia and the United Kingdom. "Tunnel" was also seen in Africa, Chile, Equador, Peru and Colombia. "Kremlin" was otherwise aired in Italy, Germany, Norway, Switzerland, Finland and France and Hong Kong.

Also widely represented overseas was NBC Special Projects ("Project 20"). "The Coming of Christ" and "He Is Risen" were each seen in 11 countries, with several repeats.

Also big were the web's "The World of . . ." shows, with the stanza dealing with Jaqueline Kennedy selling in 11 countries. Other popular "World" subjects were Maurice Chevalier, Darryl Zanuck and Sophia Loren. Other popular shows o'seas included "The River Nile" (sold in 12 countries and repeated in two), "Polaris Submarine: Journal of an Undersea Voyage," and specials on Van Gogh and Shakespeare.

NBC Int'l., working out of London, Sydney, Mexico City, Tokyo and New York, reports sales of more than 430 hours of entertainment programming in recent contracts.

One of the top deals was the

(Continued on page 56)

Hartenbower Tapped For K.C. Civic Role

Kansas City, Feb. 11.

E. K. Hartenbower, v.p. and general manager of KCMO Broadcasting Co., a Meredith property here, was elected president of the American Royal Assn. at the first meeting of the new board of directors last Friday (7). KCMO has AM, FM, tv and Muzak operations.

He moves up from position of v.p. of downtown activities which he has held for several years. The post is one of the top civic jobs here, heading the organization which each fall stages the live stock and horse show which has become the largest combined edition in the country.

OF's 'Survival' As This Year's Entry

Again this year (for the third consecutive time), Official Films will launch a new series for syndication. Following the company's archives packages, "Biography" and "Battle Line," Official's new series will be titled, "Survival," depicting "the single quality in all of us that means survival against overwhelming odds."

The stories, picked by Official prexy Seymour Reed and production chief Sherman Grinberg, will concern major dramatic situations in which survival was accomplished in historial events. Among the subjects will be the collision of the Andrea Doria and the Stockholm, the Rikers Island plane crash, the Connecticut flood of 1955, the Texas City oil disaster, Hiroshima, Morro Castle and the recent Baldwin Hills dam burst. Vault footage will be supplemented by new film on the survivors as they now appear, and part of the narrative voice-over will be done by the survivors.

James Whitmore has been named to host the series and the shows will be scored by Nelson Riddle.

INSIDE SAGA OF WESTERN MAN

The story behind a new kind of television documentary from ABC News and how the worlds of Christopher Columbus, Thomas Jefferson and Theodore Roosevelt burst to life on ABC to focus on our own world of today.

NIGHT HAD FALLEN. Round the walls of Granada, siege cannons from the fifteenth century belched orange flame into the blackness.

For forty minutes, the barrage kept up as ABC cameras ground and a local fire department stood by nervously.

The date was July 15, 1963—some 471 years after the actual event. Yet when the barrage was over, another milestone in the Saga of Western Man had been accurately recorded—on the spot where it happened, using actual firearms of the time.

Saga of Western Man is a four-part series from ABC that focuses on 1964 and the decisions of today by tracing our evolution and development through three key years of decision in the past: 1492, 1776 and 1898.

How do you translate our early history into exciting, living television?

"There are three vital steps," says John Secondari, executive producer for ABC's Special Projects Division. "First, you go where the events actually took place. And use the words of the people who made them happen, as they themselves wrote them down.

"Second, you put the camera in place of the viewer —let the viewer *see* through the camera's eye.

"And third, you try like blazes not to distort anything. You don't use props. You use actual implements of the time, because they're real and exciting. Some of that excitement just *has* to come over the screen."

It did just that. Here is what some of the critics had to say:

"...the overwhelming ocean and the tiny Nina, Pinta and Santa Maria came vividly to life..."
—Detroit Free Press

"It would be hard to imagine a more suspenseful sequence than the program's excellent recreation of Columbus' voyage..." *—Houston Chronicle*

"...allows us the excitement of experiencing a great event of the past..." *—Chicago Tribune*

"The years 1775 and 1776 came magically alive through imaginative marriage of camera and narrative." *—Associated Press*

And from *The New York Times:* "Honor came to the American Broadcasting Company last night...the program elevates ABC News to the forefront in use of the documentary technique that may stand as TV's most lasting contribution—the ability to recreate the past in terms that are at once compelling and informative."

Saga of Western Man, sponsored by The Upjohn Company, is another facet in the wide-ranging, diversified schedule on the new ABC. A schedule designed to give America fresh, imaginative television in news, sports and entertainment.

ABC Television Network abc

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

PITTSBURGH

STATIONS: KDKA, WTAE, WIIC.
SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Beverly Hillbillies	KDKA	459,000	42
2.	Candid Camera	KDKA	450,700	43
3.	Dick Van Dyke	KDKA	428,400	41
4.	Jackie Gleason	KDKA	390,200	38
5.	What's My Line	KDKA	375,900	37
6.	Andy Griffith	KDKA	371,400	36
7.	Teenage; Hitchcock	KDKA	371,300	38
8.	Ed Sullivan	KDKA	362,700	37
9.	Gunsmoke	KDKA	338,400	33
10.	Lassie	KDKA	329,900	29

RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.
1.	Sea Hunt (Mon.-Fri. 6:30)	WTAE	Economee	179,600	16
2.	Rifleman; Dance Party (Sat. 6:30)	KDKA	Four Star	152,300	15
3.	Death Valley Days (Tues. 7:30)	KDKA	U.S. Borax	150,400	12
4.	Target Corruptors (Thurs. 10:00)	WTAE	Four Star	134,000	13
5.	Zane Gray; Dance Party (Sat. 6:00)	KDKA	Four Star	130,200	13
6.	Stoney Burke; Jr. League (Sun. 6:30)	WTAE	Economee	117,600	12
7.	Leave It To Beaver (Sat. 6:00)	WTAE	MCA	106,800	10
8.	Bugs Bunny (Sun. 12:00)	WTAE	UAA	103,900	8
9.	Huckleberry Hound (Mon. 7:00)	WIIC	Screen Gems	98,100	10
10.	Champ Bowling (Sat. 5:00)	WTAE	Schwimmer	93,700	8

Top Competition	Sta.	Total Homes
CBS News	KDKA	149,200
Studio Wrestling	WIIC	148,900
Combat	WTAE	263,000
Nurses	KDKA	276,300
News; Studio Wrestling	WIIC	154,300
Three Star News	KDKA	170,700
Lassie	KDKA	329,900
News; Studio Wrestling	WIIC	154,300
News; Josies World	KDKA	67,800
Career	KDKA	21,800
World Tonight; News	KDKA	240,200
Dance Party	KDKA	133,900

MILWAUKEE

STATIONS: WTMJ, WITI, WISN, WUHF. SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

1.	Bonanza	WTMJ	219,600	41
2.	Andy Griffith	WISN	189,500	38
3.	Donna Reed	WITI	179,500	35
4.	Candid Camera	WISN	175,400	36
5.	Lassie	WISN	172,000	35
6.	What's My Line	WISN	167,300	33
7.	Beverly Hillbillies	WISN	164,100	30
8.	Petticoat Junction	WISN	157,800	31
9.	Dick Van Dyke	WISN	155,200	30
10.	My 3 Sons	WITI	153,500	29

1.	Huckleberry Hound (Wed. 5:00)	WISN	Screen Gems	76,200	14	Theatre; Magic Moments WTMJ 52,600
2.	Yogi Bear (Tues. 5:00)	WISN	Screen Gems	71,000	13	Theatre; Magic Moments WTMJ 56,700
3.	Valley Days; Hall Fame (Fri. 8:30)	WTMJ	U.S. Borax	68,700	14	Farmer's Daughter WITI 110,600
3.	Leave It To Beaver (Mon.-Sat. 6:00)	WISN	MCA	68,700	14	Sports; News; Weather WTMJ 71,300
4.	Quick Draw McGraw (Mon. 5:00)	WISN	Screen Gems	67,600	14	Theatre; Magic Moments WTMJ 55,400
5.	Touche Turtle (Mon.-Fri. 6:00)	WITI	Screen Gems	64,100	13	Sports; News; Weather WTMJ 71,200
6.	Lawbreaker (Tues. 7:30)	WTMJ	UA-TV	50,400	9	McHale's Navy WITI 139,300
7.	Supercar (Sat. Sun. 11:30)	WITI	ITC	49,800	11	Dick Tracy WISN 27,400
8.	Hawaiian Eye (Mon.-Fri. 5:00)	WITI	Warner Bros.	40,600	11	Huckleberry Hound WISN 76,200
						Huntley-Brinkley WTMJ 70,300
9.	Heckle & Jeckle (Sun. 11:00)	WITI	CBS Films	44,300	9	D&G; Light Time WISN 8,900

NASHVILLE, TENN.

STATIONS: WSM, WLAC, WSIX.
SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

1.	Beverly Hillbillies	WLAC	197,000	43
2.	Bonanza	WSM	155,200	38
3.	Dick Van Dyke	WLAC	143,100	32
4.	Andy Griffith	WLAC	133,700	32
5.	Petticoat Junction	WLAC	134,000	30
6.	Candid Camera	WLAC	123,000	32
7.	Virginian	WSM	120,100	28
8.	Red Skelton	WLAC	116,900	27
9.	Lassie	WLAC	112,800	21
10.	Benny; Calamity Jane	WLAC	111,100	27

1.	Groucho Marx (Sat. 7:30)	WSM	NBC Films	80,900	18	Lawrence Welk WSIX 79,500
2.	Rifleman (Mon.-Fri. 6:00)	WSIX	Four Star	77,100	16	Dateline Today WSM 74,000
3.	Death Valley Days (Sun. 5:30)	WLAC	U.S. Borax	74,300	17	Surfside 6 WSIX 36,800
4.	Dobie Gillis (Wed. 7:30)	WLAC	20 Century Fox	70,500	15	Virginian WSM 116,000
5.	People Are Funny (Thurs. 6:30)	WLAC	NBC Films	69,900	17	Temple Houston WSM 71,700
6.	Grand Ole Opry (Sat. 4:30)	WSM	Flamingo	56,100	8	Glynis WLAC 24,600
7.	Bozo (Sat. 7:30)	WSM	Jayark	42,800	8	Alvin Show WLAC 29,000
						Tennessee Tuxedo WLAC 23,800
8.	Surfside 6 (Sun. 5:30)	WSIX	Warner Bros.	37,200	12	Death Valley Days WLAC 74,300
						Lassie WLAC 112,800
9.	Outlaws (Fri. 9:00)	WSIX	NBC Films	34,200	8	Teenage; Hitchcock WLAC 82,900
10.	Huckleberry Hound (Mon. 5:00)	WSIX	Screen Gems	34,000	8	Big Show WLAC 71,200

TAMPA-ST. PETERSBURG

STATIONS: WFLA, WTVT, WSUN.
SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

1.	Virginian	WFLA	182,600	41
2.	Bonanza	WFLA	170,100	38
3.	Beverly Hillbillies	WTVT	167,500	42
4.	Int'l Showtime	WFLA	138,100	30
5.	Dr. Kildare	WFLA	132,500	29
6.	Andy Griffith	WTVT	130,400	29
7.	Ed Sullivan	WTVT	127,300	36
8.	Disney's World	WFLA	126,600	27
9.	Bob Hope	WFLA	124,300	27
10.	P. Mason; Bing Crosby	WTVT	118,800	30

1.	Maverick (Thurs. 7:00)	WTVT	Warner Bros.	114,200	30	Sea Hunt WFLA 53,700
						Adv. In Paradise WFLA 72,300
2.	Death Valley Days (Wed. 7:00)	WFLA	U.S. Borax	108,600	23	Lucy Show WTVT 82,500
3.	Adv. In Paradise (Thurs. 7:30)	WFLA	20 Century Fox	75,100	15	Maverick WTVT 116,800
						Rawhide WTVT 108,700
4.	Biography (Sun. 6:30)	WTVT	Official	74,600	18	Dobie Gillis WFLA 60,500
5.	Lawbreaker (Fri. 9:30)	WTVT	UA-TV	72,000	20	Farmer's Daughter WSUN 52,300
6.	Surfside 6 (Tues. 7:00)	WTVT	Warner Bros.	61,200	17	Award Theatre WSUN 114,100
7.	Dobie Gillis (Sun. 6:30)	WFLA	20 Century Fox	60,500	13	Biography WTVT 74,600
8.	Little Rascals (Sat. 8:30)	WFLA	Official	60,300	12	Captain Kangaroo WTVT 32,300
9.	Rebel (Fri. 7:00)	WTVT	ABC Films	56,100	13	Box Office WFLA 101,600
10.	Laurel & Hardy (Sat. 8:00)	WFLA	Prime, Harmon	54,900	10	Captain Kangaroo WTVT 29,800

MEMPHIS, TENN.

STATIONS: WREC, WMCT, WHBQ. SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

1.	Bonanza	WMCT	168,200	39
2.	Beverly Hillbillies	WREC	161,300	35
3.	Andy Griffith	WREC	136,500	32
4.	Petticoat Junction	WREC	127,100	26
5.	I've Got A Secret	WREC	120,100	25
6.	Candid Camera	WREC	119,300	32
7.	Patty Duke	WHBQ	117,700	31
8.	Ozzie & Harriet	WHBQ	117,500	28
9.	Int'l Showtime	WMCT	115,200	20
10.	Dick Van Dyke	WREC	114,300	25

1.	Dragnet (Mon.-Sat. 6:00)	WREC	MCA	76,500	15	Dobie Gillis WHBQ 73,400
						Grand Ole Opry WMCT 74,300
2.	Grand Ole Opry (Sat. 6:00)	WMCT	Flamingo	74,300	13	Fantastic Features WHBQ 79,500
3.	Dobie Gillis (Mon.-Fri. 6:00)	WHBQ	20 Century Fox	73,400	22	Dragnet WREC 80,400
4.	Phil Silvers Show (Mon.-Fri. 5:30)	WHBQ	CBS Films	54,900	17	CBS News WREC 61,800
5.	Rebel (Thurs. 9:00)	WHBQ	ABC Films	54,200	13	Nurses; Elect Spec. WREC 79,500
6.	Hercules (Sat. 11:00)	WHBQ	Trans Lux	48,500	17	Sky King WREC 26,700
7.	Three Stooges (Sat. 8:30)	WHBQ	Screen Gems	41,500	10	Ruff & Reddy WMCT 26,300
8.	Tombstone Territory (Sat. 5:30)	WREC	Economee	40,800	8	Wilburn Bros. WMCT 78,500
9.	Laurel & Hardy; FB (Sat. 4:30; Sun. 12:15, 3:30)	WREC	Prime, Harmon	37,300	11	Porter Wagoner WMCT 71,100
						Can'tes; Riley; Youth WMCT 78,500
10.	Hennesey; Thanksgiv (Tues. 7:30)	WMCT	NBC Films	36,400	7	Red Skelton WREC 110,400

COLUMBUS, O.

STATIONS: WLWC, WTVN, WBNS. SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

1.	Beverly Hillbillies	WBNS	155,100	31
2.	Donna Reed	WTVN	147,400	31
3.	Bonanza	WLWC	144,800	33
4.	NFL Football	WBNS	143,800	36
5.	Candid Camera	WBNS	139,100	35
6.	Andy Griffith	WBNS	137,200	30
7.	My 3 Sons	WTVN	134,800	28
8.	Combat	WTVN	130,800	25
9.	Flintstones	WTVN	127,400	23
10.	Price Is Right	WTVN	122,900	23

1.	Stafford; Outer Limit (Mon. 7:30)	WTVN	ITC	83,600	23	Mon. Night Movies WLWC 100,500
2.	Sea Hunt; Wea. (Tues. 7:00)	WTVN	Economee	82,300	16	Jamboree WLWC 63,900
3.	One Step Beyond; Wea. (Mon. 7:00)	WTVN	ABC Films	81,600	20	Jamboree WLWC 73,300
4.	Sugarfoot; News (Tues., Thurs. 6:00)	WTVN	Warner Bros.	75,300	12	Home Edition WLWC 47,700
						Huntley-Brinkley WLWC 55,300
5.	Death Valley Days (Sat. 7:00)	WBNS	U.S. Borax	72,100	21	Midwestern Hayride WLWC 71,800
6.	Bronco; News (Wed. 6:00)	WTVN	Warner Bros.	70,100	14	Juvenile Court; Wea. WBNS 54,900
						Huntley-Brinkley WLWC 59,900
7.	Maverick; News (Mon.-Fri. 6:00)	WTVN	Warner Bros.	68,700	14	Traffic Court; Wea. WBNS 51,500
						Huntley-Brinkley WLWC 53,100
8.	Huckleberry Hound (Thurs. 5:30)	WTVN	Screen Gems	68,000	11	Flippo's Big Show WBNS 41,500
9.	Mickey Mouse Club (Mon.-Fri. 5:00)	WTVN	Buena Vista	67,700	14	Flippo's Big Show WBNS 39,800
10.	7 Seas; Perspective (Wed. 7:00)	WTVN	Crosby; BCG	61,500	17	Jamboree WLWC 59,200

West German TV Exploring Future Of Film Industry

Cologne, Feb. 11.

West Germany's richest and most powerful television sender, the West German TV outlet at Cologne, is preparing a three-part television series dealing with the situation of the film industry and cinemas in Europe.

First part, set for Feb. 20, is titled "Oh Film Oh Festival," about the excessive film festivals throughout the world and the dearth of worthy products.

Part 2, to be aired March 2, is titled "There are Crises Everywhere," about mounting film industry problems throughout the world and the competition of television and other entertainment vis-a-vis the cinemas.

Part 3, set for March 17, is called "Is the Situation Hopeless for the German Films?" about the growing shortage of money for German film productions and dwindling number of local products.

Theatre Men Squawk

Mainz, Feb. 11.

An entire series of television shows revolving around the Hollywood film industry are slated for the Second Television Net here—increasing the ire of the West German cinema owners who see this as one more move of the unfair competition forced on them from the tax-free television nets here.

The Film Forum will begin on Feb. 13 with the series, titled "Hollywood's Golden Years" over the Second Net. Initial production deals with the period of the silents, followed by "Business with the Gooseflesh," about the horror films; then a part titled "The Amusing Corpses," about the light comedy criminal films; "The Phenomenon of James Dean"; and "Fate of the Child Stars" are forthcoming parts.

Strike Disrupts Italo TV, Radio

Rome, Feb. 11.

A two-day strike by RAI-TV personnel has partially disrupted programs over the Italo television and radio net during the past weeks.

Technicians struck for two days, actors for one, with principal demands a 30% hike on wage minimums, Sunday overtimes, 14 months of pay per year, a union say in hiring of new personnel, and, for actors, the prohibition of dubbing of someone else's voice to an actor's performance, a 25% hike for taped performances, recognition of makeup time as working time, right to one days rest per week and overtime for holiday stints.

While tv end of RAI held up thanks to pre-taped shows, with only a few changes, the net's radio services confined strike-time operations to hourly news programs interspersed with recorded music.

Reports say that a long hassle may be brewing, as two sides, RAI-TV and employees, appear very distant in current negotiations.

Scot TV Expands Board

Glasgow, Feb. 11.

To introduce new elements into the company, four leading Scots have been invited to join the board of directors of Scottish Television Ltd., the commercial tv company for Central Scotland. Appointments were proposed by Scottish Television when they sought renewal of their contract, granted earlier this month.

The four are Dr. S. C. Curran, Principal of the Royal College of Science and Technology, Glasgow, a pioneer of scientific projects; Sir William Walker, chairman of Britain's largest jute firm, Jute Industries Ltd., The Earl of Wemyss, soldier and landowner; and Colonel William McEwan Younger, managing-director of Scottish & Newcastle Breweries.

'Coming to Paris? Bring Monet' Keys WNEW's 'Operation Schoenbrun'

By GEORGE ROSEN

Vienna, Feb. 11.

WNEW, New York, and the parent Metromedia company undertook the formidable task of putting "Operation Schoenbrun" on full-dress display before a score of junketing U.S. journalists and editorialists (both consumer and trade) to commemorate the official launching of David Schoenbrun as Metromedia's "World Affairs Correspondent" (in fact, the whole world's now his oyster, depending on where the hot story is), but basically with Schoenbrun establishing Paris as home base and with periodic sorties into the Washington scene.

After a five-day swing through the Paris-Vienna political-social milieu, the junketing Yanks were coming up for second wind—not so much from the frantic briefings and chatting with the political elite of Europe or the nocturnal flings into high society (black tie), but primarily from watching one of the rare performances on the European scene—Schoenbrun at work. If nothing else, it was this aspect of the U.S.-to-Europe quickie that made it both a revelation and an education.

The indefatigable energy, the glibness of tongue, the consummate skill and artistry with which Metromedia's (and ex-CBS veteran) DS took over as host and protector, whether negotiating for better hotel facilities for his flock of junketing newsmen or steering a Jean Monet question-&-answer period into channels of clear and precise understanding—probably in the whole of Europe there is no matching such pyrotechnics and high trapeze performance.

For to Schoenbrun "these are my people." And who else but a Schoenbrun could have "packaged" such a round-robin of activity where (1) Metromedia's "Operation Schoenbrun" participants were rubbing elbows with French Deputies at DeGaulle's press conference at Elysee Palace (something of a feat in itself considering that the New York Times had to settle for three admission tickets while Schoenbrun snared 21 for the junketeers); (2) persuaded Monet to drop in for cocktails so that he could clarify (off the record) the aims and aspirations for a United States of West European democracies; (3) sat the group down to a luncheon at Pavillon Dauphine with Supreme Allied Commander General Lyman Lemnitzer and British Brigadier David McConnell, chief of press for SHAPE; (4) maneuvered a briefing and chat with Ambassador Charles Bohlen; (5) assembled some of the top literary-journalistic lights of Paris (including Janet Flanner and the distinguished political cartoonist "Tim," among others) for a black-tie dinner party with the group at Maxim's.

Or yet again, in moving on to Vienna, corral such notables as President Adolf Schaerf, Foreign Minister Bruno Kreisky, Chancellor Alfons Gorbach and Vice Chancellor Bruno Pitterman for hard-to-come-by briefings and a chin-fests at the Ballhausplatz, followed by a luncheon hosted by Franz Jonas, the Lord Mayor of Vienna. Or such black-tie Viennese whoop-ups as the Josefstadt Ball at Josefstadt Palace (one of the classiest functions of the pre-Lent social season) and a night at the Vienna Opera (for a performance of Berg's "Wozzeck").

And hovering over it all as he shepherded his flock was Metromedia's Schoenbrun, executing the "neatest trick of the week" as he first-named his way through notable after notable as he helped to set up news breaks and background for such a diverse and unlikely group of newspeople ranging from Esquire, Business Week, Time, White House correspondents, radio-tv reps of dailies and influential weeklies, Broadway columnists and even Mayor Wagner's radio-tv gal.

Also on deck were a group of Metromedians led by John Sullivan, v.p. and general manager of WNEW Radio, who rates beaucoup bows, as innovator of the junket, for pulling off one of the top promotional safaris of its kind on behalf of WNEW Radio. Accompanying him also were Lee Hanna, news director of WNEW Radio; Phil Cowan, v.p., public relations for Metromedia; Mary Werner, assistant to Schoenbrun, and Bernard Ruttenberg. WNEW Radio publicity director.

And thus the Schoenbrun "performance." As a symbol for "man at work," Con Ed, by contrast, is for the birds.

As for Europe in February—the same.

Sid Fields Documentary Finally Makes It in 28 Cities After 3-Yr. Bout

Unless still another last-minute obstacle crops up for indie Sid O. Fields, his documentary, "The Truth About Communism," will be shown on WOR-TV, N.Y., tonight (Wed.). Pic was made about three years ago but its history since makes it fit the title given it by Fields—"The Saga of an Independent Producer With a Controversial (?) Film — Or Doing It The Hard Way."

Documentary Films, west coast company headed by Fields, did pic based on considerable research of communist and newsreel films made during time span covering Lenin through Khrushchev. Research material and film were edited to a 78-min. documentary with Ronald Reagan acting as host and narrator. Field tested pic for political reactions, showed it to major theatrical distributors, auditioned it for William Morris Agency TV Dept. in New York and down the line got enthusiastic responses and negative buying. Nets didn't think they should buy a pic their own news depts. could do, exhibitors thought price too high but made no counter-offers, Madison Avenue didn't think it suitable at the moment for clients, syndicators woud have tossed it into the hopper with a hundred other almost-similar titles.

Documentary unit took on peddling film itself and after three years have sold it for a "fair price" in 28 markets. Fields says that he has been assured that stations will preempt prime time to show it, with tonight's N.Y. exposure expected to be prime factor in future distribution. Reason why Documentary persevered, says Fields, is same as one he's been getting for three years—"Everyone should see it."

Grinberg Named Sales Reps for ABC News Film

Sherman Grinberg Film Libraries has made a deal with ABC News to become sales reps for newsfilm shot by the web's staff. Grinberg will index a library of ABC news film and make it available to buyers of stock footage.

Arrangement stems from the recent setup of the ABC News film operation on a global scale, representing an investment of over $2,000,000 by the web in personnel, equipment and laboratories.

Subscription TV Sets July 1 Bow Despite Hurdles

Los Angeles, Feb. 11.

Despite an initiative petition to ban pay-tv in the state and a strike at General Telephone, which has slowed installation of "hardware," Sylvester "Pat" Weaver, prexy of Subscription TV, last week told L.A. Ad Clubbers "we'll start programming in L.A. and Frisco July 1." He declined to estimate how many homes have been wired and what charge will be made for programs "unavailable on free tv."

Aside from sports, he said the toll line would be programmed with first runs films, ballets, symphonies and operas. He declined to say where the films would come from. (Denver's over-the-air experimental toll band also promised first run films and of this week asked for a fifth extension of its license).

Repeating what was said two weeks ago by Tom Gallery, director of sports for Subscription TV, Weaver said they would bid for the home games of the L.A. Rams and Dodgers and Frisco's 49'ers and Giants, which are blacked out in the signal area of the home teams.

Young & Rubicam, ad agency for the tollsters, is preparing newspaper ads, which will break soon, Weaver said.

Weaver promised that his outfit would in no way compete with free tv, that there will be no series or commercials. He withheld comment on the initiative.

CROSLEY BUYING U IN LEXINGTON

Columbus, O., Feb. 11.

Crosley Broadcasting Corp., subsidiary of Avco Corp., and WLEX-TV, Lexington, Ky., announced plans for Crosley's acquisition of the UHF tv facilities of the Lexington station, subject to FCC approval.

WLEX-TV was Central Kentucky's first tv station and pioneered the development of an all-UHF market in the Lexington area. The station carries programs of both NBC and CBS. Principal owners are J. Douglas Gay Jr., president; H. Guthrie Bell, secretary-treasurer and Earl L. Boyles, executive vice president and general manager.

FCC Upholds NBC's Equal Time Nix In 'Meet Press' Aftermath

Washington, Feb. 11.

NBC does not have to give time to a rightwing reverend to reply to a television appearance by FCC Chairman E. William Henry, the Commission ruled.

By a unanimous vote, sans Henry's participation, the Commission upheld NBC's refusal to give Dr. Carl McIntire equal time to respond to Henry's Dec. 8, guesting on "Meet the Press."

McIntire, who airs religio-politico broadcasts, demanded time from NBC charging FCC with censoring sermons, dictating speeches and intimidating the industry.

NBC told McIntire that none of the issues he raised had been discussed on the "Meet the Press" program and therefore there was no reason to accede to the preacher's request.

After reviewing McIntire's wire to NBC the web's reply and the transcript of the program, FCC said it could find "no basis for action" on the equal time demand.

McIntire, director of the "20th Century Reformation Hour Broadcast," said his charges needed to be fully explained and that "FCC today is a controversial subject."

WENDELL COREY'S EX-CELEBRITY SERIES

Hollywood, Feb. 11.

Half-hour series, titled "What Ever Happened To ——?", hosted by Wendell Corey, is the initial project of the newly-formed Wenbill Productions, Inc. Projected series is keyed to celebrities of yesteryear and what they are doing currently.

Wenbill Productions was formed by Corey former star of "Eleventh Hour," and Bill Sargent, former v.p. of Home Entertainment Co., pay-tv outfit. Set to guest on the initial program are Billie Burke and George Grey, one of the original Keystone Kops. Producer of the series is Trustin Howard who created the show; director is Jack Orbison.

Another project currently in preparation is the documentary series, "Turning Point," which will detail the single most important incident in a celebrity's life. Future plans call for packaging and production of feature films and tv specials.

AT&T Warning On Transmitting Com'ls Via Telstar

Because ABC-TV transmitted a Firestone commercial via Telstar from Innsbruck, Austria, the site of the winter Olympics, all three networks have been warned by the American Telephone & Telegraph Co. that the use of the satellite would be denied them forever if such an occurrence happens again.

The AT&T notice, described as an ultimatum, was delivered after ABC transmitted a Firestone commercial on Telstar Jan. 29 from Innsbruck, in addition to their scheduled video tape recording package of opening ceremonies at the '64 winter Olympics. AT&T further notified all networks that any attempt to transmit commercials, audio or video, via Telstar would cause immediate cancellation of the feed in progress.

A spokesman for AT&T, which operates Telstar 11, the satellite at issue, said that under AT&T's licensing arrangement with the FCC, it is prohibited to use Telstar for the relaying of commercials. Telstar, he pointed out, is an experimental satellite and commercial programs of any sort are prohibited. Programs which fall in the general news area can utilize the satellite, he pointed out. Its major use at this stage, he added, is experimental.

FTC to Ideal Toy: 'Stop Misbehavin'

Washington, Feb. 11.

Ideal Toy Corp. was ordered by the Federal Trade Commission to stop misrepresenting its toys in television commercials.

In a separate action, FTC also told Motorola Inc. to nix deceptive puffery of its radio and television sets.

Observing that misleading claims by tv and radio manufacturers appear to be "widespread," Commission initiated action on a industry-wide Trade Regulation Rule aimed at curbing the alleged deception.

Substance of the rule will be announced later and interest parties will be able to comment, FTC said.

In its cuff of Ideal, FTC said the company's tv blurbs falsely implied a battery-operated, mechanically-controlled "Robot Commando" could operate by voice control.

In an opinion written by Commission Philip Elman, FTC said it watched Ideal's commercials and that the "Robot Commando" misrepresentation was unlawful.

Commission rejected Ideal's plea that the practice had been abandoned averring the ad was withdrawn only after it had been aired during the critical pre-Christmas season.

"Deceptive advertising on such a scale cannot be dismissed as a merely technical, insignificant, isolated or inadvertant violation of law, promptly abandoned," FTC said.

The Motorola order listed seven claims by the company which the Commission charged were "false, deceptive and misleading."

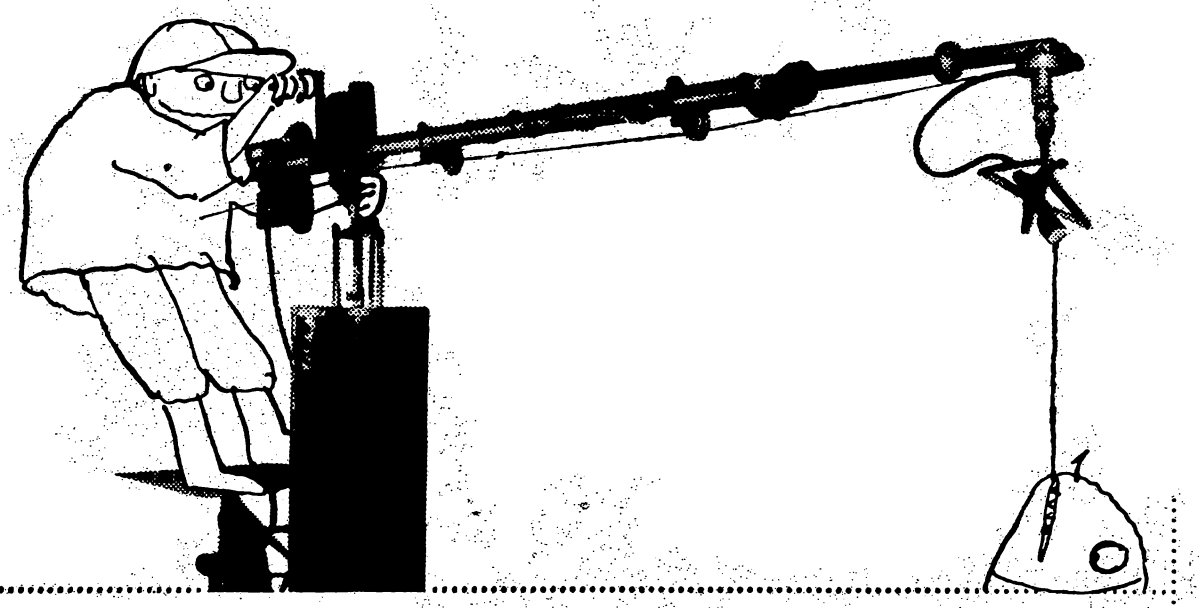
WEOL Wins Reversal In Lorain Journal Case

Cleveland, Feb. 11.

In a reversal of a 1960 decision, Federal Judge James C. Connell has ruled in favor of WEOL against the Lorain Journal charged with restraint of trade.

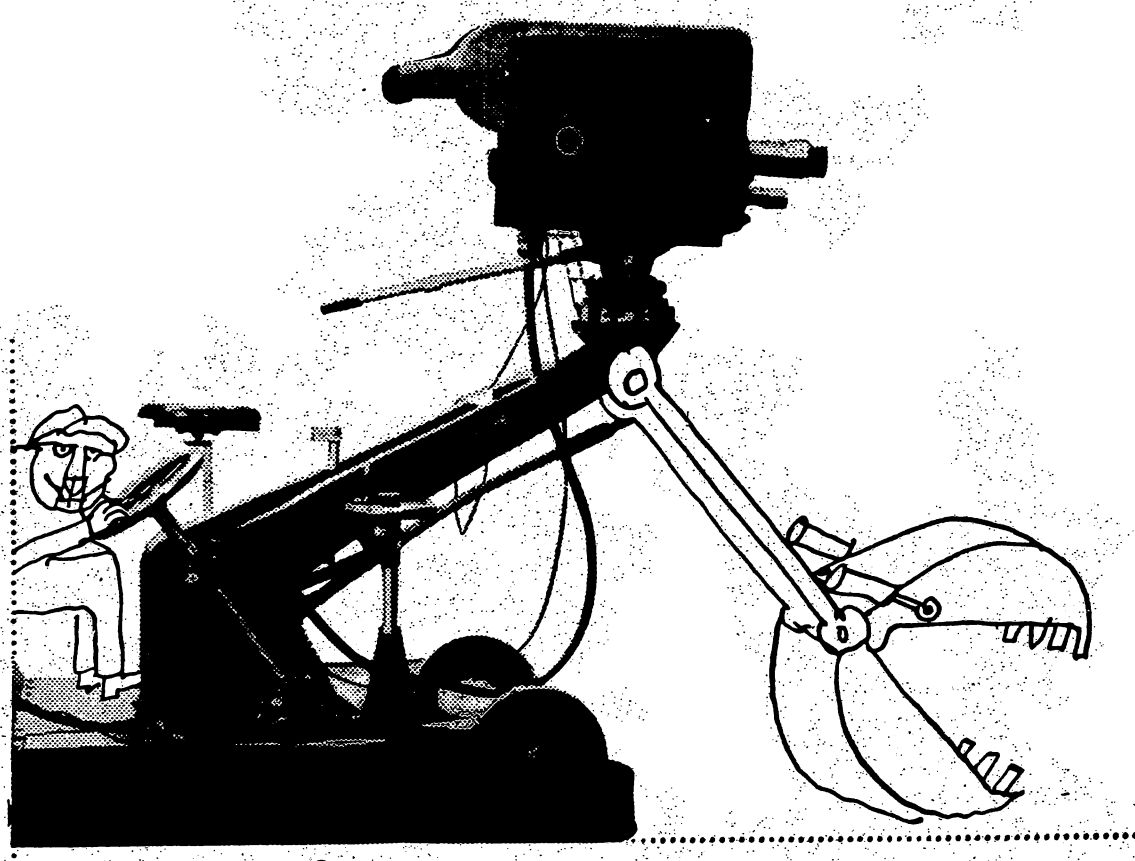
The newspaper had been charged by the government's Anti-Trust division with preventing advertisers, using the paper, from using the radio station and WOEL had asked for treble damage of $984,000. Evidence had showed, in the 1960 trail, that the paper told its advertisers it would refuse to accept further advertising from them if they used the station.

After the court of appeal sent the case back for a new hearing, Judge Connell ruled in favor of the station and asked attorneys to prepare statements of fact upon which he can determine damages.



In casting about we've found there are only 12 network television programs in the whopper class—those commanding at least a 40% share of audience. While the other two networks have one apiece we've landed ten. That's a pretty fair share. CBS Television Network

Based on Nielsen Television Index estimates subject to qualifications which the CBS Television Network will supply on request. (NTI Average Audience, regular programs, 6-11pm, seven nights, October 1963-January 11, 1964)



Digging around, we've discovered that of all the shows in television's Top 40 four years ago only 10 are still there today. And the big scoop is this: all 10 are ours. You can build another good season on a foundation like that.
CBS Television Network

Based on Nielsen Television Index estimates subject to qualifications which the CBS Television Network will supply on request. (NTI Average Audience, regular programs, 6-11pm, seven nights, October 1963-January 11, 1964)

Tele Follow-Up Comment

Ed Sullivan Show

The most amazing feature of The Beatles' American premiere Sunday night (9) on this CBS-TV variety hour was the wave of orgiastic frenzy the four Liverpool youths sent over the predominantly female teen studio audience.

For adult viewers, trapped by either the kids' demands or a curiosity created by the incredible hooplah attending the groups' arrival on this side, it may well have been a wave of nausea.

Neither wave was wholly justified. There was an element of Pavlov in the teen screaming, because the two turns on Sullivan were tepid by rock 'n' roll standards. And to adults, virtually any of the beat is an inscrutable phenomena —a special music for a special age group that in these affluent days can afford to support it lavishly.

The Beatles have two distinguishing features. The mop haircuts and three-voice, one-part harmonies (when the same are discernible through the heavy, boom-chucking drums of Ringo Starr). The skinny pants and short coats, watery-eyed soft looks and three guitar set up are standard r&r. Their sound, which has had some far blown descriptions, is a combo rock 'n' roll and rockabilly, and in the latter they are highly derivative of the U.S. Everly Bros. as that duo was singing a few years back (and neither instrumentally nor vocally, do the Beatles match the talent of the Everlys).

Apparently one of the foursome was hampered by a sore throat. He shouted a bit at first, but layed off the second time around. Group as a whole was hampered by a pretentious set, which had the drummer on a high pedestal and giant, raised arrows running into the vocal trio's feet.

Book included the boys' teen-themed rockers mostly, but also had a ballad. "Till There Was You," bleated plaintively and strainfully by the lead vocalist.

The beatles' opening was tough to follow, what with the hysterical state of the audience. Flesh and blood talent was spared the anguish as magician Fred Kaps did a brief turn on vidtape.

Georgia Brown and the Oliver kids did the "As Long As He Needs Me" number from their legit musical to excellent returns. For sharp contrast to the Beatles, Tessie O'Shay belted and banged guitar like they used to do it in the English music halls instead of the r&r cellars. Young comedy team of McCall & Brill didn't impress with an elongated casting joke. Frank Gorshin faired much better with his impressions of film stars as political factotums. Wells & the Four Fays closed after the Beatles' second turn, and got by nicely with a really mad acro turn.

Bill.

NBC White Paper

Two critical junctures in the relations between the U. S. and Castro's Cuba were turned into excellent documentaries in a two-part "NBC White Paper" presentation last week. Last Tuesday night (4), there was a report on the disastrous Bay of Pigs invasion. On Sunday night (9), there was the story of the 1962 Cuban missile crisis, in which the American strategy proved to be successful.

The hour devoted to the preparation and aftermath of the Bay of Pigs adventure was one of the most cutting pieces of reportage attempted on the "White Paper." More than a straight-forward recounting of recent history, this hour attempted to evaluate America's policy toward Castro and the various anti-Castro refugee groups. The CIA's manipulation of the anti-Castro groups was indicted by numerous Cuban refugees interviewed on the program. The show was climaxed by some standout footage of the actual fighting on the Cuban beaches taken by Canadian and German photographers who were in a position to record the Castro countermoves.

The report on the Soviet missiles in Cuba pieced together the events that led to Russia's eventual backdown before the firm policy of the late Pres. John F. Kennedy in this crisis. Unfortunately, these events, still so vivid in the public memory, were not subjected to any searching analysis. There was a tendency to play up all the portentous elements in this confrontation of American and Russian power.

A remark by McGeorge Bundy, one of Kennedy's top aides, that nobody at the time expected the Cuban missile crisis to develop immediately into an atomic catastrophe was hardly buttressed by the tone of Chet Huntley's narration which tried to squeeze the maximum drama out of this event.

The hour, for all its analytic shortcomings, did recapture the nerve-breaking tension of those October, 1961, days. Along with Bundy, Ted Sorenson, Kennedy's "alter ego," helped reconstruct the style and the substance of the late President's behaviour in the Cuban crisis.

Herm.

Twentieth Century

Among the rarer events on television are showmanly shows about songwriters. Almost without fail, these show turn in "and then I wrote . . ." or "this is how I wrote . . ." anecdotes which seemingly have a remarkable universality for the whole clan of cleffers. All the hit songs that were knocked off between a hotel room and the Brill Building would make a good-sized ASCAP catalog.

Harold Arlen, one of America's half-dozen or so top pop composers, was chosen for a routine retelling of his career on last Sunday's (9) CBS-TV's "Twentieth Century," expanded to an hour for this occasion. Except for the opening sequence around a Columbia recording session with Tony Bennett in which there was some recognizable flavor of the music business, the rest of this salute was leaden with talk by Arlen and his collaborating lyricists, including Ira Gershwin, Johnny Mercer, Ted Kohler, E. Y. Harburg and, on his latest efforts, Dory Previn.

Arlen's music was only a muted obbligato to the surrounding gab. A small group of his greatest tunes, including "Over the Rainbow," "The Man Who Got Away" and "Stormy Weather," were reprised in renditions by Judy Garland and Lena Horne extracted from some old Hollywood pix. There was also a lot of chatter about "Blues In The Night," but no rendition of this superb standard. Arlen's own songs was not, for some reason, exploited at all.

Walter Cronkite was on hand as Arlen's interviewer, tossing all the standard queries about how did Arlen come to write such and such tune.

Herm.

CBS Reports

That perennial issue of Federal aid to parochial schools, an issue which is blocking overall aid to the public schools of the nation, was aired in crisp, clear fashion by "CBS Reports."

Titled "The Catholics and the Schools," the hour offered most of the pros and cons of the argument. If there was a tentative conclusion drawn from the remarks of narrator Harry Reasoner, it was this: the only way to test the constitutionality of the issue is to pass legislation offering some Federal aid to the parochial schools.

Telecast Wednesday (5) evening, the hour panned from one pro and con spokesman to another. Visually the hour was enhanced by CBS cameramen visiting a St. Louis parochial school and sampling some of the instructions. For the non-Catholic viewers that little excursion helped to understand the problems posed somewhat better.

There weren't any pat solutions offered to the knotty political realities of the issue. Disheartening fact that all U. S. education is being hobbled by lack of Federal aid remained.

Reasoner, who usually projects the personality of an amiable, soft-spoken commentator, seemed to have "fire in his belly" in his voice for this outing.

Horo.

World Theatre

Things baffling and exciting were offered in "Nigeria: Culture in Transition," the second time out for the unusual "Esso World Theatre."

There were eye-popping moments, periods of wonder as the images of old and new Africa tumbled in words and pictures from the screen, and periods—much too long—of puzzlement. Hour was telecast locally on N.Y.'s WOR-TV, Sunday (9) evening.

The way Bert Lawrence mounted the hour on Africa was to have Wole Soyinka, Nigerian playwright and poet, set the scene and tell of the creative ferment stirring in him and in his land. There were too-hurried takes of village folk art, of modern poetry, of current popular story telling, and then a long tv adaptation of a Soyinka play.

Soyinka, in his narration, showed the gift of the poet, using fresh and imaginative images in his word pictures. The gift of the poet also was in evidence in the section devoted to modern African poetry. For all that, though, the abstractions, both in the narration and in the poetry, were too knotty in parts for ready comprehension. Unlike a book, there is no going back in tv, to reread more difficult passages.

The dancing could have had better exposition. The story teller was very good, relating a tale of a creditor and debtor with humor and gusto. The allegorical Soyinka play built in power, finally overcoming the strangeness of its characters and the very British rendition of some of the lines.

Horo.

Foreign TV Reviews

THE FIVE FOOT NINE SHOW
With Roy Kinnear, Lance Percival, Tsai Chin, Lynn Fontaine, Dickie Owen, Gordon Peters, Michael Redway, Reg Thompson, orch under Harry Rabinowitz
Producer: G. B. Lupino
Writer: Dave Freeman
50 Mins., Fri., 9:25 p.m.
BBC-TV, from London

With "TW3" in cold storage, there's obviously a market for its regular performers in other contexts. This show teamed up Roy Kinnear and Lance Percival in a revue format, and, although the result was uneasy and spotty on this occasion, the partnership might prosper with stronger material. Dave Freeman's script aimed at an oddball sophistication and misfired in its early stages, raising more yocks as it got into its stride.

The gimmick opening had Kinnear and Percival as a couple of oldsters watching their younger selves on tv. Being disappointed in what they saw, they switched over to what purported to be BBC-TV's second channel. The satire implicit in the idea was weak and ponderous, and it was thankfully dropped.

Individual items, however, had their point. Percival as a Martian, emitting strange noises to an ordinary guy on a park bench, and Kinnear, as the owner of a singing tadpole, supplied the most amusing moments. Other neat ideas had them as a couple of Vikings using Britain as a tourist resort, with a bit of rape on the side, and, more cornily, mispronouncing "rum" so that it sounded like "room," with attendant complications for a hotel guest.

G. B. Lupino's production was bitty, dancers tripping slackly around between sketches and pace being erratic. The charming Tsai Chin was largely wasted, except in a pert Chinese lyric, and a string of blackout gags, that involved taking song words literally, was nicely delivered by Gordon Peters. The show also had a smart visual payoff, the cast being made to disappear by means of split-screen photography. Essentially the show lacked the courage of its own surrealism, and its imagination faltered.

Otta.

FREEDOM ROAD
With Cleo Laine, Cy Grant, Madeleine Bell, Nadia Cattouse, Lucky McKenzie, Pearl Prescod, George Webb, the Woodpeckers
Producer and Writer: Elkan Allan
Director: Robert Fleming
42 Mins., Wed., 9:43 p.m.
Associated-Rediffusion, from London

Theme of this program was the development of Negro protest against their second-class status, as expressed in their various musical idioms. Both production and script by Elkan Allan were couched in simple terms, so that the forth-

(Continued on page 62)

Television Reviews

ABE LINCOLN IN ILLINOIS
(Hallmark Hall of Fame)
With Jason Robards Jr., Kate Reid, James Broderick, Hiram Sherman, Douglas Watson, Burt Brinckerhoff, Roy Poole, Staats Cotsworth, Mildred Trares, William Hansen, James Congdon, Don Gantry, Nan McFarland, Joan Hotchkis, Toni Darnay, Jack Bittner, Tom Slater, Harry Ellerbe, Casey Peters, Frederic Tozere, Martin Newman, Anita Bayless, Mark Kearney.
Producer-Director George Schaefer
Writer: Robert E. Sherwood (tv adaptation by Robert Hartung)
90 Mins., (Feb. 5) 7:30 p.m.
HALLMARK CARDS
NBC-TV (tape)
(Foote, Cone & Belding)

Reprise of distinguished plays of the past, especially those with an historical angle, are of particular benefit to young audiences. NBC-TV's slotting of this tv adaptation of Robert Sherwood's Pulitzer winner in drama, "Abe Lincoln in Illinois," at 7:30 p.m. may have been the smartest thing about the Hallmark production.

For elders, the performance of Jason Robards Jr., and especially some of the folks in support who seemed to be playing to the second balcony at the Winter Garden, may have seemed a little old (plugged) hat. The older viewers, of course, were bound to associate the role of Lincoln in this vehicle with Raymond Massey, who became famous in the role on Broadway and in motion pictures.

Robards, however, did manage to pitch the characterization somewhat below the legit level for the intimate medium, playing it with a touch of method which has not always been his tv style ("For Whom the Bell Tolls"). Kate Reid as Mary Todd Lincoln, the president-to-be's ambitious, carping wife, was overbearingly shrewish through much of her performance. Otherwise, the support was adequate if, as noted, too progressive in the projection.

Robert Hartung's adaptation, while it took a few startling leaps and bounds, retained a good deal of Sherwood's deeply human touches, particularly in the Lincoln dialog and soliloquies. George Schaefer's direction may well have been responsible for the stagey feel of the whole.

Bill.

RETURN TO OZ
With voices of Larry Mann, Alfie Scopp, Pegi Loder, Susan Morse, Carl Bannis, Susan Conway
Producer: Arthur Rankin Jr.
Directors: F. R. Crawley, Thomas Glynn, Larry Roemer
Writer: Romeo Muller
Animation: Rod Willis, William Mason, Barry Nelson
60 Mins., Sun., 5 p.m.
GENERAL ELECTRIC
NBC-TV (film)
(Maxon)

L. Frank Baum's "Wizard of Oz" which remains a children's classic, got another treatment via the medium of animator's ink through the sponsorship of General Electric. The theme concerning magic, is of course, one of the strong points of GE advertising, but the show generally failed to recreate the spark that has delighted youngsters and adults for years.

"Return to Oz" seemed a rather heavy rendition of the classic. The story was the return of Dorothy to the Land of Oz in order to help her old cronies who have lost their brains, heart and courage respectively. Of course, Dorothy gets them all back, but in a manner that wasn't too entertaining. The predominating sound was the witch's cackle when performing villainy. For a while it seemed more like a cops-and-robbers yarn with heavy whimsy. There was music, and some of its was quite catching, but the renditions seemed devoid of spirit.

Jose.

PLEASED TO MEET YOU
With Fannie Hurst, various guests
Producer-Director: Bud Myers
15 Mins., Mon., 9:30 p.m.
WNDT, N. Y.

With this new 15-minute weekly series, writer Fannie Hurst brings the man-in-the-street interview into the more comfortable atmosphere of the studio. Purpose of the program, according to WNDT, is "to better understand our American character" . . . through Miss Hurst's informal conversations with "the 'non-celebrities' of our city."

Initial interviewee was an elderly fruit and vegetable store clerk who had raised two children and put them through college. This latter feat, Miss Hurst noted, illustrates how the sacrifices of one generation make a better life for the next.

Miss Hurst, who occasionally petted her Scottie dog between questions and comments, has a relaxed, articulate style that apparently rubbed off on her guest. For under her gentle prodding he made cogent remarks on the international situation and especially the plight of the small businessman faced by chain store competition.

On the whole, "Pleased to Meet You" hardly offers a new approach to opinion sampling. But nonetheless it has a compelling interest due to Miss Hurst's intense sincerity and skillful technique in drawing out her guest's thoughts.

Gilb.

A FEW FOLKS AND THEIR SONGS
(The Lively Arts)
With Theodore Bikel, Ron Eliran, Josh White, the Village Stompers, Olympia Quintet, Herb Brown
Producers: Rudy Orisek, Hal Stein
Director: Norm Nowicki
60 Mins., Sun. (2), 8 p.m.
TALMAN FEDERAL SAVINGS
WGN-TV (tape)
(Rudio)

It's debatable, first off, whether folk songs belong in a "Lively Arts" series even when they're performed by the "pure" ethnic artists. But to offer up as cultural programming an hour of folk tunes by slick nightclub entertainers is to mock the whole idea of the Sunday night arts series, which consists mainly of the estimable "Festival of Performing Arts" syndicationers. As one of its occasional live productions for the series, WGN-TV's "A Few Folks and Their Songs" was just old-fashioned, middlebrow cabaret entertainment—and an imperfect presentation of it, at that.

The selection of talent was curiously imbalanced, with the result that the program's musical pose was badly out of focus. Theodore Bikel, Ron Eliran and Josh White are all on the same general folknik circuit, but the dixieland band called the Village Stompers belonged in a whole other context (its folksong repertorie notwithstanding), and the pulchritudinous girls called the Olympia Quintet may have haronized in Greek but were patently peddling sex for the conventioneers. Musically, Eliran and Bikel had too much in common, and the rest not enough.

To make matters worse, the individual performances were unspired and pretty much on the bland side. Bikel offered some Russian gypsy songs, Eliran a few Israeli and Yiddish numbers, the Olympia Quintet a handful in the "Never On Sunday" idiom, and White a sheaf of urban Negro blues like "Outskirts of Town" and "St. James Infirmary." With the Village Stompers giving out a dixieland number in between the chanting, the whole mishmash made no musical sense whatever.

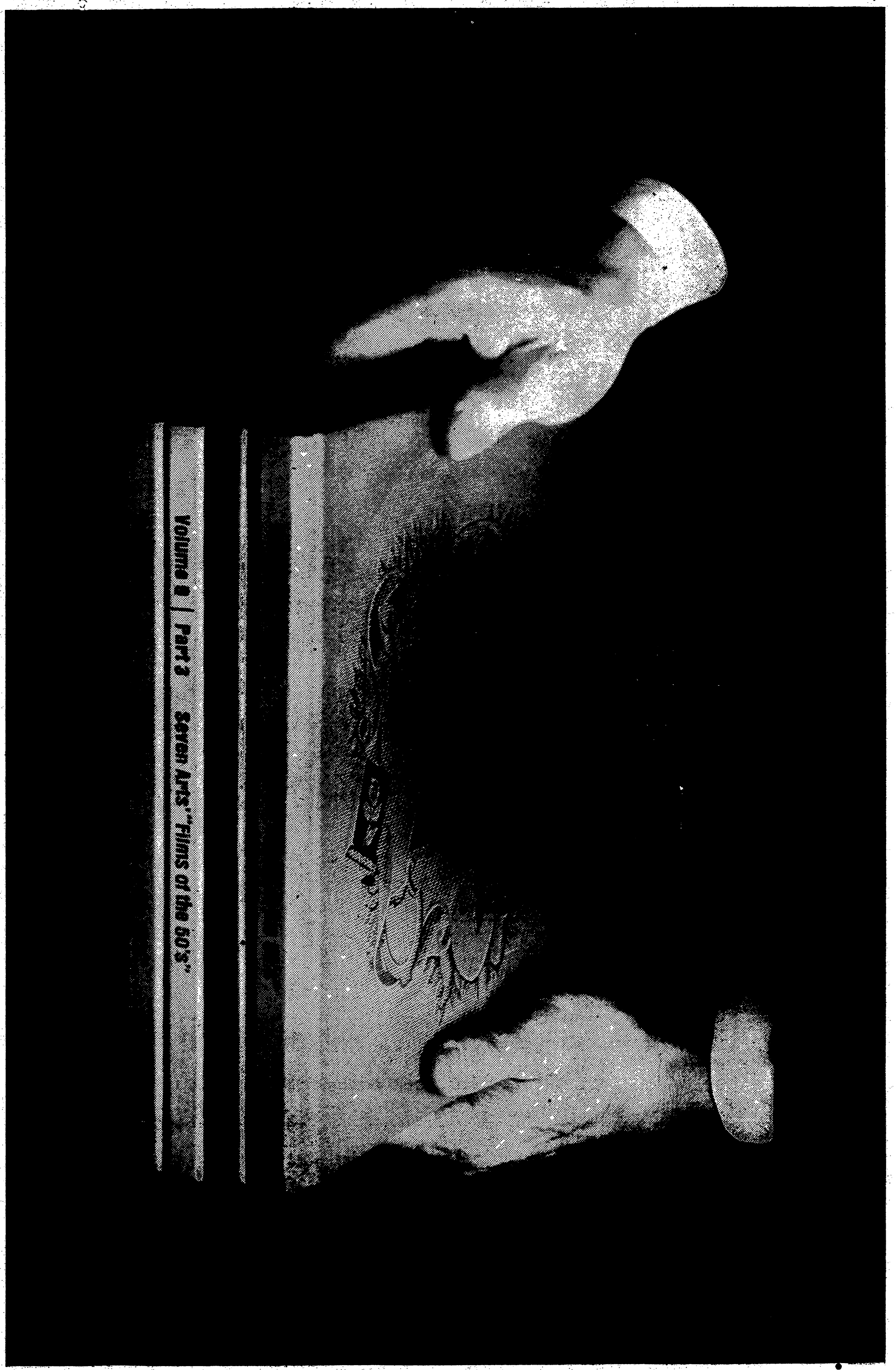
The hosting was done by Bikel, and this too was an error in judgment because he has an unfortunate way of talking down to his audience. He had a lot to be modest about in this program.

Les.

PASTURES OF PLENTY
With Kate Reid, Bruno Gerussi, Irene Mayeska, Len Birman, others
Exec Producer: Ed Moser
Producer: Melwyn Breen
Writer: Hugh Kemp
60 Mins., Mon., 9 p.m.
BUCKINGHAM CIGARETS, CLAIROL
CBC, from Toronto
(MacLaven; FC&B)

Probably both scripter Hugh Kemp's and producer Melwyn Breen's best work to date, "Pastures" is meaty drama set in southern Ontario tobacco country. It also gave excellent opportunities to Kate Reid, Toronto actress (who withdrew as matinee lead of "Who's Afraid of Virginia Woolf?" to co-star with Alec Guinness in "Dylan") and Bruno Gerussi (who closed 14 weeks in lead of "Fantasticks" at Red Barn Theatre, Toronto, Saturday (1) to rehearse with Stratford, Ont., Festival for

(Continued on page 58)


Volume 6 / Part 2
Seven Urs' Films of the 60's

Part 1 54 exciting UNIVERSAL motion pictures ...
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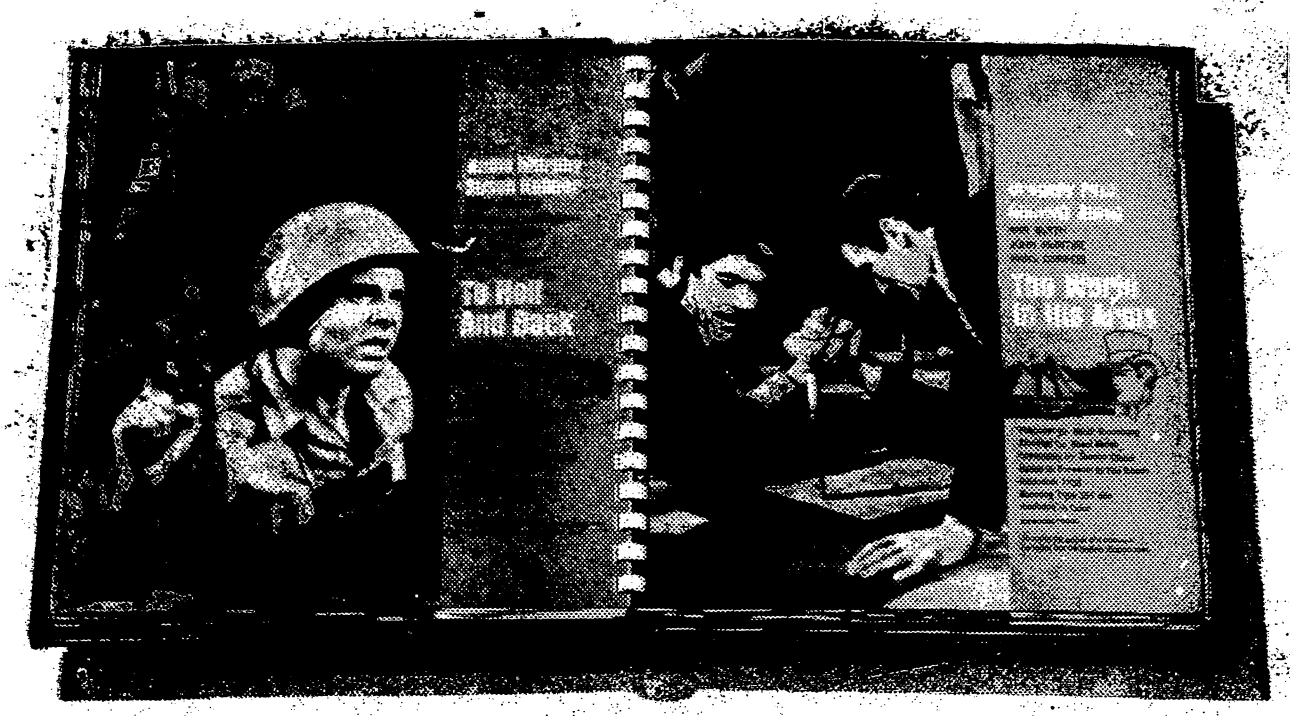

Part 2 54 top UNIVERSAL feature films, such as "The Shrike,"
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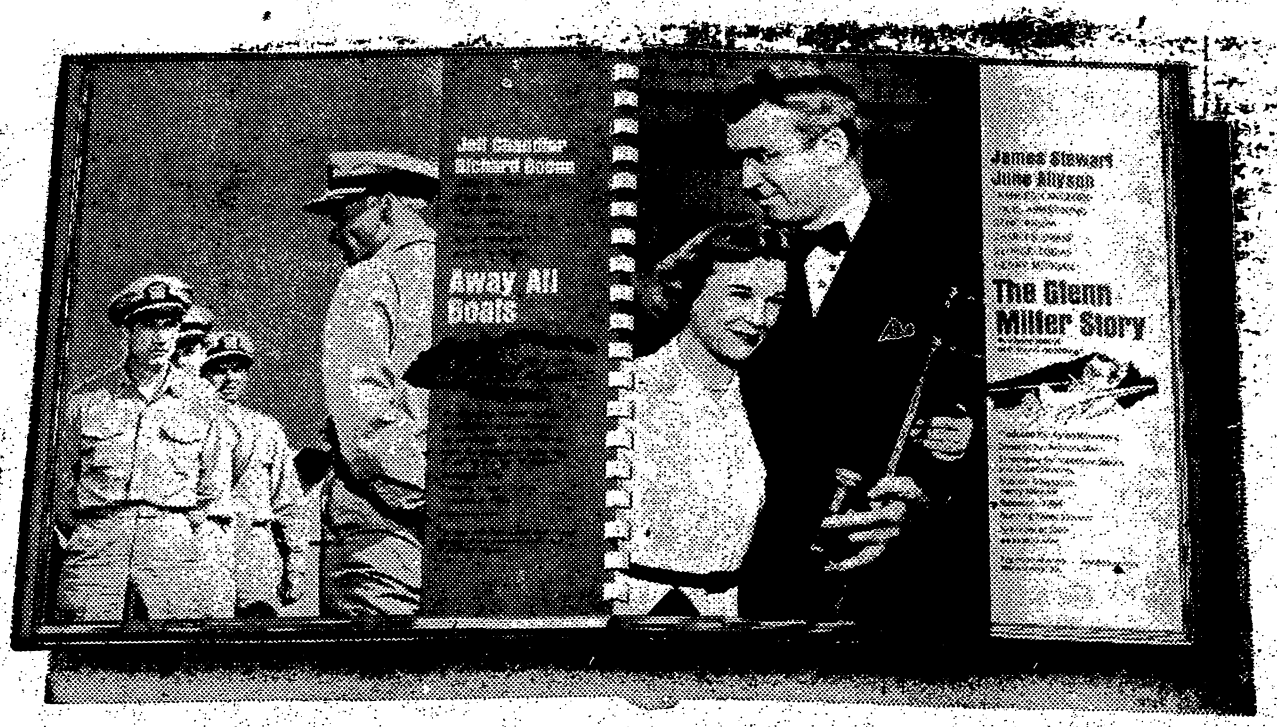
Volume 9—Parts 1, 2, 3 and 4—from the *UNIVERSAL-SEVEN ARTS* library of "Films of the 50's" includes today's top stars such as... Rock Hudson Anthony Quinn Tony Curtis Abbott & Costello Kirk Douglas Jeff Chandler James Stewart Shelley Winters Gregory Peck Loretta Young Jane Wyman Alan Ladd Arthur Kennedy Lee Marvin Victor Mature Jane Russell Ronald Reagan Sal Mineo Robert Preston Vincent Price Janet Leigh Tyrone Power William Powell Audie Murphy Piper Laurie Glenn Ford Jane Allyson Tom Ewell Joseph Cotten Jeanne Crain Dan Dailey Chuck Connors Ernest Borgnine Anne Bancroft Ed Begley Dana Andrews Walter Brennan Jimmy Durante Julie Adams Rory Calhoun

Part 3 53 audience-pulling UNIVERSAL feature films... including "All That Heaven Allows," "Pillars of the Sky," "Sword In The Desert," "Chief Crazy Horse," "Destry" - "Thunder Bay"... and the rollicking "Francis the Mule" feature series.



Part 4 54 fine UNIVERSAL motion pictures, among which are "The Far Country," "Tomahawk," "The Fat Man," "So This is Paris," "Captain Lightfoot," and "Sign of the Pagan."

Raymond Burr Van Heflin Barbara Stanwyck Boris Karloff Richard Boone Claudette Colbert Richard Conte Lon Chaney Charles Coburn Ma and Pa Kettle Gig Young David Wayne George Sanders John Payne Maureen O'Sullivan Jack Palance Mickey Rooney Dale Robertson Patricia Neal Charles Laughton Bert Lahr Marilyn Maxwell Joel McCrea Victor McLaglen Virginia Mayo Peter Lorre Sidney Poitier Dick Powell Edward G. Robinson Ruth Roman Jackie Gleason Jose Ferrer Rhonda Fleming Richard Egan Dan Duryea Ida Lupino Buddy Hackett Edmund Gwenn Brett Halsey Spring Byington Lee J. Cobb Claude Dauphin Arlene Dahl Howard Duff Irene Dunne Yvonne De Carlo Hugh O'Brian Gene Barry

From The Production Centres

Continued from page 40

pearance on WBBM-TV's "At Random" last year, comes in on Saturday for a once-over on the station's "Target: News".

IN LONDON

WWN's tv studios in Cardiff have shuttered following the takeover of the station by TWW. Latter commercial indie already has large studios in Cardiff and Bristol . . . BBC-TV Enterprises shifted around 50 programs to the just opened vidstation in Liberia . . . Director **Angus Wright** of Southern-TV canned six shows starring folksingers **Robin Hall** and **Jimmy Macgregor** following wow ratings for a one-shot rhythm & blues special "RJ & RB" . . . Provost **William Macfarlane Gray** appointed a member of the Independent Television Authority. He will make the interests of Scotland his special care . . . Mooted for the City of London Festival, skedded for July 6 to 18, is a poetry sesh with **The Beatles** as star orators . . . BBC Radio launched a quiz team, complete with production crew, on a 30,000 mile flip around British forces in Middle and Far East commands . . . Comedians **Mike & Bernie Winters** set to anchor ABC-TV's weekend variety special "Big Night Out" which returns in July.

IN WASHINGTON

Jon Michael signs on with WGMS radio as emcee of the "Classical Clock" seg. He has been with Voice of America . . . WTOP will televise 33 home and road games of the Washington Senators baseball team. **Don Daniels** and **John MacLean** will again handle the play-by-play . . . **Lee Coney**, Washington rep for CBS Reports, and formerly with WCLS, Baton Rouge, will for third year emcee the Mardi Gras Ball of the Louisiana State Society here Feb. 8 . . . WWDC radio is going through its own "Beatlemania" Station disk jockey **Carroll James** claims credit for airing first Beatle record in U.S. (He had BOAC fly in a copy 10 days prior to U.S. distribution date) . . . James was emcee at the British group's first U.S. live concert. Singers appeared at the Washington Coliseum Tuesday (11) . . . WTTG-TV's "Community Dialog" dipped into the birth control controversy Sunday (9) with "Babies by Prescription" program. Guesting were a juvenile court judge, a Planned Parenthood Assn. rep., a Unitarian minister and a D.C. Health Dept. official.

IN BOSTON

Bob Cleyne, promotion manager WHDH-TV, and **Joe Costanza**, press rep, hosted press confab at Jimmy's Harborside Monday (10) for **Sid Pike** wap's taking his "cousin to cousin" program around the world . . . **Donald H. McGannon**, prexy Group W, Westinghouse, and chairman newly formed Broadcast Ratings Council, Inc., speaks on "Broadcast Ratings and Research: 1964" today (11), at annual joint lunch Broadcasting Executives Club of N. E. and Advertising Club of Greater Boston at Sheraton Plaza hotel . . . WNAC-TV puts its new 1,069-ft. tower, higher than the Eiffel Tower, 1,181 ft. above sea level, tallest self supporting tower in the east, into operation Feb. 23 at noon and will promote it with "T-Day" activities, brainchild of **Al Korn**, adv.-promo chief . . . **William McCormick**, WNAC-TV prexy, nabbed meritorious public service award from commissioner Internal Revenue for station's efforts in explaining income tax laws . . . WBZ-TV nabbed heavy fan mail on its locally produced "Dear Scottie," reading of letters from F. Scott Fitzgerald to his daughter, performed by **Farley Granger** when he was in Hub with the National Repertory Co. It's being considered for all Westinghouse stations.

IN SAN FRANCISCO

KGO-TV has won award from Professional Photographers of Northern California for news reporting in 1963 . . . KRON-TV's "Assignment Four" documentary, "The Voiceless Millions," referring to one-tenth of the State's population who bear Spanish surnames, is written by staffer **Al Koblaves** and filmed by **Al Kihn** and **Roger Krupp** . . . Radio KSFO tossed a party for **Blenda O'Brien**, oldest employee in point of service, with the station since 1934 . . . "The Wonderful World of San Francisco," financed by city and sponsored by travel and convention bureau, has been seen by an estimated 250,000 over KNON . . . **Jerry Stiller** and **Anne Meara**, husband-and-wife team, debut on KGO-TV's "From San Francisco," Saturday nighter formerly known as "From the hungry i" . . . KRON's "Money in Motion", which spells out financial facts of life, being studied by high school economics classes . . . KSFO and KEPC both tackling the drug addiction story . . . KSFO airing a special report, "The Habit," in which **Aaron Edwards** conducts interviews . . . KEPC presenting "The Synanon Story" in two installments Sunday nights.

IN PHILADELPHIA

FCC commissioner **Frederick W. Ford** and **Drayton Bryant**, pres. of the Local Educational Television Council, will discuss the relationship of commercial tv and educational tv in the community, before the Public chapter of AWRT at the Sheraton Hotel (18) . . . **Bob Klose**, formerly with WFIL, appointed general manager of Triangle's Binghamton station WNBF . . . **Joe Bonaduce**, pressagent for the Phila. Zoo left for the Coast to work with **Dick Clark's** new tv setup . . . **Clyde Spitzner**, general sales manager of Triangle's radio and tv division, heading the publicity for the Easter Seal campaign . . . **Bill Farren** now working as news director for station manager **Dick Paisley** at WRAW, Reading. Farren was Paisley's boss 20 years ago at WFIL . . . Mayor **Jones H. J. Tate** institutes a series of monthly half-hour reports on WCAU-TV (16) . . . **Gary Schupp**, former tv news editor and assistant news director for WBZ-TV, Boston, joins WCAU as reporter-writer . . . **Rev. John DeBrine**, director of Youtharama and known as the country's first religious deejay spins new session on WRCV Sunday mornings . . . Central Penn National Bank inked for 52 weeks as full sponsor of WCAU's evening news stanza "Update" with **John Facenda** . . . **John Frasca** is scripter and broadcaster for a series on poverty on WPEN. Initial program (10) was tagged "Anatomy of Poverty" (19).

IN DETROIT

WWJ News has assigned veteran political reporter **Ven Marshall** to cover both the Republican and Democratic national conventions, while labor reporter **Britton Temby** will cover the UAW national convention next month . . . WWJ-TV will inaugurate Detroit's only early Sunday evening news, weather and sports report this week in the 7-7:30 p.m. slot, with Ven Marshall handling news; **Ed Carson** the weathercast and **Bruce Martyn** the sports report . . . "The Big 4 in Detroit," WWJ-TV's new color slide and video tape presentation, moves into hometown showcasing after presentations in New York and Chicago . . . "Great Decisions-1964," a special series of eight Monday evening programs from 7:10 to 7:40 p.m., will be broadcast by WWJ radio in cooperation with the Foreign Policy Assn. . . . **Dr. Ellen Winston**, U.S. Commissioner of Welfare, will be guest speaker this week on WWJ-TV's 'Town Meeting" show.

IN ST. LOUIS

Veteran Cardinal baseball announcer **Harry Caray** back on KMOX radio's "Sports Digest" program after a "suspension" that goes back to October, 1961. Show is a nightly series where Caray covers the sports scene in editorial fashion. He was fired from the show two years and three months ago as the result of a hassle with top brass at Gardner Ad Agency, which handles the account of sponsor Anheuser-Busch . . . **Howard F. Streeter** appointed news director and on-the-air newsman for KTVI-TV, effective March 1. Streeter will come to St. Louis from the Washington Bureau of NBC News. He replaces **Bruce Hayward**, who was tapped for public affairs show chores . . . Ventriloquist-puppeteer **Shari Lewis** booked for a p.a. here on Friday (21) . . . All of the major tv-radio outlets planning coverage of President Johnson's Friday (14) address before a St. Louis Bicentennial dinner celebration . . . **Howard K. Smith** addressed a gathering at Southern Illinois University's East St. Louis Center Auditorium on Saturday (8) . . . WIL radio added deejay **Rick Morgan** to the music-show lineup.

IN PITTSBURGH

Ray Schneider and WWSW will celebrate their 30th anniversary together on Wed. (12). He is the dean of Pitt radio mikemen. Former staff mates include **Bill Cullen**, **Walt Framer**, **Al Helfer**, **Rosey Rowswell**, **Bob Prince** and the late **Jack Craddock** . . . WTAE's news editor, **George Thomas**, will be the guest speaker at West Virginia U. on Thurs. (13) . . . **Caley Augustine**, WIIC promotion head, has been announced as chairman of the 1964 Easter Seals campaign . . . WTAE's woman director, **Jean Connelly**, was named the county chairman . . . Golf lessons for women by district pros is a new Monday feature on WIIC's "Luncheon at the Ones" . . . KDKA's **Roger Cordic**, was the m.c. at the banquet Mon. (10) at the Hotel Pierre to honor the station . . . WIIC is now featuring Pittsburgh's Superintendent of Schools **Dr. Sidney Marland** on "Pittsburgh Report Card" each Sunday at 2:45 p.m. . . . **Tad Reeves**, g.m. at KDKA-TV, has been awarded the first annual National Founders' Award of the Catholic War Veterans.

IN DALLAS

Charles F. Payne back as new general manager of KLIF and sales v.p. of the seven McLendon radio stations. He's been sales manager of KABL McLendon airer in San Francisco for three years, and previously was general manager of KIXL here. Payne succeeds **William S. Morgan**, resigned . . . **Hugh Lampman**, who left his "Music Till Dawn" slot on KRLD after seven years, back on KVIL-FM nightly with longhair music from midnight to 6 a.m. . . . **Bob Brown**, cafe owner here, returned to deejay slot as all-night voice on WRR . . . **The Levee Singers**, anchored here at **Ed Bernet's** Levee nitery, taped a second appearance last week for the "Steve Allen Show" . . . **Dick Wheeler** added to the KRLD-TV newscasters staff, coming from Tulsa. He once was news director of WFAA-TV here . . . KTVT, Fort Worth, dropped its live daily early show. "Reveille," with **Bill Camfield**, and added the syndicated **Mike Douglas** Show at 2 p.m. daily . . . KVIL prexy John Coyle honored by Town North Optimists Club with a plaque for his part work in behalf of needy boys.

IN CLEVELAND

Johnny Holliday is leaving WHK for a reported $28,700 disk spinning assignment with WINS . . . **Rift Fournier**, associated producer of KYW's Mike Douglas show, exiting for producer's role at WBNS . . . **Jack Moyet**, executive producer WEWS, leaving station after 17 years to join Griswold-Eshleman advertising's PR department. Also joining is **Mrs. Terry Considine Williams**, onetime WERE flack . . . **Bob Nashick**, KPIX, consulting with KYW radio . . . **Ken Coleman**, WDOX sportscaster, signed to do pro golf with PGA . . . **Jim Stagg** raised around $3,000 during his 14-hour Akron-Cleveland KYW promo march for "March of Dimes" . . . Three police cars assigned to escort him over almost 40-mile hike broke down . . . **Bill Slater** upped to WABQ public service director . . . **Bruce MacDonald** promoted WJW "Town Meeting of the Air" with Cleveland League of Women Voters and city bigwigs . . . **Jack Reilly**, KYW-TV public affairs director, initiating Oberlin College Sunday afternoon series "Religion in America."

IN MINNEAPOLIS

WCCO-TV and Radio, together with two U. of Minnesota groups, will cosponsor public symposium on "Issues of States Rights and Civil Rights" at the university Feb. 17. Representing opposite viewpoints will be Alabama **Gov. George C. Wallace** and NAACP Executive Secretary **Roy Wilkins**. KSTP Radio's **Lee Vogel** will be seminar leader in same series Feb. 19, participating with John Birch Society's **Robert Welch** and Socialist **Norman Thomas** . . . WCCO news director **Jim Bormann** elected president of Minnesota Press Club . . . Minnesota Twins baseball slugger **Bob Allison** inked by Time-Life's WTCN-TV for weekly baseball series. He'll collaborate with Twins sportscaster **Herb Carneal** . . . **Robert Ridder**, WCCO-TV president, to head Minneapolis end of St. Paul Arts and Sciences' $300,000 fund drive next month . . . TV thesp **Don Liberto** coming in next frame for role in St. Paul Civic Opera's production of "Wildcat." Musical opens Feb. 20 . . . **William O. Douglas Jr.** in town last stanza plugging ABC-TV's "Galaxy Being" . . . Como Park zoo naturalist **Bob Duerr** who hosts WTCN-TV's "Exploring Nature" appointed to National Science Advisory Board.

Radio Review

TEX McCRARY TIME
Producer: McCrary
45 Mins., Mon.-Fri., 11:15 p.m.
WOR, N.Y.

Tex McCrary, who in 1959 quit the popular nighttime interview show that he and wife **Jinx Falkenburg** ran for a dozen years, is back solo to do a 45-minute p.m. strip for RKO General's New York talk and news station WOR.

This will no doubt be a firm entry among the station's roster of gabbers, because McCrary has a strong mike personality and can get controversial. Show is produced in association with McCall's, Redbook and Saturday Review editors, which should provide a wealth of subject matter and personalities for the spread.

Notable about the initial stanza Monday night was the obvious preparation McCrary put into the intros, cutins and closers which built the interviews into what might be called talking magazine features. This gave the 45-minutes a good pace and kept the idle chatter down to a minimum.

New York Mayor Robert Wagner was taped in a conversation while riding along in his Cadillac. More dramatic was an interview with James Rand, Air Force commander of the special project on which Joseph P. Kennedy Jr. was killed. Show will focus this summer on the World's Fair.

Bill.

WNBC Radio

Continued from page 43

11:15 to midnight, and "The Vincent Tracy Show, 1:15 to 10 p.m. McCary, with wife Jinx Faulkenberg, was a longtime WNBC late interview team in the 50's. Tracy is an ex-alcoholic who has become well known in the field of addict rehabilitation.

This leaves WOR with only 90 minutes of music in the 24-hour broadcast day. Disks are heard now only on "Sunrise Serenade," and "Rambling with Gambling," two morning shows, and in "Radio New York," from 4:15 to 6 p.m. Besides the many solo talk and interview artists and teams through the day, WOR presents 15 minutes of news on the hour and five minutes on the half hour along with helicopter traffic reports, time checks, weather, market reports, school closings, ski and fishing info and community and pubservice announcements.

The Tex McCrary show, which will go to the World's Fair this summer, will also be heard via the international facilities of WRUL (Radio New York World Wide), the nation's only shortwave commercial station.

Tunetents

Continued from page 1

ing to give MATA proper notice that it wanted to open talks for a new pact. This led to an automatic extension of the contract for an extra year through next March 31.

The situation was naturally embarrasing to Equity and obviously not conducive to cordial relations between the two associations. As for the negotiations, which have been going on for the last two months, MATA claims that the union's demands in salary hikes, other benefits and safe-and-sanitary improvement would increase weekly expenses at each tent by over $1,000. On an average 13-week season, the hike would be over $13,000 and could go as high as around $22,000 at certain spots, the tent organization figures.

MATA's decision to withdraw from negotiations followed Equity's latest contract proposal last week. According to a spokesman for the canvastops, Equity initially asked for a 20% increase in all salary categories. That would come to $16 per resident company member per week, it's claimed. This was altered last week, the tent rep reports, with the union asking a three-year deal with across-the-board wage boosts of 13% this year, 15% next year and 20% in 1966.

The contract negotiated between MATA and Equity in 1960 and still in effect gave resident performers $80 weekly, jobbers $85 weekly, those playing theatres without resident companies $90 weekly and those with unit companies $100 weekly. In each case, provision was made for a cost of living increase in 1962. Under terms of that pact, stage managers get $125 weekly on resident contract, $135 weekly for jobbing and working theatres without resident companies and $150 if employed with a unit company.

Among other demands which MATA finds objectionable is the union's pension plan proposal call-for management contributions of 2% of the salaries paid to Equity performers this year, 2½% next year and 3% in '66. These percentage figures would apply only to salaries up to $1,500.

The next move for a resumption of contract negotiations is apparently up to Equity. In the unlikely event that a new agreement is not reached, it's possible some tents may not open, while others may rely solely on non-Equity programs such as pop concerts, European opera companies, variety programs, ice shows and jazz and folk music festivals.

Time is also becoming an important factor, however, as the business of lining up productions and casts usually gets underway a few months prior to the actual start of the summer session and a continuing deadlock in contract negotiations could seriously impede progress.

MATA, contending that Equity is not negotiating realistically, says that most member tents sustained a loss last season and that they've already begun experiencing resistance to boxoffice scales in effect last season. Thus, they say the limit on ticket prices has been reached and that it would be unwise to increase admission fees in an effort to meet rising costs.

Medal for McGannon

Bridgeport, Feb. 11.

Donald H. McGannon, Westinghouse Broadcasting prexy, received the medal of St. Gregory the Great, high lay honor of the Roman Catholic church, from Bishop Walter W. Curtis in ceremonies here.

Lay chairman of the development fund of the Diocese of Bridgeport, McGannon is the first of the many commuter executives who reside in this area to be so honored.

Columbus — Mrs. Roberta O. Nixon, in broadcasting for 20 years, has been appointed director of public affairs for WBNS radio and WBNS-TV. Richard A. Borel, general manager says Mrs. Nixon will inaugurate a combined public service operation for the radio and video outlets. Jack Hunter has resigned as WBNS-TV public affairs director to accept a position as director of special programming for WJZ-TV, Baltimore.

Dear Eddy Arnold
Orson Bean
Pat Boone
Jerry Bressler
Former Mayor Robert Briscoe of Dublin
Buffalo Bills
George Burns
Abe Burrows
Pat Buttram
Jimmy Cannon
Johnny Carson
Jack Carter
Mayor Jerome P. Cavanagh of Detroit
Rosemary Clooney
Bob Considine
Bob Crane
Joan Crawford
Robert Cummings
John Daly
Sammy Davis, Jr.
C. Leo DeOrsey
Lynn Duddy
Bill DuPree
Phil Foster
Four Lads
Betty Furness
Errol Garner
Geezinslaw Brothers
Jackie Gleason
Senator Barry Goldwater
Haleloke
June Havoc
Peter Lind Hayes
Richard Hayes
Edith Head
Mary Healy
Bob Hope
Rufus Jarman
Hal Kanter
Danny Kaye
Fred Kendall
Anita Kerr Quartette
Irv Kupcinet
Bill Lawrence
Steve Lawrence
Peggy Lee
General Curtis LeMay
Al Lewis
Art Linkletter
Allen Ludden
Rosemary McGann
Bob Menefee
Garry Moore
Edward R. Murrow
Johnny Nash
Former Vice President Richard M. Nixon
Johnny Parker
Marguerite Piazza
General Thomas S. Power
Robert Preston
Carmel Quinn
Dennis Regor
Robert Ruark
Nipsey Russell
Sylvie St. Clair
Joe Schirmer
Carol Sloane
Bill Slocum
Jack Sterling
Ralph Story
Lowell Thomas
June Valli
Abigail Van Buren
Harry Von Zell
Jack Warner
Lawrence Welk
Betty White
Meredith Willson
Rini Willson
Jonathan Winters:

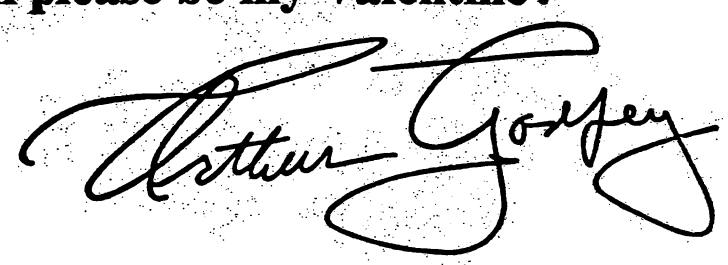
Thank you.

Thank you for joining my 30th-Anniversary-on-CBS-Radio week. And making it the most wonderful week I can remember. Five morning radio shows, five special evening repeats, and one whopping all-night broadcast—what a Monday morning to Sunday dawn that was.

And dear almost two hundred CBS Radio Network stations: Thank you for your enthusiasm and support. You told the people. You carried the shows.

And dear listeners: Above all, thank you. You made the party. In fact, none of it could ever have happened without you.

Will you all please be my Valentine?



P.S. My gratitude to the President of the United States, to former President Dwight D. Eisenhower, to Governor George W. Romney of Michigan and to the many hundreds of others for the kindness and warmth of their messages.

Henning

Continued from page 39

recalls days in radio (he dates back as a writer on "Fibber McGee & Molly") when an ad agency exec boasted to him that he has an all star show lined up and when Henning asked him who the writer would be, the ad exec said, "Writer? Oh yes, the writer. We'll get someone."

He said ad agencies are educated now. Ad agency execs now, in looking over the prospects for a series, want to know who has been signed to do future episodes. Knowing the scripter of the pilot isn't enough.

A producer who also can write is at a great advantage, according to Henning. There are occasions when the script may not work on the set. There are times when scripts from the outside may be hard to come by. The producer, if he is a writer, can then pitch in.

Pity of the situation, as Henning views it from his Coast production base, is that "they're not developing new writers. There's no apprentice program." He recalled his days in radi.. when there was an "Ed Gardner Show," which served as a workshop for new writers. In Hollywood, there's no middle ground, no apprentice program, no workshops, and, according to Henning, "too many kids want to start as vice-presidents."

Current associate producer of "Hillbillies," Mark Tuttle, who now works with Henning in the writing department as well, started as a mail boy when Henning was doing the "Bob Cummings Show." "He was bright and willing and he didn't start off as a vice-president," Henning recalls.

Fledgling writers find themselves in a bind. Before submitting a script, they must pay what for them might be a steep fee to the Screen Writers Guild. Producers, on the other hand, must pay the minimum SWG fee for a script, even from a novice writer. Current situation doesn't work towards the development of new writers, according to Henning.

Two Bobs

Continued from page 39

Miles Labs taking the rest. Bell Telephone and Humble Oil split the 10 to 11 p.m. billings.

Wednesday: "The Virginian" is back with the same backers, as is "Wednesday at the Movies" (moving over from Monday night) with its flock of participating sponsors.

Thursday—"The 13th Gate" starts the night, but web says it has not yet been shown to prospective sponsors. "Dr. Kildaire" is renewed at 9:30 by Glenbrook, Liggett & Myers, Singer, Colgate and Speidel. Ford has the 9:30 to 10 slot, with "Hazel" probably continuing. Kraft again from 10 to 11 with Suspense Theatre" wraps the night.

Friday—"International Showtime" is again SRO. Chrysler goes again with the Bob Hope shows. "TW3" may or may not return, but Speidel has an order in for the time. No official agreement yet with Jack Paar, but all sponsors will be back if Paar is.

Saturday—"Flipper" opens the night, but hasn't been committed yet. "Mr. Magoo" follows at 8 p.m. with Libby's and General Electric picking up the tab. At 8:30, it's "Kentucky Kid" with Lorillard and Bristol-Myers in; and 9 to 11 p.m. caps the week with "Saturday Night at the Movies," again SRO to participating sponsors.

NAB Board

Continued from page 38

president, KYSN, Colorado Springs, Colo. Rex Howell, president and general manager, KREX, Grand Junction, Colo.

District 16—(Arizona, Southern California and Southern Nevada)—M. D. Buehen, president, KAVR, Apple Valley, Calif. Loyd C. Sigmon, executive vice president and general manager, KMPC, Hollywood, Calif.

AM-Class "A" Stations—John F. Box, Jr., managing director, WIL, St. Louis, Mo. Thomas C. Carr, vice president and manager, WBAL, Baltimore, Md. Frank Gaither, general manager, WSB, Atlanta, Ga. Robert J. Leder, vice president and general manager, WOR, New York, N. Y.

AM-Class "B" Stations—Mel S. Burka, general manager, WTIP, Charleston, W. Va. Daniel W. Kops, president, WAVZ, New Haven, Conn. Walter M. Windsor, executive vice president and general manager, KLBK, Lubbock, Tex.

AM-Class "C" Stations—James R. Curtis, president, KFRO, Longview, Tex. George J. Volger, general manager, KWPC, Muscatine, Ia.

FM Stations—John S. Booth, president, WCHA-FM, Chambersburg, Pa. Everett L. Dillard, president, WASH, Washington, D. C.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

Boston • STATIONS: WBZ, WHDH, WNAC.
SURVEY DATES: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting November 3 - 5).

WBZ Total Area Homes: 328,300 Metro Rating: 22 Share of Audience: 32

MONDAYS 7:30-9:30
Program: MONDAY NIGHT MOVIE
Oct. 28 "GOOD MORNING MISS DOVE"
Jennifer Jones, Robert Stack
1955, 20th Century-Fox, 20th Century-Fox
Nov. 11 "FATHER OF THE BRIDE"
Elizabeth Taylor, Spencer Tracy
1950, MGM, MGM
Nov. 18 "THE RELUCTANT DEBUTANTE"
Rex Harrison, Kay Kendall
1958, MGM, MGM

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Tell the Truth 7:30-8:00	WHDH 365,700
I've Got Secret 8:00-8:30	WHDH 352,900
Lucy Show 8:30-9:00	WHDH 342,200
Danny Thomas 9:00-9:30	WHDH 299,200

WBZ Total Area Homes: 121,400 Metro Rating: 9 Share of Audience: 31

TUESDAYS 5:00-6:30
Program: BOSTON MOVIETIME
Oct. 29 "CASABLANCA" Part 2
Ingrid Bergman, Humphrey Bogart
1943, Warner Bros., UAA
"STATE OF THE UNION" Part 1
Spencer Tracy, Katherine Hepburn
1948, MGM, MCA
Nov. 12 "THE MAGIC CARPET"
Lucille Ball, John Agar
1951, Columbia, Screen Gems
Nov. 19 "SONS OF THE SEA"
Michael Redgrave, Valerie Hobson
1942, Warner Bros., UAA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Three Stooges 5:00-5:30	WNAC 154,900
Sea Hunt 5:30-6:00	WHDH 132,800
Cochran News; Wea. 6:00-6:30	WNAC 89,500

WBZ Total Area Homes: 134,200 Metro Rating: 11 Share of Audience: 36

WEDNESDAYS 5:00-6:30
Program: BOSTON MOVIETIME
Oct. 30 "STATE OF THE UNION" Part 2
Nov. 6 "ALIAS NICK BEAL"
Ray Milland, Audrey Totter
1949, Paramount, MCA
Nov. 13 "THE LAST OUTPOST"
Cary Grant, Claude Rains
1935, Paramount, MCA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Three Stooges 5:00-5:30	WNAC 154,800
Sea Hunt 5:30-6:00	WHDH 121,700
Cochran News; Wea. 6:00-6:30	WNAC 81,100

WBZ Total Area Homes: 111,100 Metro Rating: 8 Share of Audience: 32

THURSDAYS 5:00-6:30
Program: BOSTON MOVIETIME
Oct. 31 "THE UNKNOWN TERROR"
John Howard, Mala Powers, May Wynn
1957, 20th Century, NTA
Nov. 11 "JANIE GETS MARRIED"
Joan Leslie, Robert Hutton
1946, Warner Bros, UAA
Nov. 14 "TWO GUYS FROM TEXAS"
Dennis Morgan, Jack Carson
1948, Warner Bros., UAA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Bozo the Clown 5:00-5:30	WHDH 117,700
Sea Hunt 5:30-6:00	WHDH 112,000
Cochran News; Wea. 6:00-6:30	WNAC 74,600

WBZ Total Area Homes: 137,500 Metro Rating: 9 Share of Audience: 33

FRIDAYS 5:00-6:30
Program: BOSTON MOVIETIME
Nov. 1 "BRIGHT EYES"
Shirley Temple, James Dunn
1934, 20th-Century-Fox, NTA
Nov. 8 "CHEROKEE STRIP"
Richard Dix
1937, Paramount, MCA
Nov. 15 "CRY WOLF"
Errol Flynn, Barbara Stanwyck
1947, Warner Bros., UAA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Three Stooges 5:00-5:30	WNAC 137,600
Sea Hunt 5:30-6:00	WHDH 117,700
Cochran News; Wea. 6:00-6:30	WNAC 89,200

WBZ Total Area Homes: 398,700 Metro Rating: 29 Share of Audience: 49

SATURDAYS 9:00-11:30
Program: SATURDAY NIGHT MOVIES
Nov. 2 "LET'S MAKE LOVE"
Marilyn Monroe, Yves Montand
1960, 20th Century-Fox, 20th Century-Fox
Nov. 9 "THE DIARY OF ANNE FRANK"
Millie Perkins, Shelley Winters
1959, 20th Century-Fox, 20th Century-Fox
Nov. 16 "UNTAMED"
Tyrone Power, Susan Hayward
1955, 20th Century-Fox, 20th Century-Fox

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Defenders; P. Silvers 9:00-10:00	WHDH 285,900
Gunsmoke 10:00-11:00	WHDH 285,400
News; Wea.; Spts. 11:00-11:30	WHDH 161,300

WNAC Total Area Homes: 161,800 Metro Rating: 13 Share of Audience: 39

SUNDAYS 10:00-12:00
Program: BEST OF HQLLYWOOD
Oct. 27 PRE-EMPTED
Nov. 10 "DUEL IN THE SUN"
Jennifer Jones, Gregory Peck, Joseph Cotten
1947, David O. Selznick, Video Artists
Nov. 17 "BHOWANI JUNCTION"
Ava Gardner, Stewart Granger
1956, MGM, MGM-TV

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Candid Camera 10:00-10:30	WHDH 394,100
What's My Line 10:30-11:00	WHDH 326,500
News; Wea. 11:00-11:15	WBZ 253,700
Big Movie 11:15-12:00	WBZ 75,900

NBC Int'l

Continued from page 43

sale of 39 "Laramie" hours in Mexico City and eight interior markets in Mexico to Corn Products (South America) through Noble & Assoc.'s, Mexico City ad agency.

In the same area, 32 hours of "Dr. Kildare" were peddled in Honduras; 39 hours of "Bonanza" to El Salvador, Guatemala and Honduras; and 35 "Kildare" stanzas were renewed in San Juan. Deals were made by NBCI's Alastair MacKenzie in the Mexican capital.

Around the world, Syrian tv bought 136 hours of programming through NBCI's Will Roland in London. Programs included "Dr. Kildare," "Bonanza," "Loretta Young Theatre," "The Jim Backus Show," "Watch Mr. Wizard," "Danger Is My Business," "Wild Kingdom," "Astro Boy," "Watch the World" and "King Leonardo."

In Sidney, NBCI's G. William Kreitner sold 35 hours to TV Singapore, including segs of "Celebrity Golf," "Laramie," "Loretta Young" and 52 segs from "TVI Acts," circus turns. In Hong Kong, 32 half hours of "National Velvet" and 26 of "Happy" were paeted.

The BBC in London, which had bought 26 "Kildare" hours, ordered another eight stanzas, with NBCI's Jerry Adler negotiating the sale.

TWW, Wales, bought 26 half hours of "Wisdom." Tokyo's new channel 12 bought 34 hours of "Kildare," with the stanzas also being ordered for five other Japanese markets.

BBC-2

Continued from page 41

basic pattern clear if actual production is off to a slow start. His approach is to categorize each evening—Monday (comedy), Tuesday (education), Wednesday (reruns), Thursday (hobbies-sports), Friday (drama), Saturday (contrast) and Sunday (occasion). Pattern, which is in contrast to the current scheduling pattern of the existing web which mixes up program categories, is only broken by a nightly half-hour news-in-depth show.

Thus far, with more plans in the air than finished shows on the shelves, an early schedule for the start of BBC-2 less than three months away, could be thisaway:

—Monday: Danny Kaye show plus a locally-produced yock skein.

—Tuesday: educational fare (including an afternoon "nursery school" production) including major documentaries, some involving the Eurovision link to tiein European countries.

—Wednesday: Reruns of both BBC-1 and BBC-2 shows.

—Thursday: Exploitation of minority sports, hobbies, etc.

—Friday: Drama in shape of marathon play productions, U.S. series.

—Saturday: Afternoon entertainment mag, evening of dramatic serial (45 - minute segments) and sophisticated entertainment.

—Sunday: Opera, ballet, special plays, etc.

NBC Politico Year

Continued from page 39

view the coming conventions and elections and how the conclusions were reached.

Besides "Anatomy," there will be 19 pre-convention programs on the network covering 14 hours. Five daily half-hour reports with taped highlights of the Republican Platform Committee from San Francisco will be aired during the week of July 6-10. An advance hour on pre-convention activity in Frisco will be telecast Wednesday, July 8. Other hour shows are slated for Sunday, July 12.

Previews of the Democratic convention Aug. 24 in Atlantic City will include an hour special Wednesday, Aug. 19, and five half-hour reports covering the Democratic Platform Committee during the week Aug. 17-21. There also will be three hour shows Sunday, Aug. 23, on the eve of the convention, with the same shows involved as in the Republican day-before preview.

Nine hours of pre-election shows will be telecast in prime time starting Saturday, Sept. 12, and continuing through Sunday, Nov. 1.

pelf

POST-NEWSWEEK STATIONS

Television Reviews

Continued from page 50

Chichester, England in April). Both gave powerful performance.

An Italian-born carpenter whose wife had died took their child (played by Gerussi's own seven-year-old daughter Tina) and a restless architect pal (neatly acted and folksung by Len Birman) to harvest tobacco. Bitter because forced out of the home he'd built up from a shack, he was suspicious of offers of help, but finally accepted it from a beautiful, somewhat mixed-up girl (sensitively played by Irene Mayeska whose sister almost turned him away because she'd once been raped by an Italian. She eventually adopts the child while he occupies a cottage on the grounds—avoiding what might have been a sentimental ending to a gutsy drama of depth.

Breen kept things moving fast enough to gloss over an improbability or two, and did some real character probing—aided by Kemp's script and, most notably, by Miss Reid, a tortured dynamo; although Gerussi's quieter performance was remarkable too. Maureen Fitzgerald stood out in two brief scenes; Douglas Master, James Barron and Jay Shannon were good in small roles; credits were generally first-rate in this seg of Ed Moser's weekly "Playdate." *Gard.*

WHO SPEAKS FOR DALLAS?
With Gen. Edwin C. Walker, others
Producer: Gordon Glynn
Narrator: Rex Loring
30 Mins., Tues., 10 p.m.
CBC, from Toronto

This attempt to give Canadian viewers a picture of Dallas represented a lot of hard, intelligent work and was generally successful. Gen. Edwin C. Walker called President Kennedy's assassination "part of a general conspiracy" and "a prominent Dallas clubwoman" who looked the part said, "You now find Communists in colleges, churches and in key government positions."

Many shots were recaps, including Jack Ruby's on-tv murder of Oswald, but there were also many excellent atmosphere and character shots; a kaleidoscope of interviews (including the local NAACP president, who said, "I would say there's a lot of hate here . . ."); and telling finale—of a church sermon, concluding, "If our image is to be a contrived Chamber of Commerce picture, then of all cities we are the most to be pitied!" *Gard.*

A PLUNGE INTO THE PAST
With James MacDougall, others
Producers-Directors: Bud Meier, Skip Nelson
Writer: Meier
30 Mins.: Sun. (2), 1:30 p.m.
KSTP-TV, Mpls.-St. Paul (taped)

This 30-minute documentary stood forth as one of many instances in which Stan Hubbard's NBC affiliated station has come through with its own produced color programs of network quality.

"A Plunge into the Past" was dedicated to the Minnesota State Historical Society in recognition of its now four-year-old archaeological pursuits designed to recover in northern Minnesota stream bottoms articles dropped there 150 to 200 years ago when exploring voyageurs' canoes capsized—articles that have historical value today. It represented a KSTP-TV expedition into this state's wilderness that's studded with rapids-infested streams.

The KSTP-TV crew included the program's producers Bud Meier, also responsible for the excellent script, and Skip Nelson, who doubled at the camera, along with Bradley Jacobs, head cameraman, three skindivers and several expert campers. During its half-hour nary a feminine face graced the screen.

What devolved on the crew was to recreate some of the early voyageurs' canoeing perils caused mainly by the streams' rapids and also to reveal how the historical society is going about its water archaeology and why it's engaged in this pursuit, explained before the camera by society officials. This was done in a realistic and showmanly manner which made for especially meritorious tv sports-travel entertainment. It was a program which lent itself well to color.

Taken into the northern Minnesota wilderness country, tuners-in were treated to a variety of interesting action and to wild scenic beauty. Some of the footage showed the skindivers under water in quest of relics for the historical society and the bringing of such items to the surface.

Dialers also viewed camping activities and tricks as they were performed in the country's early days and still are today, how a large canoe is handled in dangerous waters and the preparation of food outdoors. In this state of 1,000 lakes, camping and fishing, the latter also on display during the film's unfoldment were calculated to attract a sizable audience even from non-color setowners.

Well chosen background music and James MacDougall's topdrawer narrating enhanced viewers' enjoyment. Dialers were told that KSTP-TV will continue from time to time with programs such as this in order to bring history into the limelight and to keep its audiences informed on all important matters. *Rees.*

FRANZ THE TOYMAKER
With Ray Stawiarski
Executive Producer: Milt Frankie
Producer-Director: Roude Gravelles
30 Mins.: Mon.-Fri. 9 a.m.
WJW-TV, Cleveland

This new moppet stanza has the potential for captivating youngsters at least a half-hour each day. Franz, a kindly, humorous Swiss toymaker has all the potentials. There are the visuals, the right kind of films, songs, stories as well as travel bits—via film—to captivate and hold the kiddies. The scene is Franz's workshop — a simulated chalet with the necessary props—workbench, piano, a pretend area, and a telephone that permits Franz to talk to a host of make-believe characters, including Gepetto, Pinocchio's father, since a Pinocchio film is shown each morning.

Franz, as played by Ray Stawiarski—a Cleveland boy who returns by way of WBNS—should have particular strength in this cosmopolitan area. On the stanza caught, however, the 30-minute show failed to click with its full offering. Chalk it up to first week's jitters or just plain need for finding the right groove, Franz had a tendency to talk over the heads of the pre-school kiddies and thus lacked rapport. Furthermore, either he should polish up and maintain his accent or stick to just plain English.

Production-wise, the films were okay, and the future should be rosy. *Mark.*

JAMES EMERY BOND
With Brent Gunts
60 Mins., Tues., 9 p.m.
WBAL, Baltimore (tape)

The newest local television personality is a 75 year-old Negro who accepted an on-air invitation visited the station and after talking to Brent Gunts, general manager of WBAL-TV, was given 60 minutes of air time that was to have gone to the "Richard Boone Show."

James Emery Bond is the gentleman's name and he called at the station because of a 90-minute panel discussion on the local crime wave, presented by WBAL-TV the evening before.

At the conclusion of the discussion, Gunts invited viewers to voice their opinions on the "crime wave" and Bond took him at his word. He appeared next morning at the station where, Gunts listened for only a short while before he decided to tape what the man had to say.

That evening, Boone was out and Mr. Bond was in with 60 minutes of simple philosophy, warm humor, and his own solution to the "crime wave."

The visitor simply sat and talked as the camera riveted to him. His solution to the "crime wave" is a return to religion with Billy Graham as leader. Religion, faith in God, and love of mankind would do it, he said.

Along the way he talked about his early youth in Baltimore country, how he was plagued by prejudice, how he met it and how he has survived it.

"I'm looking at the rose instead of the thorns," he said. "People have forgotten God. If you want a remedy—here it is, call in a man like Billy Graham."

He also talked about Billy Sunday and Mrs. Bond whom he described as "beautiful. Her hair is all white. Her skin is smooth. I never let the sun fall on her and I never let the wind touch her."

The hour was the kind of television that comes along once in a blue moon. It was, as a practical matter, far too much time, but Bond has strong love of God, fellowman and country and stated it simply and sincerely.

His accounts of his early life, his marriage and 10 children, who have all done well, were something rare.

WBAL-TV should get a hand for this. It's the sort of thing that adds to the excitement of television. The tape was reshown Sunday (9) at 2 p.m. *Luce.*

DANGER: CONTINENT SEVEN
With Rear Admiral George J. Dufek (Ret.), narrator
Producers: William L. Cooper, Walter D. Engels
Writer: William Kenneally
60 Mins.; Tues., 8 p.m.
WPIX, N.Y.

Outstanding film taken on the 1910 British expedition to Antarctica was the basis of this fascinating documentary about the globe's least accessible and least known region. The ancient footage was of remarkably good quality and recreated the high drama of Robert Scott's 800-mile race to the South Pole only to be beaten by a Norwegian explorer, Raul Amunssen, and then face death with his comrades in the frozen wilderness on the trek back to his base.

Approximately half of this show was based on the old film which recorded Scott's embarkation on his schooner, the Terra Nova, from England and then followed him on the ship's long and dangerous passage through the storms and icebergs of the southern seas. The second half of the documentary focussed on more recent attempts to conquer Antarctica, including the efforts by Admiral Richard E. Byrd in 1926 and, the continuing "Operation Deepfreeze" undertaken by the U.S. Navy as part of a multinational exploration of this unknown continent, the weather factory for the world.

Rear Admiral George J. Dufek, who was the first commander of "Operation Deepfreeze," handled the narration in fine style. One of the highlights of the latter sequences was the fatal crash of a Navy plane trying to land in a snow fog. More attention could have been paid to the specific knowledge that has emerged from all this heroic effort. *Herm.*

Brit. 'TV for Industry' Aims for 200,000 Aud

London, Feb. 11.

The mooted project of ayem tv devoted to industry is, according to Jack Chambers, exec helming the scheme from its London h.q., expected to reach a minimum audience of 10,000 people if and when its gets on the air. But the hope is still it will build to a more respectable total, say, in the region of 200,000 people for many programs.

Fronting for the Television For Industry setup, Chambers, backed by a $3,000,000 working capital (supplied by Hambros Bank and Business Publications) is not anticipating the setting up of large studios here, but ratherr of hiring existing ones with perhaps the building of small talks studios throughout the country.

With the backing of one or two prominent MPs, and with the "sympathy" of the Independent Television Authority—it's thought that ITA topper Lord Hill is personally very keen on the idea—TFI is preparing an official application to the ITA for morning screen time.

Idea is to feed the airwaves while commercial broadcasts are silent with informative programs for local industry. It is intended to be a commercial system financed by advertisers, much in the way the indie web is supported at the present.

Honolulu—Kaiser Broadcasting has promoted Daniel T. Kawa-Kami as general manager of KHVH-AM and TV, with Stan Anderson upped to assistant manager and continuing as director of sales. Robert Sevey becomes manager of news for Kaiser Broadcasting. Reshuffling follows transfer of John A. Serrao, who had been general manager, to the mainland.

British TV's Top 20 Shows

(TAM Report; Week Ending Jan. 26)

	Homes Viewing (000's)
Steptoe and Son—BBC	9490
Coronation Street (Mon.)—GRANADA	8970
Coronation Street (Wed.)—GRANADA	8710
Dick Powell Theatre—BBC	8450
Take Your Pick—AR	8060
Crane—AR	7930
Double Your Money—AR	7410
Stars and Garters—AR	7032
This Week—AR	6890
Emergency-Ward 10 (Fri.)—ATV	6890
Sunday Palladium—ATV	6890
Armchair Theatre—ABC	6890
It's Dark Outside—GRANADA	6760
World in Action—GRANADA	6500
Thank Your Lucky Stars—ABC	6500
A Tough of the Norman Vaughans—ATV	6405
Foreign Affairs—GRANADA	6368
Professional Boxing—ATV	6046
The Avengers—ABC	5980
Emergency-Ward 10 (Tues.)—ATV	5850

How To Kill A Hit Show

Continued from page 1

day at 10 to Wednesday at 9 directly opposite "Beverly Hillbillies", the only network program then outrating "Casey" in the National Nielsens.

ABC's daring move, of course, traced to its obvious intent to knock off the No. 1 show from its lofty Nielsen perch by forcing "Hillbillies" to divide its 36.0 Nielsen (as of one year ago) with "Casey", then getting a 33.0. One year later, after the "Casey" head-on collision with "Hillbillies", the latter had increased its rating to 42.9, is thus more strongly entrenched in first Nielsen place while "Casey" tumbled to a 17.9 Nielsen, the 56th raking show on the networks.

In belated recognition of its hit-killing schedule move, ABC recently decided to reposition "Casey" Mondays at 10 for the upcoming '64-'65 season. ABC effected the "Casey" move-back to Monday at 10 when Brown & Williamson (through Dick Pinkham at Ted Bates) re-nailed "Casey" in its old time period by giving ABC a '64-'65 order of six weekly minutes ($14,000,000) including "Casey" in its "Old ABC" time slot. Having thus secured a good chunk of the B&W tv network billings, ABC then endeavored to use the re-positioned and hopefully Nielsen-resurgent "Casey" as the catalyst for getting an even larger seven and a half minute order from Leonard Lavin of Alberto-Culver.

Lavin, who has been one of the ABC's major network advertisers since he launched Alberto-Culver into the ranks of leading network advertisers, balked at giving ABC the seven and a half minute order involved in the ABC solicitation, which prexy Tom Moore personally headed, and embracing "Casey", "Valentine's Day", "Peyton Place", "12 O'clock High" and "McHale's Navy" (which Chevrolet is cancelling). He countered by offering Moore a three-minute weekly order, involving "Peyton Place" and one of the other shows. Moore responded by telling Lavin (and Compton, BBDO and J. Walter Thompson, who were advising Lavin) he could take the seven and a half minute order or nothing.

Lavin elected to take "nothing" from ABC and placed the entire seven and a half minutes of evening billings for next season on CBS.

And thus Lavin will be riding the Aubrey network with an alternate half-hour of five different programs ($20,000,000) next season. While one of the CBS programs remains unselected, Alberto will definitely ride Carol Burnett's "Entertainers" Fridays at 8:30; "Mr. Broadway" Saturdays 8:30; "The Nurses" which CBS is slotting in the present Garry Moore Tuesday at 10 period and "Defenders", which CBS is reslotting Thursdays at 10.

Insiders, close to the taut Moore-Lavin negotiations, say that Moore lost the Alberto order only because he overestimated his own ABC sales "muscle." There is no question, they believe, but what Moore would have walked away with all of Lavin's '64-'65 nighttime billings if "Casey" had not been moved away from its rich Monday night Nielsen nest. Certainly, they speculate, a current Nielsen of 33.0, which it scored a year ago, would have provided the circulation "honey pot" to attract the Lavin coin.

While Moore's argument that "Casey" was returning to its "Old ABC" timespot of Nielsen glory made some impression on Lavin, the Alberto topper was fearful that the odds are against ABC's ability to restore "Casey" as a major hit. It's almost impossible, Lavin reasoned, to return to old audience-recruiting magic, to put "Humpty Dumpty" back together again once a toprated hit has fallen from Nielsen grace.

The failure of the "Casey" move, together with its denouement of a $20,000,000 billings loss to CBS, underscores—in the view of agency toppers—the extreme inadvisability of "tampering with a hit."

To bolster their "don't fool with success" point of view, they point to Jim Aubrey's repositioning of "Rawhide" next season to the Friday 7:30 slot where, a year ago, it scored a 25.8 Nielsen as contrasted with its most recent rating of 20.4 in the current Thursday at 8 position to which Aubrey, after several seasons of early Friday night audience success, had moved it this season. Interestingly enough, a somewhat weakened "Rawhide", by virtue of the move, is the only CBS program now being offered advertisers in minute participations.

Despite this clear view of the past, clearly focussed in the Nielsen rear view mirror, the networks are planning extensive reslotting of shows for next season, 15 in all. (see box in TV Section).

'Dolce Vita'

Continued from page 2

control the production or purchases of films because of the lack of foreign exchange. "The problem is the criteria by which the films to be bought or produced are selected, and in the socialist world, value judgments can be poles apart, as in the case of China or Poland or in different periods of Soviet cinema history . . . The current movie flare-up is part of a general and continuing debate on art and society in which nearly all of the artists and writers who embraced the revolution had always had free access to the competing esthetic currents of the whole world."

Halperin reports that the entire Cuban movie scene began perking in 1963 "after a year of movie drought during which people lined up to see beat-up American films pulled out of the archives while Bulgarian, Czech and Chinese features played in empty houses."

Last year, films began coming into Cuba from Italy, France, Japan, Britain, Spain, Argentina and Mexico. "For the sophisticated moviegoer of any ideological persuasion, 1963 was undoubtedly a banner year in Havana." In addition to "La Dolce Vita," films which were released included Bunuel's "Viridiana" and "The Exterminating Angel," Wajda's "Ashes and Diamonds," Kurosawa's "The Brave One" and Richardson's "The Loneliness of The Long Distance Runner."

San Antonio — James Hamby, longtime sales manager of KTSA here has been named general manager and veepee of the outlet succeeding Jack Fiedler, according to B. R. McLendon, chairman of the board of the McLendon Corp., operators of the station.

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'Too Many for Too Little' As New All-Welsh TV Webs Premiere

London, Feb. 11.

Not counting the projected second commercial network, nor the possibility of the spread of the paysee experiment to Wales, the population of South Wales in the next year will be serviced by four tv channels. Within the next two years, the Welsh will have a choice of five networks, far wider than anywhere else in the U. K.

Already South Wales (where the great bulk of the Welsh population is located) is supplied by the existing BBC channel and by TWW, indie station on the commercial web. BBC this week put into action its Wales-only web which is feeding nine out of 10 Welsh homes with 14 hours of programming a week, seven hours of which will be in the Welsh language and the balance of specific Welsh interest.

Due to roll before the end of the year is a second service (for Wales only) from TWW which will also transmit Welsh language and Welsh interest material.

Thus at the close of 1964, the 4,300,009 Welsh people will be switching to four spots on the tv dial—all on the current British VHF, 405-line system. By the end of 1965, it is expected that BBC-2, on 625-lines and in UHF, will have spread to Wales giving them a five-station choice while the rest of the country, at most, will have only three.

Plethora of video channels for a relatively small section of the total British population is, it's held, a result of political pressuring and some nationalistic agitating to maintain Wales' national identity.

The new Welsh language-interest stations collectively will probably beam around 30 hours programming a week and, in addition, TWW's existing station will be stepping up its Welsh language production from three to five hours a week. Meanwhile, the station's general local production will be increased form nine to 11 hours a week. This tots up to a weighty weekly output for 650,000 Welsh-speaking and 3,650,000 other Welsh folk, and is seen as a considerable victory for the local politicos.

But while both they and behind-the-scenes manueverers have achived what they wanted, the broadcasters are now saddled with the task of making it all work.

Bringing more than its fair share of headaches is the problem of programming. For instance, with many hours of airtime to fill, availability of topline and even mediocre Welsh-speaking talent is severely restricted.

And while establishment of a senarate Welsh service will strain further BBC's far-stretched resources, the commercial prospects of TWW's new Welsh channel are far from rosy. Already burdened with the unprofitable North Wales region (which WWN tried and failed to operate economically) which in its turn will cue in increased production costs, transmitter rentals, etc., for little return in ad coin, task of setting up yet another unprofitable network promises to bite deep into TWW's resources.

Rubbing salt into the wound is the attitude of the Welsh themselves. Ironically, the early indications are that they prefer to tune into the current network shows, and, reports say, they generally show little enthusiasm for the new all-Welsh webs.

Award Jacques Krier Gallic TV Grand Prix

Paris, Feb. 11.

The top video award, the Grand Prix of the Film & TV Critics, was split this year to kudo the most important personality and his work and the best program, in any category, of the year. Jacques Krier took the nod for his work in drama production and straight news reporting. Also underlined was his mixture of news-type techniques with narrative programs to give a new feel and bite to them.

Top program was the much discussed and controversial monthly variety show of Jean-Christophe Averty "Les Raisins Verts" (The Green Grapes). Averty showed singers and acts at their best as well as macabre little sketches that outraged some and titiliated others.

Minneapolis — Donald Swartz, manager of 20th-Fox's ABC affiliated KMSP-TV here and who recently completed two terms as chief barker of Northwest Variety club, Tent No. 12, and now is one of its board members, has been elected the Variety Club Heart Hospital Association board chairman.

Set Educ'l TV Outlet In Duluth by July 1

Duluth, Feb. 11.

The second Minnesota educational television station now is on the way. It'll be located in this city, the state's third largest. The other, KTCA, now in operation, is in the Twin Cities, Minneapolis and St. Paul. A $223,000 contract to furnish this non-commercial station here was awarded last week to K. & M. Electronics Co.

Completion of the station is called for by July 1. A microwave system from the Twin Cities to here will feed the KTCA programs to it. The new station will service the Minnesota Iron Range and parts of western Wisconsin adjoining Minnesota.

Last-Ditch Bid To Save Calif. Station

Washington, Feb. 11.

A Los Angeles group is making a last ditch appeal to save Pasedena station KRLA-AM from FCC's revocation axe.

The Broadcast Foundation of California Inc. requested Commission approval of a deal to have the stock of KRLA's licensee company donated to them and to have the station's earnings handed over the educational television station proposed for Los Angeles.

Under the arrangement Eleven Ten Broadcasting Corp. prexy Donald Cooke would unconditionally give the total 10,000 shares to the Foundation.

Cooke would not file a claim for a charitable contribution on his Federal income tax return and would be completely disassociated with the licensee or station.

When FCC revoked the station's licensee it charged Cooke with trying to mislead the Commission and pointed to his alleged neglect of the station.

The Foundation said FCC has several times previously allowed a station to continue operating after the individuals in a revocation proceeding have severed their ties with the outlets.

The Foundation said at least 80% of the station's earnings would be donated for at least five years to Community Television of Southern California which plans to operate an etv station on Los Angeles channel 28.

WMAR-TV's Payoff On Thematic Programming

Baltimore, Feb. 11.

Success of thematic programming is illustrated again by WMAR-TV's "Twilight Movie," from 4:30 to 6 p.m., which highlights pix of the Bowery Boys, Bomba and science-fiction. These are pix from Allied Artists Television packages.

"Twilight Movie" replaced a potpourri of afternoon programming, which had run in the Monday through Friday time period. Based on ARB surveys WMAR-TV's share of audience during the 4:30 to 6 p.m. slot jumped from 16% in June to 35.8% in October and then to a 37.2 share in November. Adult audiences for the WMAR-TV time slot, as reported in the Oct.-Nov. ARB survey, also are 53% higher than the competing stations. This helped lead some 26 national advertisers to the time period.

Inside Stuff—Radio-TV

"Red China and the Rest of the World" is the broad tentative theme of the next "Town Meeting of the World" telecast, to be done by CBS-TV.

Web is waiting for a propitious communications satellite pass, expected in two or three months. CBS News plans to line up at least three western countries to participate, and hopefully the Soviet Union, which has its own problems with Red China.

David Brinkley and his high school English teacher were named winners of the Golden Key Awards. The awards are sponsored by six national educational organizations and are presented annually to a celebrity and the teacher who influenced him decisively.

Brinkley and Mrs. Burrows Smith of Wilmington, N. C., will receive the awards Feb. 15 at the Atlantic City, N. J., convention of the American Assn. of School Administrators.

Louis Dorfsman, creative director of advertising and promotion for CBS-TV, received two major honors in the annual competition for the best ads of the year by the American Institute of Graphic Arts. Dorfsman's work won two ad-awards for CBS-TV, out of a total of 50 wins throughout the country. One thousand entries were made. In addition, CBS-TV, via Dorfsman, gained seven additional awards in a subsection of the competition for excellence of printing of commercials.

"Conventions and Elections 1964," especially prepared by CBS News Election Unit and containing facts, figures on the candidates and issues, will be published by Dell. It will contain articles by CBS News correspondent Walter Cronkite, Robert Trout, Eric Sevaried and Harry Reasoner, among others.

James Ramsey Ullman is writing a film treatment to be presented on tv in an hour-long program about this year's conquest of Everest by an American expedition. The author accompanied the climbers (though not all the way) and in April, Lippincott will publish his account of the experience "Americans on Everest." The National Geographic Magazine (where portions of the book have already appeared) has commissioned the tv special—something new for this organization.

Among the features of the upcoming NAB convention will be the largest exhibit of broadcast equipment ever assembled.

NAB secretary-treasurer and convention manager Everett Revercomb said 66 manufacturers and allied companies will have displays at the April 5-8 Chicago meet.

Space required for the exhibits will be more than the record 27,560 square feet used at last year's display, NAB said.

An Institute of Broadcast Engineers has been formed with headquarters in Washington, D.C. with John H. Battison as president and Q. B. Smith, of the Pierson, Sowd & Ball law firm, as legal counsel.

Org's first annual meeting will be held in Chicago during the NAB convention in April, and a constitution and bylaws for the group will be offered at that time.

All engineers engaged in broadcasting are eligible for membership. Applications can be obtained from the Washington hq at 412, 711, 14th St. NW.

Scot Actors Put Burr Under BBC for More Jobs

Glasgow, Feb. 11.

Greater local production from both commercial television and the BBC was called for here by the Scottish Committee of British Actors' Equity Assn. The actors, in their annual report, said: "There is still not enough work on either channel for the performer who wants to live and work in Scotland, and the drift of talent to London continues unchecked. "It is hoped there will be a greater emphasis on the part of the independent companies to produce more local programs and to rely less on the network."

The Equity annual report for Scotland claimed that the output of shows from BBC-TV had been disappointing in 1963, despite a slight increase in the amount of work available for Scot performers. It also hit out at the "incredible Scot accents" of English actors in plays about Scotland.

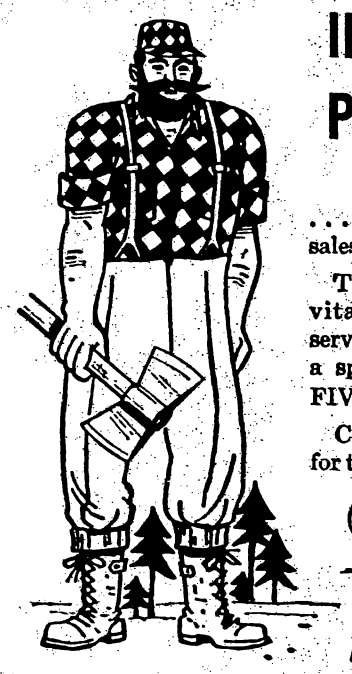
Actors stressed the forthcoming irony of a situation in which a new BBC-TV studio, first in the U.K. equipped with cameras for 625 lines, would be working mainly for BBC-2 (the second BBC-TV channel) but would not be seen in Scotland until 1965.

'Bowery Boys' Sales

Six more stations recently have bought 48 "Bowery Boys" pix, distributed by Allied Artists Television.

New deals include WJBK, Detroit; WGHP, High Point-Greensboro, N.C.; WZZM, Grand Rapids, Mich.; WBOI, Boise, Ida.; KBMT, Beaumont, Tex.; and KFLY, Lafayette, La.

Ottawa—Bob Gardiner has quit ty-columning for Ottawa Citizen (replaced by Jean Strachan) to become a radio producer at CBO here (which incidentally will eventually house a French-language station as well; this 30% French-speaking capital has a French-language tv station, CBOFT, already).



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Claude Rains	Keenan Wynn	Mickey Rooney

. . . and many, many more!

For details contact

SCREEN GEMS, INC.

Scotland Prepping Coin-In-Slot TV

Penicuik, Scotland, Feb. 11.

This small southeast Scotland town, seven miles from Edinburgh, will be the scene of Scotland's only coin-in-the-slot tv experiment if the postmaster-general gives his okay.

It will be run by Caledonian TV Ltd., an offshoot of the London-based Laurel Relay Service, a company headed by Sir Tom O'Brien, former chairman of the British Trades Union Congress. The Laurel company already operates a tv service here though its local concessionaires.

The company will, initially, operate in this area, with a probable extension of their services to adjoining parts of Scotland. The culture-conscious city of Edinburgh looms as a "natural" for extension of the experiment, which will feature ballet, opera and first-night legit theatre shows.

The Penicuk area has been chosen because it is the one spot in Scotland which has a wire service along which the new programs could be piped.

According to Eain B. Robertson, an Edinburgh attorney who represents the investors on the board of Caledonian Television, programs may start next fall. The company has an option on premises for studios in this town.

"We feel that pay-television is going to make a very considerable impact here," Eain Robertson told VARIETY. This, he said, would be largely due to the quality of the programs.

"We are not going to use old films," he said. "We shall use up-to-date material."

Programs planned include classic films, the best current opera performances, ballet, concerts conducted by leading conductors, and top sports events.

According to a spokesman for Caledonian Television, it is hoped to provide better programs than the existing tv services, and eventually to televise "first-night shows" from London's West-End.

There was no reason whatsoever, he said, why London theatre shows and Christmas pantomimes should not be shown right through on pay-tv. These programs could not be shown on BBC of ITV because it would kill the London market, but there was nothing to stop them being shown in Scotland. The same idea applied to big sporting events.

Paradoxically, Penicuik, a small but growing paper-manufacturing town, gets the new service because it is surrounded by hills. Television reception in the area was found to be bad on this account. Because of this, a relay service was launched, and Penicuik already has a wire-tv system almost throughout the town, all ready for the new slot system.

Edinburgh itself, although it is the capital of Scotland, is largely devoid of live theatres, and television operators have a rich field here, with a house-bound population of largely professional types who appreciate ballet, opera and legit fodder. Because of this, any system of pay-tv may register well.

Steve Allen Re-Berthed In Honolulu Slotting

Honolulu, Feb. 11.

Steve Allen Show, dropped by KGMB-TV, has been picked up by the non-network KTRG-TV and is now being unreeled from 9:30 to 11 p.m.

Station, Honolulu's fourth and the only one without a network affiliation, figures the Allen program will perk up ratings. Ironically, KGMB-TV claimed it was dropping the show because of weak ratings.

SCOTS ACCUSE BBC OF 'FAKING' DOCUMENTARY

Glasgow, Feb. 11.

Assurances have been given to city toppers here by the BBC that there will be no more distortions of local viewpoints, etc., following squawks from magistrates when the BBC-TV producers presented a "Panorama" program dealing with West of Scotland last November. Sir Arthur Forde, chairman of the governors of the BBC, said they would seek closer contact with regional bases in Scotland before transmitting any such programs.

Lord Provost Peter Meldrum, of Glasgow, and other civic leaders, huddled with Sir Arthur and his board.After the meeting, the civic boss said: "Our points were made, and I am certain they will have the serious attention of the board of governors."

Among points raised with the BBC-TV chiefs by the Glasgow delegation were: (1) The alleged 'faking' of vandalism in Glasgow, as shown on the screen; (2) The portrayal of slums without showing the vast housing developments; and (3) Showing empty fields which are dustrial housing developments. to be developed, and ignoring in-

Seven Arts Sales Meet To Focus on U Features

Marketing plans for 215 Universal-features, tagged Vol. 9, is being outlined at Seven Arts' general sales meeting in New York Feb. 10-12. Seven Arts prexy Eliot Hyman, together with sales chief Robert Rich and general sales manager Donald Klauber will detail the strategy of selling the Universal features in four separate groups.

Seven Arts, meantime, has sold Vol. 4 and 5 to CFCF-TV, Montreal; WHCH-TV, Hamilton; CKPR-TV, Port Arthur; CKSO-TV, Sudbury, Ont.; and CKNZ, Wingham, Ont. The "Emmett Kelly Show" and the 48 "Bowery Boys" features were also sold to Canadian outlets along with some post-1950 features dubbed in French.

Seven Arts is setting up a Coast shipping office to service 13 western states.

More For TAC

TAC, the Trans-Lux subsidiary that acts as a clearing house for local station shows, has picked up seven new shows for distribution to member stations.

The shows are:

"Those Independent Danes," story of an expatriate Dane who returns home after 15 years in the United States, produced by WKY-TV, Oklahoma City.

"Mission 115," the infamous story of the Schweinfurt air raid by the U.S. Air Force," also produced by WKY-TV.

"80 Proof Women," the story of a community's 12,000 alcoholic women, produced by WBNS-TV, Columbus.

"Crop Dusters," the low-flying, last of the dare-devil pilots who dust farmlands, produced by KOMO-TV, Seattle.

"Ballad of Chicago," about the second city, produced by WGN-TV, Chicago.

"The Saucer That Didn't," how a community was taken for thousands of dollars by the flying saucer panic, produced by WKY-TV, Oklahoma City.

"Thorn for Castro," story of Guantanamo Naval Base, produced by WTAR-TV, Norfolk.

Trans-Lux Sales

Trans-Lux Corp. reports 10 sales on its various syndication properties during the last few weeks.

"Mack & Myer for Hire," the new kidvid slapstick comedy series produced by Sandy Howard, has been sold to WNYS-TV, Syracuse, and the Television Corp. Ltd., of Australia. Other markets and packages include: "Felix the Cat," WTVD, Raleigh, N.C.; "Zoorama," KELO-TV, Sioux Falls, S.D.; "Top Drawer Feature Films," "KTRG-TV, Honolulu, and WGTV, Athens, Ga.; "Guest Shot," Australian Broadcasting Commission; "Magic Room," WGTV, Athens; and "The American Civil War," also to WGTV.

Sterling to Use RCA's Color Facilities at Fair

Sterling Movies USA, distributor of industrial films to tv, will use RCA's color tv facilities at the New York World's Fair to vidtape 13 half-hour shows.

The shows, titled, "FYI at the Fair," will be hosted by newspaper columnist Bob Considine and tv's Fran Allison and will feature interviews with leaders in the arts and sciences, business and industry. They will be sent out to stations during the two year's of the Fair as promotion for the event.

Dr. Mack Implores Church To Stand Its Ground Vs. B'casting

National Council of Churches was advised to stand its ground in its criticism of broadcasting, by Rev. Dr. S. Franklin Mack, retiring chairman of the National Council of Churches' Broadcasting and Film Commission.

Dr. Mack, in a broadside against current broadcasting practices issued last spring, called for greater supervision by the FCC of network programming and reduction of advertising time. Dr. Mack said that since the broadside was issued, "a serious confrontation between the churches and broadcasters" has ensued.

National Council of Churches Broadcasting and Film Commission, convened for its annual meeting in N.Y., was called upon by Dr. Mack to insist that the FCC establish clear guidelines for station operation. The FCC, Dr. Mack further suggested, should establish

(Continued on page 62)

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Foreign TV Reviews

Continued from page 50

right message was conveyed unadulterated, and the colored performers, who were each allotted a section of the historical narrative, appeared on a bare set. A backstage screen projected live film and contemporary stills and prints, which gave a counterpoint emphasis to the lyrics. The result was effective, but it fell a little short in fervor and passionate involvement. It was rather as if Elkan Allan had decided to be as objective as possible, but, in so doing, had played down the emotional impact that might have given the show impetus and fire.

The musical selection, directed by pianist Mike McKenzie, ran the full range from spirituals to pop hits, and much of it was agreeably unfamiliar. The cast, culled from colored artists resident in Britain, were mostly okay, but only rose to memorable heights through Cleo Laine's poignant rendition of "Strange Fruit" and Madeleine Bell's biting treatment of "Bourgeois Blues." The rest lacked the stirring dedication of native-born Americans, and the spirituals, in particular, missed out.

But the program produced many insights only possible in this medium. Among them were "Black and White," sung to film of the Sharpville shootings in South Africa, "We Shall Not Be Moved," to an accompaniment of police roughness in Alabama, and Nadia Cattouse's reading of the reminiscence of a Little Rock schoolgirl, going to be integrated at school. In fact, the later stages of the program were better than the earlier ones, which relied too much on crude and unexplained illustrations that did not always seem to match up with the burden of the lyric.

Robert Fleming's direction was straightforward, somewhat abrupt in continuity and lacking in pace. The program was one of the those worthy eTorts that deserve a followup, using perhaps more vigorous Negro talents imported from the States. *Otta.*

ANNA MOFFO SHOW
With Peter Nero, Bruno Lanzarini, Raoul Grasilli, Billy Smith Orch, others
Director: Mario Lanfranchi
Choreography: G. Landi
75 Mins., Sat. 9 p.m.
RAI-TV, from Rome (tape)

Anna Moffo's many talents are impressively on display in this tour-de-force weekly RAI-TV stanza which figures as one of the very best of the Italo net's recent productions.

The opera star's local chore offered golden opportunities, but also the almost inevitable pitfalls of the one-woman show—and over one hour in duration, to boot—but she, with a strong assist from director Mario Lanfranchi, has overcome most of them in rounded fashion. One major flaw in the initial show was abuse of canned applause and laughs; a tie-in with a studio audience could have worked wonders to make an agreeable show more life-like. There were times, too, when the musical backdrop overpowered the voice, a frequent RAI flaw.

Apart from this, however, the show was strong on the plus side. Foremost, of course, were Miss Moffo's operatic stints, notably an impeccable rendering of the "Lucia" mad scene; previous week's feature was "La Traviata"; both in modern and classic setting, equally effective. Other Moffo bits included a rousing spiritual number, a modern potpourri of song, and a piano rendering of her own composition. Class, charm, looks, and showbiz savvy were evident throughout.

Cesco Baseggio gave the show an okay comedic change of pace with his monolog about behind-the-scenes opera choristers, while Peter Nero registered very strongly with two piano numbers, "Io Che Amo Solo Te," and "Midnight in Moscow" in another guest chore, and Raoul Grosilli belted across a set of spirituals in great form.

Ballet group assembled for show was one of best seen here in long time, with terp school number and a "West Side Story" reprise both highly effective. Technical credits, beginning with aforementioned direction by Mario Lanfranchi, were of the highest order. *Hawk.*

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Foreign TV Followup

Sunday Night at the Palladium

The gusty and forthright vocal act of Jane Morgan made a rousing climax to this session of "Sunday Night at the Palladium" from Associated TeleVision. Warm, assured, and projecting with punch, Miss Morgan seemed less inhibited than in earlier appearances on this show, and her material was more in tune with the earthy format. She began with a strong ballad, "Longer than Always," delivered with fine intensity in Shirley Bassey style; she made the melody stick by sheer force, for it wasn't especially memorable. She followed with a jaunty "Shooting High," and closed with two of her waxings from the score of "The Victor." "My Special Dream" was okay, and, again, given more than it deserved in Miss Morgan's emotional treatment. But it was the sendoff "Bless 'Em All" in vigorous Dixieland style that put the ace on a well-handled routine. Producer Jon Scoffield held her in closeup, a bold decision for any thrush, and Miss Morgan came out of it without the viewers flinching overmuch.

The other standout contribution in this above-average segment came from comic juggler, Tommy Cooper. Although his fez-topped fumbling gimmick and his nervous guffaw are familiar, Cooper used it to support sparkling and new material, and he scored at a sizzling rate of yocks. His gags were bright, his dexterity nimble, and he closed with a funny disappearing trick — being replaced by a monkey in a fez, too.

Fast and expert foot-juggling came from the Berisinis, who clicked by catching one another on the sole of the feet, the catcher being feet-up on his back. The show's resident group, the Square Pegs, were smoothly harmonic in "Nobody Like a Dame," and emcee Bruce Forsyth was invaluably confident. Jack Parnell's band gave excellent backing, and the only blemish in the proceedings occured in "Beat the Clock." One married contestant had to drop ice-cream in the face of her husband, with the dim excuse of skill. This tasteless exhibition just about summed up the word "sick." Even Forsyth looked a little embarrassed about it. *Otta.*

First Night

London's West Side, confusingly known to the locals as the East End, was the locale of Leonard Webb's first tv play, a salty and spirited item called "Cheerio Lou." It roused interest in the second, "Maggie," which also carried additional promise for this "First Night" segment from BBC-TV through the casting of Vanessa Redgrave in the stellar role. Miss Redgrave has hitherto won her acclaim in Shakespeare and Ibsen, and does not usually drop her aitches or mop floors.

The result brought more kudos to the actress than the scribe. It was Miss Redgrave's performance, vivacious, versatile, and surprising, that carried a somewhat implausible and predictable storyline. Her Maggie, married to the dull and unadventurous Norman (Joss Ackland) and saddled with a couple of squawking kids, was itching to break away from routine and explore life's possibilities ouside the scrubbing chores. The chance was given to her by Christopher (Jonathan Cecil), personnel officer at her husband's factory. With Norman's agreement, he took her about to big-city sights, galleries, and restaurants. For him, it was a sociological experiment. For Maggie, it was an escape to new horizons.

It could be foreseen that Norman would be stirred to jealousy, that Christopher would have to bow out of the situation, and that his wolfish colleague would make a play for Maggie, which she repulsed. But this commonplace development was enlivened throughout by Miss Redgrave's volatile display, and by the writer's acute and purposeful dialog. Climax was her return to the stolid spouse, and the downbeat point was made that the limitations if living must be accepted, not fought against.

Naomi Capon's direction was perceptive throughout, despite some over-indulgence in tricks with stars, to suggest the world outside Maggie's orbit. Joss Ackland was excellent as the one-track husband, although he could hardly make his connivance in Maggie's capers convincing. Jonathan Cecil also registered as the witty Christopher, whose ideas outran his courage. But the show will be remembered for Vanessa Redgrave, who perfectly explored the problem of a girl with the zest to extend her capacity for understanding and enjoyment, but condemned to settle to a life far less enterprising. *Otta.*

Studio 64

Imported from the U.S. for Stanley Mann's slight, but entertaining, "Better Luck Next Time," the engaging Zohra Lampert made a delicious contribution to this "Studio 64" hour from Associated TeleVision. The part of Jenny, the plaintive, daffily mixed-up innocent from the Bowery, might have been tailored for her, and Miss Lampert registered in a vein hitherto exploited only by Judy Holliday.

Jenny was hired by William (Michael Bryant) to provide divorce evidence. It was her first diffident stab at being a professional co-respondent, and her wary lack of confidence both in herself and in William was amusingly established. A rapport was struck when William explained that he dreamed of shedding himself of possessions, taking to a frugal Buddhist way of life—and he persuaded Jenny to join him in a bout of meditation on the hotel carpet. Their duolog made up the first half of the play, and the pace quickened when William returned to the same hotel room with another co-respondent.

His marriage to Jenny had come unstuck. She couldn't live up to his highflown idealism—and, in any case, could anyone? Denouement was a reconciliation, with Jenny getting her own way, insisting that the job of a husband was to earn a living, the duties of a wife to keep house for him.

Stanley Mann's teleplay was neat and acceptable, with amusing dialog that gave piquancy to the situation. Michael Bryant was admirably intense as the ascetic William, and made a good opposite to Miss Lampert's more intricate and flamboyant impact. It was practically a two-hander, but Guy Deghy registered a sharp minor cameo as a restaurant proprietor. Silvio Narizzano directed with much tact and sympathy, and, on its minor scale, the piece was as satisfying a concoction as any to get an airing lately. *Otta.*

Festival

Second of David Turner's plays to get an airing on BBC-TV in one week, "Trevor" was again slapbang amid the working class belt which the author seems to understand and around which many of his plays revolve.

This particular piece was an uncomplicated, offbeat-very real, tale about a newlywed husband who doubted his virility. Agitated by the knowledge that his wife had previously had an affair with a married man, he set out to prove his manliness in everything he did, but not until he set eyes on the lover did he stop his nuerotic attempts to prove himself.

All of this provided Turner with a frame on which to hang some telling dialog—which managed to come over as natural yet important—and at the same time to make some interesting observations of the chemistry of a marriage.

Author was undoubtedly aided by some fine thesping from Tony Garnett and Topsy Jane, the newlyweds, who were thoroughly convincing as essentially nice people who were bewildered by their own behavior once they had tied the knot. Sterling support came from Peter Brookes, Harry Jackson, Ronald Cunliffe and Chris Gittins as Garnett's workmates and from Terence Lodge, Caroline Stephens, Alex Marshall and Stephanie Bidmead in the minor roles.

Peter Dews' deft direction gave the play sufficient zip to keep the interest focussed on the screen, and Peter Luke came through with many excellent production ideas. *Watt.*

Dr. Mack

Continued from page 61

and enforce minimal rules wherever self-regulation, either through non-accpetance or non-compliance proves ineffective.

Replacing Dr. Mack as exec director was the Rev. William F. Fore. Outlining his policy, Fore called for "emphasis upon quality programming rather than on quantity, even at the sacrifice of some program opportunities." He said that "in the mass media a mediocre message often is worse than no message at all."

Outgoing exec director Dr. Mack said that church members in the broadcasting industry "differ very little" in their reaction to his criticism of broadcasting than non-church members. "They do not react to it as churchmen except to accuse the church of meddling," he said.

Dr. Mack called on the churches to develop means of "involving church-connected broadcasters in a consideration of broadcasting as a Christian lay vocation. Nothing less will get at the heart of the problem. Without such a reorientation it is doubtful that there can be real and meaningful communication between the church and the broadcasting industry," he concluded.

Rome, Ga. — Radio station WLAQ has begun operation under new ownership and management. Approval of transfer of ownership from Mitchell Melof to Clark Broadcasting Co. of Athens, Ga., was granted by FCC.

Italian Radio Puts On 89 Operas In '64

Rome, Feb. 11.

A total of 89 operas will be heard during 1964 by Italian listeners. Air repertory starts with Monteverdi and Cavalli, originators of opera, with their "Orfeo" and "Didone," respectively. There will be some Pergolesi, Paisiello and Cimarosa and to celebrate Rameau's bicentennial his "Castor and Pollux" as well as Gluck's "Iphigenia in Tauris." Mozart opera will follow and there is large representation of Rossini, Bellini, Donizetti and Verdi. Of non-Italians there will be the seldom heard "Romeo and Juliet" by Gounod, "If I Were King" by Adam and among the three Wagner operas, his youth-work "Rienzi."

Richard Strauss centenary is represented by five operas of the master — Rosenkavalier, Electra, Ariadne, Intermezzo and the "Silent Woman." French opera will be heard with Charpentier's "Louise" and Debussy's "Pelleas," and Russian opera by Mussorgski, Borodin, Stravinsky, Shostakovits and Prokovief. Dvorak will be the Bohemian composer heard ("Bartered Bride") and Kodaly's Hungarian "Spinning Wheel" is scheduled. From England there will be Benjamin Britten's "Turn of the Screw."

Petrassi, Dallpiccolo, Pizzetti and Menotti will be the contemporary Italian composers to be heard.

Chi UHFer

Continued from page 43

or two. The trio is expected to generate a word of mouth for the station.

Otherwise it is offering an Italian opera series on Sundays from motion pictures made in Italy; a foreign film festival (mostly Italian with English subtitles) on Sunday and Tuesday nights, a selection of variety shows off the Mexican networks (via video tape) on Monday, Wednesday and Friday nights, plus locally produced variety shows of special interest to the Polish, German, Greeks and Irish.

Bread-and-butter programming includes nightly newscasts in Polish and Spanish, an early evening western out of the old Republic outdoor package of 248 titles (hosted by Dick "Two Ton" Baker), "Texas Rasslin'" on film at 10 p.m., and assorted sports and adventure films.

Station prexy is John Weigel, onetime radio announcer.

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BRITANNIA RULES AIRWAVES

South's Segregated Auds May Peril March of Dimes' Fundraising Drives

The March of Dimes is being caught in the whirlpool of the Negro's civil rights struggle as a result of its sponsorship of benefit shows in the Deep South. In virtually every case, jazz and other type concerts have been playing to segregated audiences even though the March of Dimes has a firm policy and venerable record of ministering to the ill without regard to creed or color.

While the fundraising concerts are promoted by local supporters, the national March of Dimes organization was put on the hot seat as a result of the recent cancellation of a segregated performance in Jackson, Miss., by New Orleans trumpeter Al Hirt. The national March of Dimes has kept hands off on the locally sponsored fundraising events, but now has been forced to face the issue as a result of protests by Negroes against segregation, even if for a good cause.

March of Dimes execs are now considering establishing a national policy on sponsorship of segregated concerts, even where local ordinances demand it. "We may have to look for other means to raise funds," a spokesman said.

In its own field, the March of Dimes has pursued a policy of treating Negro and white alike and with the same facilities. In fact, during past outbreaks of polio in the south, the March of Dimes has broken down the racial barriers by insisting that white hospitals admit patients without regard to color.

The March of Dimes, like other respectable institutions, now finds itself in a real bind. It must choose between an effective way of raising money for a worthwhile purpose in many localities of the south and incurring the bitter antagonism of the supporters of civil rights for Negroes.

Checkmated Composer

Honolulu, Feb. 11.

Ernest Henderson, board chairman of the Sheraton hotel chain, is a composer-hobbyist.

"I compose what must be a misnomer since it's called 'popular' music and I have yet to achieve popular status, but I once received a check for $1.60 from ASCAP," he told an interviewer.

Reno and Tahoe Lure Mature Set With Name Bands

Reno, Feb. 11.

A renaissance in popularity of "big name" bands is much in evidence in the Reno-Tahoe area, and the revival is developing a lucrative market for the bandmen with marquee value.

A check of bookings in the area for 1963 alone showed at least 18 name bands — with nationwide reputations in the '39s and 40s— played Reno-Tahoe clubs one or more times during the year.

The list reads like a "Who's Who" from the decades when name bands were on the top of the popularity polls. Playing Reno-Tahoe during 1963 were:

The Glenn Miller Orch under the baton of Ray McKinley, Lionel Hampton, Orrin Tucker, Ted Fio Rito, Shep Fields, Clyde McCoy, Russ Morgan, the Jimmy Dorsey Orch batoned by Lee Castle, Tony Pastor, Freddy Martin, Harry James, Tommy Dorsey Orch directed by Sam Donahue, Woody Herman, Bob Crosby, Les Brown, Jan Garber, Art Mooney, and Tex Beneke fronting "Music Made Famous by Glenn Miller."

Also marqueed in recent years in the Reno-Tahoe area have been Hal McIntyre, Jerry Gray and Blue Barron, also noted for name value in the '30s and '40s.

Revival of name bands in the Reno area is generally attributed to Carl Hicks, owner of the Holiday Hotel, who first wooed Morgan, McCoy, Herman, Tucker and Barron to make the Reno scene.

"I checked all the big bands in the country when I first got the idea," Hicks recalls. "I figured not all of the old orchestras were playing much any more and I believed that the type of clientele we have at the Holiday and the age group would go for the name bands. It went over real good for us."

Recently, however, Hicks discontinued use of big bands because of the steep tab as contrasted to the number of persons the Hiloday can accommodate in its small lounge. The hotel's minuscule stage is also unsuited to handle comfortably more than a six-piece group. A large band also creates an acoustics problem at the Holiday because of the proximity of the gaming area to the lounge.

Frequently booking bands for lounge appearances are the Riverside, Mapes, and Harrah's in Reno, and Harvey's Resort Hotel-Casino and Harrah's at Tahoe.

Why the big revival of bands in

(Continued on page 66)

K.C. Tunes Up Its Own Jazz Fest for April 26; Tiein With Kans. U. Bash

Kansas City, Feb. 11.

Kansas City is to have its own jazz festival, the first scheduled for April 26. A non-profit group, Kansas City Jazz Inc., has been formed to stage the event and to coordinate with jazz projects this spring at the U. of Kansas, Lawrence, and the People-to-People organization here.

Event here is planned as an eight-hour affair bringing in the Woody Herman orch., Bob Brookmeyer-Clark Terry group and expatriates including Ben Webster, Carmel Jones and Mary Lou Williams. Local jazz exponents to be included are The Kicks Band, formed recently to highlight the purer aspects of the current jazz revival; Willie Rice band, Baby Lovett Dixieland group, Bettye Miller and Milt Abel piano-bass duo, Warren Durrett orch, Marilyn Maye and Sammy Tucker Trio; plus groups from the two muscions' locals here.

A closely tied event is the "Oread Jazz Festival-1964" on the K.U. campus April 25, a national competition for campus dance bands and jazz groups. Previous editions of the collegiate festival produced outstanding units, such as the Paul Winter Sextet. Winner of the 1964 event will be presented Sunday evening at the Kansas City Festival, and People-to-People will send the winning combo on a European tour to promote international goodwill.

Cap Grooves 'Sky'

Capitol Records has put the current off-Broadway production of "Cabin In The Sky" into the groove last week. The Vernon Duke-John Latouche-Lynn Root musical is now running at the Greenwich Mews Theatre, N.Y.

Leads are played by Rosetta LeNoire, Ketty Lester, Tony Middleton and Bernard Johnson.

MGM in Double Drive For Connie, Ella Disks

MGM-Verve Records has launched a twin promotion for Connie Francis and Ella Fitzgerald this month, tied in with the singers' new releases.

Miss Francis, on the MGM label, is riding with "Blue Winter," a single, while the promotion for Miss Fitzgerald is revolving around her Verve LP, "These Are The Blues."

BEATLES STIR HOME CARBONS

By HERM SCHOENFELD

The Beatles have landed and, along with the general public, have set the American music biz on its ear. Measured by the promotional razz-ma-tazz and the more tangible sales impact, any doubt that the mop-haired Beatles have become the hottest show biz item since swivel-hipped Elvis Presley broke on the scene in the mid-1950s has long since faded.

Domination by the Beatles of the bestseller lists with a flock of singles on various labels and their Capitol album has raised the question among the U.S. disk companies of "where do we go from here?" In the immediate period ahead, the Beatles appear certain to keep their powerful lock on the disk jockeys and the teenage consumers. Beyond that, the Beatles have touched off a frantic rush by several U.S. labels to import other combos from Britain with commercial promise.

Newly on the U.S. shelves are such British groups as the Dave Clark Five (Epic), the Searchers (Kapp), the Fourmosts (Atco), with a lot more to come in the weeks to come. The flood of British-made pops coming on the market is part of the well-established music game of following the leader. It was this imitative impulse that generated successively mountainous waves of calypso, cha-cha, bossa nova, and folk disks, only few of which succeeded in establishing a firm foothold in the market.

From one point of view, the Beatles are a new phenomenon on the American scene. While other foreign talent has on occasion scored heavily on this continent, none of them demonstrated the broad and sustained power of the Beatles. Domininco Modugno's "Volare" was a huge smash in this country, but it was a one-time shot that Modugno was neither able to repeat or approach in subsequent releases. That has been the story of all overseas talent that has clicked in the U.S. up to now.

The advent of the Beatles, however, now has shattered the steady, day-to-day domination of made-in-America music here and abroad. The British combo appears to have fundamentally shook up and globalized the music biz and, from here on in, it's expected that a significant ratio of U.S. bestsellers will be of foreign origin.

The Beatles click is all the more spectacular and puzzling in light of the fact that this combo is riding with an old sound. Some sharply attuned ears in the American music biz have failed to detect the so-called "Mersey" or "Liverpool" sound reportedly purveyed by the Beatles. Mullarkey, they say, the Beatles are dishing up a rock 'n' roll style that was current in this country around 10 years ago and that still is typical of such groups as the Everly Bros.

Why the Beatles have broken through at this time is one of those Tin Pan Alley mysteries. Some disks by the Beatles went abegging only a year ago in this country; now they are exploding all over the press and airlanes, making as much news copy as a fullscale political crisis.

Ed Sullivan's decision to book them three times on his CBS-TV show was symptomatic of the Beatles' ability to command airtime as well as printed space. Virtually every leading national mag, including Life and Saturday Evening Post, are pushing up deadlines on the Beatle story, which looks as if it will be in the headlines until the American Presidential race seriously gets under way.

A Topical Question

Editor, VARIETY:

The Ranger Rocket hit the moon with such force and impact that a question comes to my mind. Will they have to change the old standard song "Blue Moon" to "Black and Blue Moon?

Jeffrey Barron.

David Picker New UA Records Prez As Talmadge Exits; Shift Other Execs

Art Talmadge, president of United Artists Records for the past four years, has exited the company to go into business for himself. Talmadge's spot as prexy of the film company's disk subsidiary was taken over by David V. Picker, a v.p. of the parent UA firm and longtime overall suppervisor of the disk operation.

Mike Stewart, currently exec v.p. of the UA music publishing companies, has been named exec veep of the record operation as well. Si Mael, now a v.p., becomes general manager of UA Records, directing business affairs and supervising the day-to-day activities of the organization.

Jay Jacobs, director of sales merchandising, has also left the company to become v.p. and general manager of Schwartz Bros., a Washington, D.C., distributor.

The reshuffle also affects Lloyd Leipsig, director of creative services, who will head the publicity and advertising departments and serve as liaison with the parent company. Joe Berger is assuming control of the album product sale and its subsid labels while Andy Miele will take charge of the singles.

Formed about a half-dozen years ago as a move by the picture company to control promotion of soundtrack albums, UA Records branched out as a regular pop operation under Talmadge, a former exec at Mercury Records. He has not yet disclosed the details of his next business venture.

While with UA Records, Talmadge was among the main sparkplugs in the organization of the American Reecord Manufacturers & Distributors Assn. and served as that organization's prexy for a term.

ASCAP's Shining Hour

American Society of Composers, Authors & Publishers, marking its 50th annf this year, is getting the full promotional treatment, including the setting aside this week (10-16) as ASCAP Week by N.Y. Mayor Robert F. Wagner.

Los Angeles, meantime, is setting aside one day, Feb. 13, for ASCAP.

Yank Labels On Upbeat in Britain As Tally Hits 19

London, Feb. 11.

American artists may be disappearing from the British disk best sellers, but the number of Yank labels now being issued here under their own banner is on the increase. At the last count, U.S. imprints being distributed by the main British companies in this country totaled 19, the Hickory label being the latest American banner to hit the local shops.

Hickory distributes through Pye, which already gives release to Reprise, Cameo-Parkway and Colpix. Over at EMI (Electric & Musical Industries) U.S. logos MGM, Capitol, United Artists and Liberty go out as such, with Epic getting a credit on its Columbia releases.

Decca markets Brunswick, London, Coral, Warner Bros, RCA Victor and RCA Camden. Philips puts out CBS, Riverside, Mercury and Audio-Fidelity disks under their originating banners.

In addition to the spread of actual Yank labels here, several leading record companies have launched local labels to "front" the release of many small American outfits. A prime example is Pye International, or EMI's Stateside.

Getting rarer now (though it is still in operation) is the practice of releasing hot American numbers on the same banners as local artists, thus mixing up a label's content. While EMI is still putting out Roulette releases on Columbia, the domestic label which features such artists as Cliff Richards, The Shadows, Gerry & The Pacemakers for instance, the tendency now is towards either lumping American waxes under one banner or, if they are big enough, issuing them under their own flag.

Around the smaller diskeries, too, interest in releasing American labels is increasing. The wee Vogue company is on the market with such labels as Good Time Jazz. Contemporary and looking for more. Ember Records is crediting appropriate releases with Starday, Request and King "bylines," while Oriole here is pressing Savoy and Time labels product for the home market.

The way local waxers now see it, many of the American diskeries have a distinctive style that is commercially exploitable. As on recording exec put it: "If a label specializes in, say, modern jazz then the public will get used to it and turn there first for the latest jazz releases."

Philharmonic Hall, N. Y., Sets 1st Kids' Jazz Gig

Philharmonic Hall, N.Y., will house the first jazz concert for children Feb. 23 when Gerry Mulligan's concert band will be spotlighted in a concert promoted by Explore Inc. Willis Conover will narrate for the moppets.

It's the initial event in a series of three "Concerts In Contrast" to be given at Lincoln Center by Explore Inc. Other two are performances by Odetta and Phyllis Curtin.

British Washing Machine Tycoon Sets Up Diskery; Deal Off for Ember?

London, Feb. 11.

Washing machine tycoon John Bloom, who is behind one of the bids for British Lion Films, has taken his first step into the disk biz. He has formed Rolls Records.

At the moment it is stated there are no plans to go into wax production. But as Bloom acquires more and more retail outlets, his move into disks is seen here as a natural progression.

Bloom has already had talks with Ember Records, an indie label owned and operated by Jeff Kruger, in an attempt to buy a substantial holding in the diskery. But Kruger said that the dickers have not borne fruit and now it looks as if it's no deal so far as an Ember-Bloom tie is concerned.

LAST KENNEDY YEARS ON LP VIA NBC NEWS

NBC News, which put together a news recap of 1963 for RCA Victor under the title of "A Time To Keep—1963," has now supplied the tapes for a double-platter Caedmon LP presenting the voice of the late President John F. Kennedy over the last four years of his life. Set is being released this week.

Carl D. Sandburg provides the introduction to this compilation of Kennedy speeches which span his announcement for his candidacy for President in 1960 to his last speech in Dallas. The Book of the Month Club has acquired a substantial number of the Caedmon sets for a special February dividend. A percentage of the proceeds will go to the John F. Kennedy Center for the Performing Arts in Washington, D. C.

'Hello Dolly' Cast Set, Bennett's 'Moods,' Presnell's 'Songs,' Gary's 'Encore' Highwaymen's 'Time' Top New LPs

CAROL CHANNING: "HELLO, DOLLY!" (RCA Victor). The David Merrick musical production "Hello, Dolly!" is a winner on Broadway and it'll be a leader in the original Broadway cast album sweepstakes for some time to come. Jerry Herman has created a substantial score for this property and with the help of Carol Channing, David Burns, Charles Nelson Reilly and Eileen Brennan, the songs come over with impact and makes the album a highly playable product. The title song, done by Miss Channing and the company, is a knockout, but then again so are "Elegance," sung by Miss Brennan, Reilly, Sondra Lee and Jerry Dodge, "Put On Your Sunday Clothes," sung by Miss Channing, Reilly, Dodge and Igors Gavon, and "It Takes A Woman," sung by David Burns. It's a happy effort all the way around.

TONY BENNETT: "THE MANY MOODS OF TONY" (Columbia). Riding on the crest of a new popularity wave, Tony Bennett is a cinch to pick up plenty of sales action in this latest LP entry. With "The Little Boy," his current single click, as the leader, Bennett follows with a songbag that's top-notch and that allows him to deliver a variation of song styles at which he's slick and sure. His backing by the Ralph Sharon Trio, with Bobby Hackett featured on cornet, is standout. Among the pullout songs are "Spring In Manhattan," "A Taste of Honey," "The Kid's A Dreamer" and "I'll Be Around."

HARVE PRESNELL: "THE WORLD'S GREATEST LOVE SONGS" (MGM). The credits Harve Presnell has racked up in Broadway legituners and opera serve him well in his debut LP for MGM. He's a legit singer with a wide range and a romantic quality that's excellently suited to the wrapup of love songs in this selection. The songs are standard and stand up under repeat play. All will delight the spinners and should rank high on programming schedules. Henri Rene, who arranged and conducted, adds to the overall romantic flavor.

JOHN GARY: "ENCORE" (RCA Victor). John Gary was launched successfully late last year with the "Catch A Rising Star" LP and now, with his second album, he appears to be firmly established in the disk field as a steady seller in the LP market. He continues to show a solid singing style that wraps up a ballad in no uncertain terms. Working with arrangements and an orch conducted by Marty Gold under the production aegis of Andy Wiswell, Gary is on standout musical ground and he makes the most of it with a songbag that includes "Anywhere I Wander," "And This Is My Beloved," "Far Away Places" and "Stranger In Paradise."

THE HIGHWAYMEN: "ONE MORE TIME" (United Artists). Although this album can be pigeonholed in the folk classification, it does offer enough of a variety of style and ideas within the folk category to win it an audience beyond the folknik field. By setting up an assortment of folk idioms, The Highwaymen have come up with a package that's consistently entertaining and one with high spinning and sales potential. In their folkbag is the impressive anti-war song, "Universal Soldier," as well as a hoedown, "Sourwood Mountain," a sea chanty, "Poor Old Man," and the popular Scottish tune, "The Work Of The Weavers," among other delights.

"THE MAKING OF A PRESIDENT 1960" (United Artists). The John F. Kennedy disk memorabilia collection is enhanced with this two-platter package, based on the David L. Wolper tv production of Theodore H. White's "The Making of a President," which won a Pulitzer Prize. Actor Martin Gabel narrates the set, which traces the late President in speeches and activities from his bid for the Presidential nomination through his inauguration to the office. Also included are several candid photos of JFK in action, with glimpses of Jacqueline Kennedy, brother Robert F., now-President Johnson and others. Gabel narrates strongly, and the package is excellent for both home and school use.

LIONEL HAMPTON: "EAST MEETS WEST" (Glad-Hamp). The big band of Lionel Hampton cooks nicely on this session which also serves to introduce an Oriental cutie (judging from her cover photo) named Miyoko Hoshino. The chirper swings briskly on the outing and delivers an occasional ballad in smooth and effective style. Coupled with the Hampton unit, she makes an impressive disk debut which should catapult her into bigger things. Hampton himself steps out on a number of tunes and the two performances make for an exciting wax display.

STANLEY BLACK: "GRAND CANYON SUITE" (London). Ferde Grofe's beautiful "Grand Canyon Suite" is brought strikingly to wax via this London Phase 4 disking by Stanley Black, helming the London Festival Orchestra. The many-faceted quality of the piece is given a full range of treatment by Black and the orch, and the Phase 4 stereo process brings out these stylings with sharpness and clarity. Grofe's much-recorded composition, rarely if ever, sounded better and the LP should enjoy considerable action among the more serious music buffs and programmers.

ANITA O'DAY: "INCOMPARABLE" (Verve). Backed by an orch conducted by Bill Holman and working from the batoner's charts, Anita O'Day gets off a fine session with this platter. The tunes are all from the familiar songbag, including "Avalon," "Old Devil Moon," "Why Shouldn't I," "Can't We Be Friends," "Speak Low" and others. She delivers these in a hip and swinging style, stepping out for a few particularly strong pieces. She handles the ballads in a slow blues technique and the uptempo items move strongly. Holman has provided some fine arrangements, and the hand responds well under his baton, all of which combines for a slick and solid outing.

LAWRENCE WELK
Has Another Hit Dot Album!
"THE ALL-TIME GREATS"

Philly Batoner's Suit Asks $1,234 Fee for Baker Gig

Philadelphia, Feb. 11.

Suit for non-payment of $1,234 has been filed in City Court, N.Y., against Max King and Alan Sherwood, partners in Trans-World Associates, and singer Josephine Baker by Music Associates Inc., of this city.

Action is to recover payment of music supplied by Marty Portnoy and his orchestra during an Oct. 18 concert given by Miss Baker at Academy of Music here. Program was a benefit for the Polio League of Philadelphia.

Portnoy is a member band of Music Associates, local combine of 17 orchs.

Inside Stuff—Music

Vincent M. Youmans 3d and Mrs. Preston Collins, children of the late Vincent Youmans, made their first gift of some of manuscripts of the composer to the Library of Congress in Washington last week. Ceremony was originally scheduled for last Nov .25 but was deferred because of the assassination of President John F. Kennedy.

Present were Dr. Harold Spivacke, chief of the Library's music division, and Robert Lissauer, v.p. and general manager of the Vincent Youmans Music Co. Among the manuscripts handed over were "Tea For Two," and "I Want To Be Happy," both from "No, No Nanette"; "Carioca," from "Flying Down To Rio," and "Kinda Like You," from "Through the Years." These manuscripts, along with photos, scores and scenarios of Youmans, will be placed in the Library's exhibit of American Music Theatre.

Ramund Theatre in Vienna saw the "farewell appearance" recently of an unknown 70-year-old soprano using the name of Gina Elmese. Before an audience of 1,400 including many invalids and old people who had received free tickets, she sang Violetta in "Traviata" with orchestra and cast drawn from the Raimund and Volkoper companies. After the performance which a critic labeled an "artistic disaster," Fraulein Elmese disappeared back into oblivion.

In conjunction with the fifth anniversary of the death of Buddy Holly, the Decca branches and distributors that distribute Coral Records will contact local radio-tv personnel in their respective areas, to assist them in setting special tributes. Currently there are six albums available by Holly. Of the six, "The Buddy Holly Story," has been a steady top seller for more than three years.

The Chicago Chapter of the National Academy of Recording Arts & Sciences last week elected David Carroll as its prexy for 1964. Also elected were William R. Traut, first veepee; Mike Simpson, 2d veepee; Joseph F. Wells, secretary, and A. B. Clapper, treasurer.

For the fourth consecutive year Broadcast Music Inc. (BMI) is supporting the Notre Dame Collegiate Jazz Festival. Five scholarships to the 1964 National Stage Band Camp have been donated by BMI to support the '64 festival, which is held April 17-18. The awards will be made on the basis of a decision by a panel of judges.

Edward B. Marks Music has issued a special folio of Kenyon Hopkins' music for the CBS-TV series, "East Side/West Side." The contents of the folio parallel the compositions in the soundtrack album issued by Columbia Records. The folio has a foreword by David Susskind, annotation by the composer, commentary by R. A. Israel, and pictures from tv shows and behind-the-scenes candids.

Applications for Grace Moore Scholarships have jumped to three times previous years, according to the U. of Tennessee Fine Arts Department office. Deadline was Jan. 31, with finals to be held Feb. 29. Finals will be at the U-T campus in Knoxville.

New Richard Strauss Institute, a library-museum designed to show the composer's influence on the world of music, will be officially inaugurated in Munich on June 11. To be housed temporarily in the city's America House, the collection will contain recordings as well as books, theatre programs, posters and reviews. Lectures and seminars are also planned.

Zubin Mehta, Hindu-born, Vienna-trained conductor of the Los Angeles and Montreal Symphony (he commutes!) made his opera-debut with "Tosca" in Montreal's new Place des Arts. Negro soprano Ella Lee sang the lead and George London was Baron Scarpia.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

ELVIS PRESLEY ..... KISSIN' COUSINS
(RCA Victor) ..... It Hurts Me
Elvis Presley's "Kissin' Cousins" (Gladys), pic title song, registers a solid rocking entry which should have no trouble climbing high on the bestselling lists and perhaps reestablishing America's supremacy over the Beatles. "It Hurts Me" (Presley†) is a slow ballad also with a teenage message that'll hit home.*

* * *

RAY CHARLES ..... MY HEART CRIES FOR YOU
(ABC-Paramount) ..... Baby, Don't You Cry
Ray Charles' "My Heart Cries For You" (Ross Jungnickel-Gladys-Massey), the old Guy Mitchell hit, turns up in a socko new version by this consistestly fine performer. "Baby, Don't You Cry" (Leeds*) is a toe-tapping rhythm number also due for lotsa spins.*

* * *

CHAD MITCHELL TRIO. .....TELL OLD BILL
(Mercury) ..... The Tarriers Song
Chad Mitchell Trio's "Tell Old Bill" (Teena) is a standout folk entry by one of the slickest combos now operating in this idiom. Their attractive sound gives it across-the-board appeal. "The Tarriers Song" (Teena*) is a less appealing work tune.*

* * *

NINO TEMPO-APRIL STEVENS . ..... STARDUST
(Atco) 1-45
Nino Tempo-April Stevens' "Stardust" (Mills) gives this great oldie a fresh treatment in the style which has paid off for this duo on recent releases. "1-45" (Leigh*) is a folk-styled idea with a clever twist on the title figures.*

* * *

BOBBY DARIN. .I WONDER WHO'S KISSING HER NOW
(Capitol) ..... As Long As I'm Singing
Bobby Darin's "I Wonder Who's Kissing Her Now" (Jerry Vogel) is a crackerjack updating of this venerable oldie which should get a new round of spins via the bluesy feeling pervading this slice. "As Long As I'm Singing" (T.M.†) is an okay uptempo entry skillfully belted.*

* * *

THE SEARCHERS .....NEEDLES AND PINS
(Kapp) .....Ain't That Just Like Me
The Searchers' "Needles and Pins" is a part of the invasion of British talent in the wake of the Beatles' click. This is a solid standard rocking entry with excellent chances. "Ain't That Just Like Me" is a driving uptempo slice, also with a commercial impact.

* * *

KAI WINDING .....MONDO CANE NO. 2
(Verve) ..... Portrait of My Love
Kai Winding's "Mondo Cane No. 2" (E. B. Marks†) impresses as a nifty followup to the first "Mondo Cane" slice, again spotlighting that attention-getting sound. "Portrait of My Love" (Piccadilly†) is an okay ballad instrumental.

* * *

DICK SHAWN ..... HAMBONE
(20th Century-Fox) .....La Plume De Ma Tante
Dick Shawn's "Hambone" (Jonathan Glenn†) registers as a bright slice with a non stop beat and a cute lyric that's dished up niftily with choral support. "La Plume De Ma Tante" (Korwin) brings back this hit of about 10 years ago in a pleasing version.*

* * *

LAURIE JOHNSON ORCH
THEME FROM 'DOCTOR STRANGELOVE'
(Colpix) ..... Love That Bomb
Laurie Johnson Orch's "Theme From 'Dr. Strangelove'" (Screen Gems-Columbia Music†) is a powerful arrangement of "Johnny Comes Marching Home" with a doomsday feeling. "Love That Bomb" (Colgems), inspired by the film theme, is an outright rocking sick joke delivered by a rocking combo tagged "Dr. Strangelove and The Fallouts."*

* * *

FRANKIE LAINE ..... UP AMONG THE STARS
(Columbia) ..... Lonely Days of Winter
Frankie Laine's "Up Among The Stars" (General) is a charming, melodic ballad, in the Singing Nun Groove, which gives this veteran singer a strong chance to make a dent in the bestseller lists. "Lonely Days of Winter" (Guitar†) is a good ballad in a more conventional format.*

* * *

THE SECRETS ..... HEY, BIG BOY
(Philips) .....The Other Side of Town
The Secrets' "Hey, Big Boy" (Merjodat) shapes up as a swinging ballad delivered by this young femme quartet in a style that's right on the teenage target. "The Other Side of Town" (Merjodat) is another contemporary ballad with a fine sound.

* * *

LITTLE JOE WASHINGTON.....I FEEL ALL RIGHT
(Federal) ..... Bossa Nova and Grits
Little Joe Washington's "I Feel All Right" (D-Cal†) registers as a striking blues number projected with an unusual bag of vocal tricks by this performer. "Bossa Nova and Grits" (D-Cal†) is a so-so instrumental.

* * *

THE MATADORS ..... I GOTTA DRIVE
(Colpix) ..... La Corrida
The Matadors' "I Gotta Drive" (Screen Gems-Columbia Music†) tells the story of a hot-rod race with a musical speed that will excite the juve set. "La Corrida" (Screen Gems-Columbia Music†) features a Latino beat that will cause a lot of hip-swaying around the juke circuit.

* * *

ACE CANNON.....LOVE LETTERS IN THE SAND
(Hi) ..... Searchin'
Ace Cannon's "Love Letters In The Sand" (Bourne) is a catching drag rhythm arrangement of this oldie with a sax on top of a small combo. "Searchin'" (Tiger†) shuffles along with a firm beat that'll get the kids hoofing.* **Herm.**

*ASCAP. †BMI.

SAN REMO'S SOCKO SONG FEST

Jazz Beating Out Its Own Requiem Sez Max Roach as Club Dates Lag

Tokyo, Feb. 11.

While touring here recently with his combo and wife, singer Abbey Lincoln, jazz drummer Max Roach described the present sad circumstances of jazz in the U.S. that curtailed his activities to only 10 weeks of club dates in America during 1963. And except for January gigs in Europe, he had nothing in sight.

"It's tragic what I've been doing to live lately," Roach said. "Fortunately, when I'm not working, Abbey will get a part in a picture or a show. That is what saves us in paying our rent and other bills. It's kind of frustrating to be the man of the house and have to go through that, but she's been wonderful about it.

"And I'm not the only one," he added. "There are guys with bigger names than me experiencing the same thing."

The problems, as explained by Roach, simmer down to the closing of many jazz clubs in recent years.

"All of us must share the responsibility," he said. "It's kind of a vicious thing. Agents, because they work on 10% commissions, try to sell us at the highest possible price. The club owner gets caught in the middle. And we musicians have let ourselves be taken in. As soon as you get a little name, an agent will ask if you are interested in making $10,000 a week. Any human being would be interested. In this way, we have undoubtedly contributed to the closing of clubs."

Supper Club Trend

Roach also pointed out that such stellar jazz artists as Ella Fitzgerald and Sarah Vaughan have become supper club performers and others, like Errol Garner and Ray Charles, only play concerts. "But the club owner needs this type of artist because by playing them four weeks a year, he can maybe stay open six months longer," Roach said.

"All of us are involved and all of us should stop being greedy and try to be more realistic in saving the business for ourselves," he added.

Roach also cited the deluge of records and the uninviting conditions at most clubs. "We have recorded so much that we compete with ourselves and usually lose out," he said. "Many people would rather stay home and hear records. The acoustics in clubs are so bad that I know I would rather buy a record and hear it at home on a stereo set. The sound is much superior to what they do to us in the clubs. If I feel like this, you can imagine what the kids feel like. So they have record parties."

Roach also condemned offstage

(Continued on page 67)

Scottish Nat'l Orch Gets Int'l Buildup in Wake Of News Exec's Arrival

Glasgow, Feb. 11.

The Scottish National Orchestra is to be given an international aspect following the appointment of a new general administrator, Robert Ponsonby, formerly with Britain's Independent Television Authority.

If necessary coin can be made available, it is planned to increase the orch from its present strength of 74 musicians to 96 over the next three years. This would make it equal in size to that of leading international orchs such as the Vienna Philharmonic.

Ponsonby's major task will be to build up the quality and size of the orch in conjunction with Alexander Gibson, the musical director and permanent conductor. Another responsibility will be fostering the orch's part in the work of the recently-launched Scottish Opera.

The Scottish National Orch may eventually undertake North American tours, as has often been suggested in the past.

German Disk Best Sellers

Frankfurt, Feb. 11.

Red Lips For Kissing Richard (Columbia)
If I Were a Boy ..... Pavone (RCA)
Three Musketeers .. Froboess (Electrola)
If I Had a Hammer ..... Lopez (Reprise)
You Can't Stop Me Spier (CBS)
Bossa Nova Baby ..... Presley (RCA)
Moonshine Weren't Fritsch (Polydor)
No Beer in Hawaii ... Kuhn (Columbia)
Give Me Talisman .... Kraus (Polydor)
Dominique .. Soeur Sourire (Polydor)

Marek to Keynote NARM Conclave

George R. Marek, RCA Victor v.p. and general manager, will be the keynote speaker at this year's convention of the National Assn. of Record Merchandisers at the Eden Roc Hotel in Miami Beach, opening April 19. The dealers have had top disk company execs addressing their past conventions.

On the NARM agenda will be a discussion of the Trade Practice Conference, the Federal Trade Commission and other legal affairs with which the industry is concerned. The dealer group extended invitations to non-member rackjobbing companies to participate in the convention's business session.

A BOOK FOR HIPSTERS: 'LAUGHTER FROM HIP'

Los Angeles, Feb. 11.

"Laughter From The Hip" (Horizon; $3.95) is all about, by and far musicians and those hip to their special kind of fun. Authors-editors Leonard Feather and Jack Tracy have done a remarkable job in blue-pencilling the as-told-to's (mostly from tapes), capturing the humor as originally intended.

Book is paced to grab and hold the reader. Humor based on fact is wisely served up in small, anecdotal doses. Opening with stories of the legendary jazz violinist Joe Venuti was prudent in that yarns on him (take the one about Venuti and a bunch of the boys, between gigs, tossing a piano out of their 17th story hotel window to see what note it would hit when it lit) serve as excellent reader-hook. Venuti yarns, reputedly all true, are contributed by Kay Starr, Zeke Zarky, Ed Kelly and others.

Intimate looksees into Benny Goodman (absentminded), Dizzy Gillespie (mad and impetuous) and Count Basie (sentimental and loving) are provided by Andre Previn, Patricia Willard and authors Feather and Tracy, respectively.

Without waxing academic anywhere, book also furnishes a panoramic view of the evolution of American music. Tongue-in-cheek offerings of Prof. S. Rosentwig McSiegel ("I invented jazz concerts") fall into this category.

"Laughter From The Hip" is appropriately titled; it entertains, informs and keeps the reader laughing. *Joex.*

K.C. REELECTS DREHER

Kansas City, Feb. 11.

Ted Dreher has been reelected to his 13th consecutive one-year term as president of Musicians Local 34 here. He was unopposed.

Other officers elected at the Jan. 27 meeting include Larry Phillips, vicepresident; Ruel Joyce, secretary, and Olin James, treasurer.

SETS NEW HIGHS IN SALES, VALUES

By ROBERT F. HAWKINS

Rome, Feb. 11.

If early reports from record stores hold true, this year's recent San Remo Song Festival will go on record as one of the most successful. The consensus is that sales are way up over recent years, and that quality-wise—especially in the commercial slot—the 1964 crop was one of the best.

A bright future is predicted here for the dark horse winner, 16-year-old Gigliola Cinquetti, whose rendering of "Non Ho L'Eta per Amarti" (I'm Not Old Enough to Love You) landed the Panzeri Nisa song in the top spot. C.G.D. is planning big things for its young recruit, despite latter's reluctance to take on burden of tours, etc. A tv special is being prepped, and company will probably release an LP featuring a set of new songs penned especially for Miss Cinquetti.

In retrospect, "Non Ho l'Eta" is a fragile item, tailor-made for Miss Cinquetti (it was also sung by French performer Patrizia Carli, but words were changed to fit latter's "older" appearance—she's in her mid-20s) in the currently popular manner of Francoise Hardy and Catherine Spaak, and with the unusual twin appeal to teeners as well as older fans who appreciate the girl's ingenue impact.

Despite the win, song may be topped in national sales by several others. Early indications show strong bidding for Bobby Solo's disk of "Una Lacrima sul Viso" (Ricordi), with black market prices mentioned both in Rome and Milan for immediate delivery.

Anka Also Scores

Paul Anka's "Ogni Volta" (RCA), which rumors have it came in second in the voting (only No. 1 song was announced this year—all the rest theoretically coming in second), is another big initial seller, as is Gene Pitney's version of "Quando Vedrai la Mia Ragazza" (C.G.D.), Frankie Avalon and Pino Donaggio in latter's "Motivo D'Amore" (Voce del Padrone), plus both Gino Paoli and Antonio Prieto's versions of Paoli's "Ieri ho Incontrato Mia Madre" (RCA), which seems headed for a long steady climb, and several others.

While highbrow attention goes to above-mentioned songs by Paoli and Donaggio, the jukes should be kept busy for some time with such other catchy items on display at San Remo as "Sabato Sera" sung by Bruno Filippini (RMC) and Fraternity Bros. (CGD); "Stasera No No No," performed by Remo Germani and April Stevens and Nino Tempo (all SAAR); and "Quando Vedrai la Mica Ragazza," both in aforementioned Gene Pitney and in the Little Tony versions.

Two contenders were felt by most to have been unjustly lost in the shuffle: Milva's "Ultimo Tram" (Cetra-Fonit) and Claudio Villa's "Passo per Passo" (Cetra-Fonit), both eliminated in first jury votes, but boasting two of best voices at show. Domenico Modugno's new one, "Che me ne Importa a Me," is typically Modugno, and depends largely on his sock belting and miming of an otherwise less

(Continued on page 66)

Cap Spins Ole George From Denmark to Coast

Ole George, former artists & repertoire producer for Capitol Records in Copenhagen, has joined Cap's custom services in Hollywood. He'll report to Bud Harden, custom services chief.

In Capitol's Record Club operation, Ron Beyl has been named administrator of special merchandising, responsible for products other than those manufactured by Capitol and marketed through the club. He replaces John Phillips who resigned. William A. Schock is the new administrator of operations, reporting to record club prexy Daniel C. Bonbright.

Dickers on Again for Integration Of Chi AFM Locals, But Not in Public

Chicago, Feb. 11.

Negotiations for the merger of the all-Negro Local 208 and the predominantly-white Local 10, American Federation of Musicians, have been resumed in Chi minus the heated in-puiblic debate that marred previous discussions. Despite the earnestness of the new meetings, it's doubtful whether the two locals will be able to meet the March 1 deadline for the merger by national AFM prexy Herman Kenin.

Both sides have sworn themselves to secrecy for the remainder of the talks. However, despite the ban, it has been learned that Local 208 no longer has intentions of trying to get its officers into elected positions in the merged local. On the other hand, Local 10 will probably hire the Negro local's small office staff.

With these issues out of the way, the sole remaining one is "job security" for the Negro members of the merged local. Both of the disputants agree on both the principals and practices implied by the phrase, but are at an absolute deadlock on constitutional terminology that would make the term operational.

The Negro musicians know that they will be a 10% minority in the merged local, and that proportional representation when it comes to job calls is a remote probability unless it is spelled out. However, labor law precedent says that a union cannot write specific minority guarantees into a constitution without discriminating against the majority.

To date, Local 10 has argued that its present constitution guarantees against discrimination because of race, color or national origin, as does the national constitution. It further points out that statutory enforcement of the hiring on any basis other than merit is forbidden by existing labor laws.

British Disk Best Sellers

London, Feb. 11.

Needles and Pins Searchers (Pye)
Hippy Hippy Shake Blue Jeans (HMV)
Glad All Over .... Clark Five (Columbia)
I'm The One .... Pacemakers (Columbia)
24 Hours From Tulsa .. Pitney (United Artists)
Want Hold Hand .... Beatles (Parlophone)
Only Want Be With You (Philips) Springfield
Stay ..... Hollies (Parlophone)
As Usual ..... Lee (Brunswick)
Don't Blame Me ..... Ifield (Columbia)

French Pops Going Native

Paris, Feb. 11.

French music execs are heartened by the fact that six of the top pop songs this month are local. Three are American and one German. If rock and Twist are still high, good ballads are still holding their own.

These songs have also become good disk bets as record sales soar with youths' affluence. Top ditty is "If I Had a Hammer" from the U.S. with Trini Lopez and Madagascar group, the Surfs scoring with it diskwise. Next is a rocker from France sold by its lead practitioner, Johnny Hallyday, via "Pour Moi La Vie Commerce" (For Me Life Is Beginning).

Then comes Charles Aznavour with his own song "La Mamma," followed by rock singer Sheila, also French, with "Les Sifflets Des Copains" (Whistles of Pals). The German "A Little Tyrolean Hat" by Emile Verchuren Orch follows with Hallyday capturing number seven with the French item, "Ma Guitare."

French straight singer Allan Barriere has two of his own songs sold by him on disks for eighth and ninth places via "La Marie-Joconde" and "Elle Etait Si Jolie" (She Was So Lovely) with a Yank ditty "Go-Go-Go" last done by local rock and roller Richard Anthony.

CONCERT GUITAR FAMILY DUE ON 'HOOTENANNY'

Romeros Family, the father and three son Spanish guitar concert turn which appeared last Friday (7) at Philharmonic Hall, N.Y. will make some 65 public appearances this year. They came here from Spain five years ago and now reside in Santa Barbara, Calif. Fox & Wilford div of CAMI handle.

Father, Celefonio Romero, makes a solo concert at Town Hall March 8. But the unique booking occurs April 25 on ABC-TV when the family unit becomes the first concert guitars on "Hootenanny."

Col Grooves 'Dylan'

Adding to its roster of straight dramatic recordings, Columbia Records has put the Broadway play, "Dylan," into an LP groove. Play, written by Sidney Michaels, is based on the career of the late Welsh poet, Dylan Thomas. Alec Guinness stars in the play and disk, which was produced by Columbia Records prexy Goddard Lieberson.

Lieberson recently produced wax versions of "Who's Afraid of Virginia Woolf," "Strange Interlude," "In White America," "Spoon River Anthology" and Brecht on Brecht."

Tribunal Awards British Authors, Cleffers 133% Boost in Concert Fees

London, Feb. 11.

The Performing Right Tribunal has granted song authors and composers (represented by the Performing Rights Society) a 133% increase in the scale of fees paid for use of songs in pop concerts.

As of Jan. 6, PRS is entitled to collect 2% of gross takings (or, if preferred, 1.75% of a theatre's total capacity earnings) which compares with the previous tariff of 1% of three-quarters of a house's earning capacity.

Increase follows a protracted hearing by the tribunal in which the PRS sought to hike its pop concert tariff to 4% of gross takings. This was opposed by the Cinematograph Exhibitors Assn., Harold Fielding, Harold Davidson, Vic Lewis and Larry Parnes. Tribunal ruled that Fielding should pay the PRS $420 costs and Parnes $140.

According to a PRS source, tribunal's decision not to raise the tariff all the way up to 4% was influenced by the fact that the variety hall tariff is low (.75% of estimated earnings) and in the PRS view, the claim for 4% was not a "tryon" but was, they believed, a modest and reasonable sum to pay. The 2% ruling must stand for a year, but it is anticipated that after that the PRS will seek another hike.

RCA Shifts Cook

R. F. Cook has been switched from RCA's international division to become manager of recording merchandising and manufacturing administration of subsidiary companies overseas.

Among his assignments will be the development of label representation and music publishing contracts on behalf of RCA's foreign subsidiaries.

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	3	3	**BEATLES** (Capitol) **Meet the Beatles** (T2047)
2	1	17	**PETER, PAUL & MARY** (Warner Bros.) **In the Wind** (W 1507)
3	4	14	**AL HIRT** (Victor) **Honey in the Horn** (LPM 2733)
4	5	8	**HENRY MANCINI** (Victor) **Charade** (LPM 2755)
5	2	13	**THE SINGING NUN** (Philips) **Soeur Sourire** (PCC 203)
6	9	27	**JOAN BAEZ** (Vanguard) **Vol. II** (URS 9094)
7	14	11	**BEACH BOYS** (Capitol) **Little Deuce Coupe** (T 1998)
8	15	9	**SMOTHERS BROS.** (Mercury) **Curb Your Tongue, Knave** (MG 20862)
9	21	3	**ANDY WILLIAMS** (Columbia) **Wonderful World of** (CL 2137)
10	6	21	**BARBRA STREISAND** (Columbia) **Volume II** (CL 2054)
11	7	9	**ELVIS PRESLEY** (Victor) **Fun in Acapulco** (LSP 2756)
12	8	118	**WEST SIDE STORY** (Columbia) **Soundtrack** (OL 5670)
13	13	13	**JOHN GARY** (Victor) **Catch a Rising Star** (LPM 2745)
14	10	6	**THE WEEK THAT WAS** (Decca) **Original Sound Track** (DL 9116)
15	17	41	**BYE BYE BIRDIE** (Victor) **Soundtrack** (LOC 1087)
16	12	15	**SWINGLE SINGERS** (Philips) **Bach's Greatest Hits** (PHM 200-097)
17	31	3	**KINGSTON TRIO** (Capitol) **Time to Think** (T 2011)
18	—	1	**HELLO DOLLY** (Victor) **Original Cast** (LOC 1087)
19	11	13	**VILLAGE STOMPERS** (Epic) **Washington Square** (LN 24078)
20	33	2	**VENTURES** (Dolton) **In Space** (2027)
21	23	4	**DRAGS** (Capitol) **Big Sounds of the Drags**
22	27	5	**RICK NELSON** (Decca) **For You** (DL 4479)
23	18	12	**LOS INDIOS TABAJAREZ** (Victor) **Maria Elena** (LPM 2822)
24	22	25	**NEW CHRISTY MINSTRELS** (Columbia) **Ramblin'** (CL 2055)
25	26	56	**PETER, PAUL & MARY** (Warner Bros.) **Moving** (W 1473)
26	—	1	**GIRL WHO CAME TO SUPPER** (Columbia) **Original Cast** (KOL 6020)
27	28	44	**ANDY WILLIAMS** (Columbia) **Days of Wine & Roses** (CL 2015)
28	16	18	**FRANK SINATRA** (Reprise) **Sinatra's Sinatra** (R 1010)
29	19	18	**AL MARTINO** (Capitol) **Painted Tainted Rose** (T 1975)
30	30	17	**BEACH BOYS** (Capitol) **Surfer Girl** (T 1981)
31	20	3	**JACK JONES** (Kapp) **Wives and Lovers** (1352)
32	42	45	**ROY ORBISON** (Monument) **Greatest Hits** (MLP 8000)
33	—	1	**JAN & DEAN** (Liberty) **Drag City** (LRP 3339)
34	—	1	**AL MARTINO** (Capitol) **Living a Lie** (T 2040)
35	—	1	**KINGSMEN** (Wand) **Louie Louie** (657)
36	34	5	**JOHNNY MATHIS** (Columbia) **Romantically** (CL 2098)
37	25	89	**PETER, PAUL & MARY** (Warner Bros.) **Peter, Paul & Mary** (W 1449)
38	39	49	**LAWRENCE OF ARABIA** (Colpix) **Soundtrack** (CP 514)
39	48	9	**TRINI LOPEZ** (Reprise) **More at P.J.'s** (6103)
40	45	45	**HOW THE WEST WAS WON** (MGM) **Soundtrack** (1E5)
41	37	15	**CHAD MITCHELL TRIO** (Mercury) **Singing Our Minds** (MG 20838)
42	32	4	**LAWRENCE WELK** (Dot) **Wonderful Wonderful** (DLP 3552)
43	29	42	**BARBRA STREISAND** (Columbia) **Barbra Streisand Album** (CL 2001)
44	24	26	**TRINI LOPEZ** (Reprise) **Trini Lopez at PJ'S** (6093)
45	50	48	**JOAN BAEZ** (Vanguard) **Baez in Concert** (VRS 9112)
46	36	67	**TONY BENNNETT** (Columbia) **I Left My Heart in San Francisco** (CI 1869)
47	43	4	**BRENDA LEE** (Decca) **Let Me Sing** (DL 4439)
48	47	24	**NANCY WILSON** (Capitol) **Hollywood My Way** (T 1934)
49	35	21	**RAY CHARLES** (ABC-Par) **Recipe for a Soul** (465)
50	46	32	**JAMES BROWN** (King) **James Brown Show** (826)

MUSIC FESTIVALS SUMMER OF 1964

Wiesbaden, May 1-31
Florence, May 2-June 23
Prague, May 12-June 4
Portugal, May 16-June 8
Bordeaux, May 22-June 7
Vienna, May 23-June 21
Stockholm, May 26-June 12
Zurich, May-July
Helsinki, June 3-11
Bath, June 3-14
Strasbourg, June 12-28
Holland, June 15-July 15
Granada, June 23-July 6
Aix-En-Provence, July 10-31
Dubrovnik, July 10-Aug. 24
Athens, July 15-Sept. 15
Munich, July 17-Aug. 16
Bayreuth, July 18-Aug. 21
Santander, Aug. 1-30
Lucerne, Aug. 15-Sept. 5
Edinburgh, Aug. 16-Sept. 5
Besancon, Sept. 3-13
Berlin, Sept. 13-Oct. 4
Warsaw, Sept. 19-27
Perugia, Sept. 20-Oct. 5

San Remo

Continued from page 65

memorable composition.

The controversy about the "use" of foreign singers of "repeat" songs sung first by the local incumbents continues after the fest. But again the majority favors the innovation, and not only because the imports presumably will help sell the songs abroad.

In several cases, the foreign performers topped the local crowd in impact, as in the instance of Paul Anka, Gene Pitney, Antonio Prieto and Frankie Avalon. It should specifically help Pitney and Avalon land further Italo contracts, Prieto and Anka already being very well launched here.

Other Discoveries

Apart from the winner, Miss Cinquetti, the Italo camp also came up with some discoveries. It is undoubted that Bobby Solo, previously practically an unknown, gained notable exposure at San Remo. He has a rich, appealing voice, and good looks, and should go places fast. (Ironically, he was disqualified in the San Remo voting because a throat infection forced him to mime his song to a playback.)

There is one strong note of criticism to make regarding the three-day event which ended Feb. 1: the mike work and mixing of music with voice were appalling, even considering this flaw a frequent one in these parts. In almost all cases, singers' voices were submerged by musical backdropping, and in some instances, words were hardly distinguishable.

For the record, estimated gross (thanks to a $30-$50 per seat price range) has been set at about $120,000 for the three San Remo nights. Some 44 singers attended (34 men and 10 women), 24 of them Italian and 20 foreign. Event boasted 27 orchestra leaders, some 160 newsmen, 140-odd photographers. The Casino Theatre holds about 1,200 customers, but it's figured that only around 700 paid.

Also for the record, diskeries repped with one or more songs were: CGD, RCA, SAAR, RI-FI, Durium, Cetra-Fonit, Phonogram, Ricordi, Voce del Padrone, King-Universal, Bluebell, rcm, CBS, Meazzi, and Carosello.

Show was cast each of three nights by RAI-TV over the national network, with Eurovision net linking in on final evening. Mike Bongiorno and Giuliana Lojodice emceed.

Reno Name Bands

Continued from page 63

the Reno-Tahoe area?

Russ Morgan, recently at the Riverside for a month-long date, gives his theory:

"Nostalgia and good music, and the fact that most patrons coming into the casinos are the older people like our type of music. The teenagers and younger people like a different type of entertainment, and the younger bands are more progressive than we are.

There's also another obvious reason for club owners to book the famous names:

They attract the mature set—the folks who have an extra shekel or two to drop at the gaming tables on the way out.

VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	4	**I WANT TO HOLD YOUR HAND** **Beatles**	Capitol
2	3	5	**YOU DON'T OWN ME** **Leslie Gore**	Mercury
3	29	3	**SHE LOVES YOU** **Beatles**	Capitol
4	12	4	**UM UM UM UM UM UM** **Major Lance**	Okeh
5	4	6	**HEY LITTLE COBRA** **Ripchords**	Columbia
6	5	9	**SURFIN BIRD** **Trashmen**	Garrett
7	13	3	**A FOOL NEVER LEARNS** **Andy Williams**	Columbia
8	17	4	**JAVA** **Al Hirt**	Victor
9	7	8	**OUTER LIMITS** **Marketts**	Warner Bros.
10	—	1	**STOP AND THINK IT OVER** **Dale & Grace**	Michelle
11	9	4	**ANYONE WHO HAD A HEART** **Dionne Warwick**	Scepter
12	2	11	**THERE, I'VE SAID IT AGAIN** **Bobby Vinton**	Epic
13	23	3	**TALKING ABOUT MY BABY** **Impressions**	ABC-Par
14	14	5	**FOR YOU** **Rick Nelson**	Decca
15	11	6	**AS USUAL** **Brenda Lee**	Decca
16	21	4	**WHAT KIND OF FOOL** **Tams**	ABC-Par
17	6	12	**LOUIE LOUIE** **Kingsmen**	Wand
18	—	1	**CALIFORNIA SUN** **Rivieras**	Riviera
19	20	5	**DAISY PETAL PICKIN'** **Jimmy Gilmer & Fireballs**	Dot
20	—	1	**NAVY BLUE** **Diane Renay**	20th-Fox
21	—	1	**DAWN (GO AWAY)** **Four Seasons**	Philips
22	10	5	**WHISPERING** **April Stevens and Nino Tempo**	Atco
23	31	3	**SOUTHTOWN U.S.A.** **Dixie Belles**	S.S.7
24	16	4	**HOOKA TOOKA** **Chubby Checker**	Parkway
25	8	10	**POPSICLES & ICICLES** **Murmaids**	Chatahoochee
26	—	1	**SEE THE FUNNY LITTLE CLOWN** **Bobby Goldsboro**	UA
27	—	1	**I LOVE MORE & MORE** **Al Martino**	Capitol
28	—	1	**HE SAYS THE SAME THINGS** **Skeeter Davis**	Victor
29	42	3	**YOU'LL NEVER WALK ALONE** **Patti Labelle**	Parkway
30	18	9	**FORGET HIM** **Bobby Rydell**	Cameo
31	27	3	**YOUNG AND IN LOVE** **Chris Crosby**	MGM
32	24	4	**IT'S ALL IN THE GAME** **Cliff Richards**	Epic
33	22	13	**SINCE I FELL FOR YOU** **Lenny Welch**	Cadence
34	41	4	**LETTER FROM SHERRY** **Dale Ward**	Dot
35	19	10	**NITTY GRITTY** **Shirley Ellis**	Congress
36	—	1	**GOOD NEWS** **Sam Cooke**	Victor
37	—	1	**COME ON** **Tommy Roe**	ABC
38	35	3	**OH BABY, DON'T YOU WEEP** **James Brown**	King
39	26	4	**BABY I LOVE YOU** **Ronettes**	Philles
40	28	4	**HARLEM SHUFFLE** **Bob and Earl**	Marc
41	15	9	**DRAG CITY** **Jan & Dean**	Liberty
42	—	1	**GOING GOING GONE** **Brook Benton**	Mercury
43	—	1	**MILLER'S CAVE** **Bobby Bare**	Victor
44	—	1	**SAGINAW MICHIGAN** **Lefty Frizzell**	Columbia
45	—	1	**LITTLE BOXES** **Pete Seeger**	Columbia
46	—	1	**VAJA CON DIOS** **Drifters**	Atlantic
47	—	1	**ABIGAIL BEECHER** **Freddie Cannon**	Warner Bros.
48	34	7	**LONG TALL TEXAN** **Murray Kellum**	M.O.C.
49	33	4	**IN SUMMER OF HIS YEARS** **Connie Francis**	MGM
50	36	10	**MIDNIGHT MARY** **Joey Powers**	Amy

Longplay Shorts

London International put the 1964 San Remo Festival award winners into an LP within a week of the festival's windup . . . London's Decca releasing the soundtrack of the **Hal Wallis** production, "Becket," with score by **Lawrence Rosenthal** . . . Five longhair releases set this month by Decca, including a stereo version of a **Segovia** LP.

Family Records releasing "A Profile of Jacqueline Kennedy," written by **Audrey McDaniel** and **Harry David** . . . Hurrah Records has a package of 10 LPs, including sets by **Eddie Cano, Russ Case, Percy Faith** and **Don Goldie** . . . Columbia releasing six four-track stereo tapes this month, including the original cast recording of "The Girl Who Came To Supper" . . . Atlantic and Atco offering a "period of adjustment" deal involving a 12½% discount on albums with deferred billing for distributors.

Max Roach on Jazz Plight

Continued from page 65

club conditions for musicians. "People who work in factories for $75 a week have it better," he asserted. "They have decent cafeterias and a place to go on a coffee break. But you could be getting $5,000 a week in a jazz club and not even have a dressingroom or a place to sit down and maybe watch tv between sets."

Roach refused to accept the suggestion that jazz audiences might be drying up. "The following is there," he declared. "This is evident by the fact that so many jazz records are sold. Many of us survive just on record royalties. But people have gotten tired of paying a lot of money at clubs and not getting their money's worth."

Civil Rights Angles

Roach's active involvement in the civil rights battle through his most potent means of expressions has contributed to his professional jeopardy. With Miss Lincoln, who abandoned her status as a successful supper club thrush because she felt it dishonest and unworthy to sell herself with chic gowns, sex appeal and lyrics to which she could not relate, Roach has incorporated songs of racial protests into his jazz repertoire.

With Oscar Brown Jr., he wrote a work called "Freedom Now Suite" about three years ago. That piece and subsequent compositions of similar sentiment inspired strong controversy in some quarters and reduced their booking potential in the U.S.

Miss Lincoln said, "Negro music has always been protest music. It's a part of jazz. It's just much stronger today. And we were too early with it. It made people feel uncomfortable, guilty."

"But," Miss Lincoln added, "when we came overseas we didn't find the hostility. People accept you as an artist. They know the difference between artists and entertainers. After I had done the 'Freedom Now Suite' here, they looked at me with more respect. They were very sympathetic. We received exactly the same kind of reaction we desire."

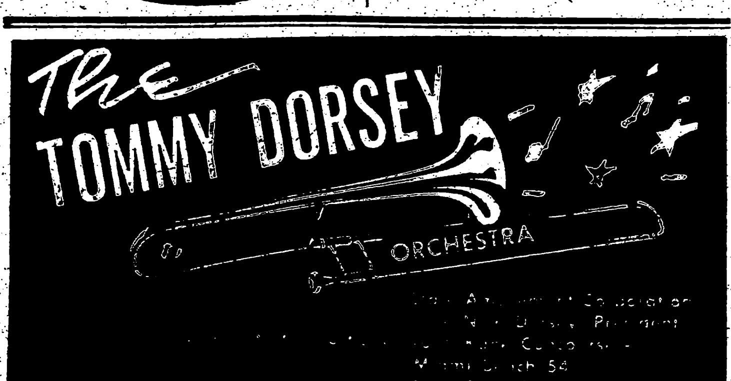
Yet Roach noted that although the work has been well-received lately in the U.S. on the rare occasions when they had the opportunity to present it, people in control of the jobs have tried to talk them into restricting their performances to more "acceptable" material.

"The head of one large booking agency told me that now that we have made the statement, we should get off it," Roach said. "He told me it makes us difficult to sell."

"But before being a musician or before anything, I want equality for my people."

The HIT OF THE WEEK
THE BEATLES
Sing
MY BONNIE
K-13213
M-G-M Records

Announcing Two Great Songs . . .
CIUMACHELLA & THE LIGHTS OF ROMA
RUGANTINO
MILAN FLORENCE ROME
MUSIC PUBLISHERS HOLDING CORP



Home Ball Marks Davis' 32d Date at White House

Meyer Davis will be making his 32d appearance at the White House tomorrow (Thurs.) when he'll lead his orch for the ball in honor of British Prime Minister Sir Alec Douglas-Home and Lady Douglas-Home.

Davis' stand at the White House runs over the incumbency of the last eight Presidents from Warren Harding up to Lyndon B. Johnson.

Chi Aragon's Farewell Fete Pulls Wow $65,000

Chicago, Feb. 11.

The Aragon, kingpin midwest ballroom for decades, grossed $65,000 for three days last weekend in a jampacked nostalgic "farewell to the Aragon" fete with Wayne King and his orch on the bandstand. King was a regular there in 1930s.

The dance hall was recently purchased by Leonard Sherman and theatre-owner Oscar Brotman from the Karzas family, who built it in 1932. In recent years the ballroom had averaged $3,000 to $4,000 per weekend. Brotman intends to convert it into a roller rink, but will have dances and other events in it until that time.

Mpls. Symph Kicks Off 10-State Concert Tour

Minneapolis, Feb. 11.

The Minneapolis Symphony Orchestra last Saturday (8) started its 58th tour in its 62-year history. Before returning here March 13, the orchestra will have given 29 concerts in 10 states. Once known as "the orchestra on wheels," it now travels in a chartered plane instead of on trains.

Prior to last week's departure on the tour, the orchestra, with pianists Ferrante & Teicher as guest soloists, did a Sunday (1) pop "Music From the Films" afternoon concert in its local home, the 4,800-seat Northrop Auditorium. The concert was a sellout nearly a week in advance.

Col Names Tom Virzi To L.A. Promo Mgr. Post

Tom Virzi has been appointed to the newly-created position of promotion manager for Columbia Records Distributors in L.A.

He'll be responsible for the promotion and merchandising of Columbia single records in Southern California and Arizona. In this capacity he'll work closely with Robert Moering, who continues to serve as promotion manager, but who will now be responsible for the promotion and merchandising of LP product only.

Artist-Disk Deals

Dimension: Les Cooper

Les Cooper has been signed by Dimension Records, switching over from Everlast for which he recorded his own song, "Wiggle Wobble."

He'll also clef for the Screen Gems-Columbia Music firm.

Don Costa Records: Kathy Keegan

Kathy Keegan, British songstress, has joined Don Costa's label. She bowed last year with her recording of "The Good Life."

On the Upbeat

New York

New Christy Minstrels concertizing at Symphony Hall, Boston, Feb. 14 . . . **Earl Wrightson & Lois Hunt** touring through Ohio and Illinois auditoriums Feb. 20-22 . . . **Gene Krupa** opens at Monte Cristo Hotel, Palm Beach, Feb. 12 . . . **Xavier Cugat & Abbe Lane** back to the Persian Room early in April . . . The Little Theatre, N. Y., housing a six weeks' series of jazz concerts starting Feb. 21 . . . **Sonny Woods** handling promotional activities in the south and southwest for ABC-Paramount.

Metopera tenor **Jan Peerce** to tour Europe September and October, also recording abroad . . . **Bobby Rydell** off to South America this week for booking in Buenos Aires . . . **Patti Page** set for a date at Sparks, Nev., the end of this month . . . **David Rosen**, president of the Philly distributing company, spearheading an industry effort to set up a scholarship fund in memory of Menaheim Heilicher, father of **Amos Heilicher**, of Minneapolis, ARMADA prexy.

London

Television and press ad campaign being readied by EMI (Electric and Musical Industries) to promote the diskery's first language course issue. EMI is releasing courses in French, German, Spanish and Italian . . . Pianist **Tommy Sanderson** formed his own pubbery, T. S. Music Ltd . . . Exploitation man **Pete Callander** left Bron Music to join Mellin Music . . . Local writer **Mitch Murray** penned his first book, "How To Write A Song" which is being published by Feldmans . . . EMI release set for the weekend is **Matt Monro's** EP of numbers entered for the BBC-TV Eurovision song contest. Actual winner of the contest will be released on a single . . . As a followup to the Liverpool Sound, Delta Records is bringing out an album called Brum Beat ("Brum" being a nickname for Birmingham) which it's marketing for the below average cost of $2.77.

Tin Pan Valley

By RED O'DONNELL

Nashville, Feb. 11.

Burl Ives came in for a week's record-making. The Decca artist is on a diet but took the Fifth on discussing the reducing. "It's a personal and serious thing," he explained.

Al Hirt was another diet-righter guesting, but he boasted about dropping 65 pounds in the past seven months. Ditto RCA Victor topper Steve Sholes, whose avoirdupois evaporation now adds up (or down) to 45 lbs.

Writer - singer Roger Miller checking out of Music City for Hollywood, where he hopes to check into the tv-movie scene as a performer.

Lucky Moeller, of the Moeller-Denny Talent Agency, lined up Don Gibson, Buck Owens, Hank Snow, Jim Reeves, Eddy Arnold and Hank Thompson for the Jimmy Dean ABC-TVer guest roster.

Chet Atkins, Jimmy Elledge and Eddy Arnold will cut some disks this week at the RCA Victor studio.

The Kim Sisters (3) due in this weekend for sessions via Monument. Latter has added a subsidiary tagged, Southtown.

British disker Lonnie Donegan, who recently signed to wax for Hickory in U.S., due in Nashville latter part of March for his first stateside session.

Rusty Draper and 18-year-old son Johnny Draper due in Saturday (15) for sesh via Monument and Sound Stage 7, respectively.

Columbia's a&r leader Don Law back from Hollywood powwows with Johnny Cash, Skeets McDonald and Stuart Hamblen.

Local delegates to the Country Music Assn. confab in Palm Springs, Calif., included Jo Walker, Juanita Jones, Frances Williams Preston, Bill Denny, Hubie Long and Roy Acuff.

SHORT SHORTS — Jim Lunsford signed writer's pact with Glaser Publications, which is owned by Tompall & Glaser Bros., Decca act . . . Teddy & Doyle Wilburn in New York to see some Broadway shows . . . Ray Price on Florida fishing trip.

Road company of "Camelot," with Jeannie Carson and Biff McGuire in main roles, booked for Ryman Auditorium March 9-10 . . . George Morgan & Marion Worth sliced some duets for Columbia.

Brian Hyland and Jerry Lee Lewis at Mercury-Philips-Smash office for recording dates . . . Jean Shepard's next LP for Capitol will include some comedy-reading-singing.

Cadence rereleased the Everly Bros. hit of late '50s, "Wake Up Little Suzie," written by Acuff-Rose staffer Boudleaux Bryant . . . Epic's local Branch manager, Billy Sherrill, back from New York conference with bossman Bob Morgan.

Ray Butts, formerly of Phillips Studio, joined Nugget label's engineering lineup. Nugget is owned by Lonzo & Oscar team.

West Coast country music entertainment Don Deal signed with J. Hal Smith Agency . . . Hank Snow checks out Saturday (15) for half-month's tour of Japan and Far East; Snow's first trip to the Orient . . . Rochester, N.Y., songsmith Wayde Phillips signed writer's contrast with Tree Music.

Eddy Arnold booked for annual Houston Livestock Show, Feb. 19-March 1 . . . Roy Drusky contracted by producer Gene Nash for guest-shot on the LeRoy Van Dyke Show, new country-western television series, currently filming in Toronto for the Canadian ITO network.

Capitol inked Charlie Louvin to recording pact.

Premier, Coronet Lifted Its Tunes, Pub Charges

Consolidated Music Sales hit Premier Albums and Coronet Records with a copyright infringement suit in N.Y. Federal Court last week. Consolidated charged the defendants distributed a Brook Benton album which contained four songs, "The Girl I Love," "A New Love," "No Love Like Her Love" and "Dreams of Dreams," which are owned by Consolidated through an assignment by Lowell Music.

Suit claims the defendants failed to file a notice of use under the Copyright Act.

MORE DICK RODGERS TUNES

Interpolations for 'Sound of Music' —He Keeps Disks

Hollywood, Feb. 11.

Richard Rodgers is writing pair of new songs for 20th-Fox's production of his and Oscar Hammerstein's "Sound of Music," with three of the tunes from legit version being eliminated. These include "An Ordinary Couple," to be replaced by one of the new songs, "How Could Love Survive" and "No Way to Stop It."

Although 20th-Fox also owns 20th Century Fox Records, the soundtrack album of "Music" has been retained by R & H Records, recording arm of Rodgers & Hammerstein. Twentieth will probably cut music from the film or treatments.

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Hotel Plaza, N. Y.

Dorothy Loudon (with Bert Farber), Emil Coleman Orch, Mark Monte's Continentals; $4 cover.

It seems that the Plaza's Persian Room can do no wrong this season. It is admittedly, one of the hottest rooms on the hotel circuit and is attracting a top echelon performer despite the fact that its salaries frequently do not compare with other spots. The Persian Room, of late, has been expanding talent horizons. It's been taking chances on many showfolk and there's been a huge payoff, both at the box-office and in prestige.

The latest of the Plaza's newcomers is Dorothy Loudon whose talents have been deserving of a major showcase for a long time. She has spent some years in the intimate rooms in New York, primarily the now defunct Le Ruban Bleu and the Blue Angel. She perfected her particularly zany and hoyden type comedics to a bright and entertaining patina. Lately, she's been a staple on the Garry Moore Show on CBS-TV which was instrumental in expanding her name value.

In her Persian Room bow, Miss Loudon impresses as one of the top comediennes to come along in years. She is capable of bringing low comedy to a high level. She mixes broad and subtle styles into a cohesive pattern to provide a fresh and stimulating floorstint.

Miss Loudon is excellent in many spheres, but she's at her peak in burlesquing oldtime song and comedy styles, and bringing down sultry and sexy sirens to a ridiculous level. Some of the ribs hit the Persian Room folk themselves. They find themselves laughing at performers they previously extolled in this setting.

There's a wide variety in Miss Loudon's material. She has a rib of the ancient Snyder-Gray murder case woven into a tune subtitled "Death of a Salesman." She also does a "Flirtation Medley" which wipes out the styles of many saloon sirens. There's also a bit at the piano, which she handles with both musical and comedic skill. Her sole defection is a 15-minute medley in which she runs through an alphabetical list of cafe songs. It seems a letdown in lieu of her other items.

She's elegantly coutoured in a black sequin sheath by Lilli Rubin. Other assets include the baton work of Bert Farber who helms the Emil Coleman band excellently. Mark Monte handles the interim dansapation. *Jose.*

Blackstone Hotel, Chi

Chicago, Feb. 2.

Susan Barrett, Frank York Orch; 1.50-$2 *cover.*

Until this engagement at the Sheraton-Blackstone Susan Barrett had been a yearly regular at the Drake Hotel across the Loop. She's just as much at home in the posh Bonaparte Room as she was at the swank Camellia House, and sustains as one of the more proficient and eye-catching canaries that chirp their way aroound the front rank hostelry circuit.

Miss Barrett takes top honors in the visual department. She's a stunning blond with a traffic-stopping figure well displayed in a tight-fitting sequined white gown.

Vocally, Miss Barrett has a pleasant mid-range voice which she uses with a silky touch on such staples as "Time After Time," "What Kind of Fool Am I?", "Fly Me to the Moon" and "Heart in San Francisco." On the brisker side, she dishes out a rocking Jolson medley, a rocking rendition of "Walk Right In" and a clap-along version of "Gonna Build a Mountain." *Mor.*

Purple Onion, L.A.

Los Angeles, Feb. 4.

Bill Henderson, Chico Hamilton Quartet; $1.50 *admission.*

In his three-week booking of Bill Henderson and the Chico Hamilton Quartet, entrepreneur Sid Bernstein his a choice bill for local jazzophiles. It could prove to be one of the spot's most profitable bookings since its transition from flamenco to jazz.

Henderson, who did a two-week stint here last November, employs to consistent advantage a rich, soft voice, keen musical ear and easygoing, irreverent style. Expressively deliberate versions of such tunes as "Bewitched," "Joey" and "Folks Who Live On The Hill" provide nice contrast with his swinging, fuller-throttled efforts on such as "Gotta Lotta Living To Do" and "Moon I High—Lamp Is Low."

Fresh, unorthodox harmonic ideas and torrid, complex rhythms distinguish the Hamilton unit, as fine a foursome as there is extant on the jazz scene. With Hamilton himself as the relentlessly driving force, quartet wends its imaginative way through a dynamic 40-minute set notable for intricate, expressive solos and unusual blends.

Phrase exchanges and melodic juxtapositions of saxist Jimmy Woods and guitarist Garbo Szabo are highlights of the set. Woods doubles on flute and Albert Stinson is a first-rate bassist. *Tube.*

Frolics, Revere

Revere, Mass., Feb. 2.

Tubby Boots, Mardi Gras Revue, Rita Atlanta, Coolidge & Shaw, Bob Warren, Les Girls (12), *produced by Buddy Thomas; Cliff Natale Orch* (8); $2.50 *minimum Saturdays.*

Tubby Boots, 350 pounds of funny action, which caused ops Chic and Mike DellaRusso to think about reinforcing the stage, headlines a lavish Mardi Gras revue put together with finesse by Buddy Thomas. In for two weeks, the show is well integrated with show girls and specialties, puppeteers and Boots.

Following all the fol de rol of pretty girls, terp specialties, production singing, Boots comes on as just a humble fat boy and wins audience with fast ad libs and one-liners. He also produces an array of wardrobe, such as beaded jackets, coats a la Liberace but ample which makes for great laughter.

Boots, who for all his great bulk, moves lightly, amazes with his weight shifting, singing, dancing and mimicry. He recreates an old vaude setting with hat and cane for a soft shoe, then uncorks a splendid arrangement of Jolson's "Mammy."

He also dons wig and skirt to create an opera prima donna making her debut at La Scala, then does "the same broad 20 years later." It is a funny bit with impact and Frolics firstnighters gave Boots a heavy round of mitting.

Coolidge & Shaw work several braces of puppets from the top of the stage showing the audience how the strings are manipulated for pleasing spectacle. They (lad and femme) do the skelton dance, ballet and ballroom puppet dances and wind with a chorus line of costumed lady puppets doing the can-can to heavy palm whacking.

Bob Warren, production singer, takes "Old Man River" for a nice solo ride, segues into "Young at Heart," and a swinging "Mardi Gras." Rita Atlanta has a stage set with a huge champagne glass around which she cavorts in exotic terp.

Producer Buddy Thomas has used a runway out into the audience from which his lavishly costumed show girls make entrances and exits. Cliff Natale's orch, augmented for the revue, has been taken off stage and placed alongside on the floor in roped off section, so that platforms and arches, scenery can be used.

Girls come on in four different costume changes, white fox trims to ermine trims, plumes and headdresses. *Guy.*

Menzies, Melbourne

Melbourne, Feb. 4.

Nina & Frederick, David Read; $5.62 *minimum.*

Folk singers Nina & Frederick on their first trip Down Under seem a big draw. Femme is dressed in red velvet. Her partner, garbed with shirt of same material and grey slacks, strums a guitar which augments small orchestral accompaniment.

In a half hour stint, they do about eight numbers, half of them in English. In next to no time they have the diners with them, and when they do their final stand-out number—"Its Cold Outside", with the Dutch Frederick impersonating in turn a sexy Frenchman and a somewhat reserved Englishman—encores are roared for, but none is forthcoming.

Nina & Frederick, who are also playing the Savoy Plaza here with identical act, are backed by English comic David Read whose jokes have for the most part been heard many times before. He also does an inflationary number a la Victor Borge, with due acknowledgment to Borge. In addition, he does an item on the Beatles, having at one time worked on the same bill as them. *Stan.*

Pigalle, London

London, Feb. 5.

Al Burnett presentation of "We're No Angels," written, devised and staged by Bryan Blackburn, assisted by David Wiseman; choreography, Pamela Devis; decor, Tod Kingman; costumes, Cynthia Tingey; stage director, Ashley Gerrard; musical associate, Denis Willman; orchestrations, Jack Nathan and Des Champ. With Aleta Morrison, Jacqueline Jones, Angela Bracewell, Janet Mahoney, Maureen Kershaw, Kathy Keeton, Jan & Kelly, Helen Downing & Julie Cavell, dancers and nudes (19); $6.55 *minimum; supper show Monday to Friday,* $4.25 *min.*

Bryan Blackburn, an experienced hand at this sort of thing, has written, devised and directed an all-girlie revue and directed Piccadilly theatre-restaurant. It is a lavish and spectacular production, which, after a little judicious editing, should settle down to solid biz for months to come. On opening night Thursday (30) the show ran almost an hour and a half, but needs to be trimmed to a more compact 60 minutes or so.

That observation apart, there is little to fault in the revue, which takes the customers on a guided tour through London, with stops at such intriguing places as Sin Street, Soho; Strip Street, W.1. as well as Bond Street, Tin Pan Alley (Denmark Street), Wardour Street (Film Row) and Piccadilly. And on the way, the show features such items as "A Street Girl Called Desire," "Nudes in Purgatory," "My Sister the Stripper" and "Airs on a G-String."

Although Blackburn has penned several brisk sketches and a number of entertaining songs, the emphasis is continuously on the visual appeal. The girls are lavishly costumed, the decor is exceptionally decorative in a brash sort of way, and has an additional visual aid in the occasional use of film clips back-projected onto a screen. There is also an elegant crop of nudes who add decorative effect to almost every scene.

The talent, too, is frequently dwarfed by the production, but Aleta Morrison's personality shines through in several items, both as singer and dancer; Angela Bracewell, a cabaret newcomer from television, is quite a looker, but has little to do; Maureen Kershaw, a sultry songstress, introduces the Tin Pan Alley segment with "Why Can't I all in Love"; Jan & Kelly, as two muddled models, have a diverting parody of the tv show with "That Was the Wig That Was."

Jacqueline Jones has a tuneful, but overlong, song on James Bond, effectively illustrated with film; and Kathy Keeton does a typical strip turn. Other solo spots are adequately filled by Janet Mahoney, Helen Downing and Julie Cavell.

One technical innovation in the staging is the frequent use of minute radio transistors in lieu of the mike. It works moderately well, though there are some disconcerting variations in the volume. Pamela Devis has fashioned a variety of colorful routines for the girls, and the professionalism of Jack Nathan's backing is always in evidence. *Myro.*

Golden, Reno

Reno, Feb. 6.

Les Girls Revue with Harry Mimmo, Barbara, Barry, Don Staiton, Golden Girls (10), *John Carleton Orch* (10); *produced by Wolf Kochman; no cover, no minimum.*

As indicated by the title the Golden's new Les Girls revue has a heavy accent on the femmes (five nudes, five dancers) but there's enough diversity—Harry Mimmo's excellent pantomimes, Barbara Barry's smart way of selling a song, Don Staiton's capable production singing—to please those not overly impressed with a generous exposure of the epidermis.

Rating superlatives is the colorful and sometime elaborate costuming, particularly in a production number (there are four in this show) themed around the boudoir antics of Marie Antoinette and Louis XVI.

Mimmo, in the headliner spot, retains his familiar practice of punctuating his routines by drawing the edge of his open hand down the center of his face, then rearranging his bow tie, followed with a disclosure of a badge under his lapel "in the diplomatic way." Noting his Italiano heritage, he shows he's savvy as a hoofologist in tap demonstrations to "Mack the Knife" and a fast "Tea for Two."

He wins added endorsement as he mimics how persons from various foreign countries walk, the attitudes of foreign traffic cops, and then fractures the English language in his pronunciations of U.S. cities. Exit is a clever panto of a sculptor putting the finishing touches on statues of Adam and Eve and as angel. Mimmo makes full use of his mobile face, has a winning way in audience communication.

Miss Barry, a dark-haired looker with orb-appealing distribution of the poundage, doubles as production singer but it's during her solo spot that she commands the full attention. Smartly gowned in form-fitting pink creation and floor-length matching wrap (which she later sheds), the songstress proves she knows her way around with "This Can't Be Love," "It's Almost Like Being in Love" and "Got a Lot of Living To Do." She's sometimes sultry, sometimes subtle, and always authoritative.

Her big number is a specialty titled "Thinking of Men," scripted for her by Mike Corda, a Vegas tunesmith. She uses "Men" as a perfect vehicle to expound on the male gender and to display her s.a. in highly pleasing fashion. She is also featured (via song and dance) with four line girls in a "Rosy Apples and Red Garters" production with an Old West barroom setting. Miss Barry's special material and wardrobe is credited to Barry Ashton.

Production singer Don Staiton, young and handsome, is also given a vocal solo turn to show his prowess on "Gonna Live Till I Die," "Put on a Happy Face" and "Make Someone Happy." He displays an engaging stage presence, sings with ease and assurance. His interpretation of "My Kind of Girl" is augmented choreographically by Norma Waterman, leggy lead dancer of the Golden Girls.

The four productions—"You Gotta Have Showgirls," the Marie Antoinette caper, "Rosy Apples and Red Garters" and "Girls, Girls, Girls"—are well rehearsed and executed. The Marie Antoinette bit rates good mention for inventiveness and lavish costuming. Ditto for the hip story line, detailing the historic femme's rise and fall. Kim Summers, as Marie, reveals a classic figure as she undrapes with progression of the story.

Both the nudes and the dancers were obviously selected with an eye for physical attributes as well as talent. They're all lookers. Backstopping the many-cued show in first-rate style is John Carleton's orchestra. *Long.*

Barclay Hotel, Toronto

Toronto, Feb. 5.

Billy Fraye, Sheila Guthrie, Wanda, Lindsey-Sapphire Dancers (4), *Percy Curtis Orch* (8); $1.50 *cover.*

During his years as boniface of the Barclay Hotel, which he owns, Al Siegel has retained the same entertainment format comprising a hot comic or team, a femme singer, a line of lovely girls, the inevitable belly dancer and an alternately hot and/or melodious band which not only gives strong support to all acts but plays for the diners' dance seshes.

For his current twice-nightly floorshow in his 310-capacity room, Siegel has again put together that 70-minute setup which sees consistent repeater guests. The Lindsey-Sapphire Dancers start the bill with their cross-stage drills in white stoles and fur hats over tights. They're back for a spirited appearance later in feathers.

Billy Fraye, son of a Chicago cantor, is emcee but gets a 35-minute opportunity as headliner to prove his worth as a standup comedian. With his delivery allowing for the customers catching up with the lines of his story-situations, he waits for laughs with exquisite timing.

Fraye is also personable and poised with the ad libs. He projects a casual but confident style, which is warm and friendly to mitting at begoff.

Second billing goes to Sheila Guthrie. Clad in a blue satin gown, the brunet songstress wisely sticks to pops. Opening with "Dream of You," she breezes into "Wrap Your Troubles in Dreams", does a ballad styling of "Funny Valentine" and a boisterous "Up the Lazy River" to win lotsa applause.

Wanda is the belly dancer. She pleases with her physical convolutions. Percy Curtis' eight sidemen give ample backing to all acts. *McStay.*

Cocoanut Grove, L.A.

Los Angeles, Feb. 5.

Frankie Laine, Charles Turner Singers (8), *Freddy Martin Orch* (20); $3-$3.50 *cover.*

When a singer has snowballed over the years enough disclicks to roll that ball of wax through a 60-minute nitery turn and please all and sundry he has quite a thing going. Small wonder Frankie Laine always is working.

In his first local floorshowing in some years, Laine had a fair, but very enthusiastic turnout for his Grove opening—but they very obviously were "his people." They knew every tune from opening note; and lapped 'em up. In addition to around 400 cover-charged, Columbia Records had a party of 100 more (mostly disk jocks and their wives from this area). That looks the pace for the Laine engagement; and it is quite satisfactory as far as the Grove ledgers are concerned.

Over his stint, Laine gives 'em all the tunes which have been associated with him since he first skyrocketed with "That's My Desire" in 1946, and the list is impressive—"Moonlight Gambler," "Jezebel," "Lucky Old Sun," "Rawhide," "Black & Blue" (he very effectively revieved that Fats Waller venerable), "Wild Goose," "Mule Train," "I Believe"—to name a few.

He does "Chain Gang" obviously for change of pace, but it doesn't quite link; bit too murky.

Charles Turner Singers (four men, four girls) backstop throughout, and most effectively. Laine frequently uses this turn, and he couldn't have a better speller when he takes a mid-way breather than this octet's harmonizing of "Down By The Riverside." They work up real revival meetin' fervor; supply a folksinging touch that meshes well with current tune tastes.

Laine's patter is warm, but considering he is in his hometown it could be more colloquial. That line about "losers" is good—but belongs strictly in Nevada; doesn't apply in L. A. He also plays South so much he must have become confused; that "Yankee" crack doesn't apply here, either.

Freddy Martin orch (20) plays a very good show and, as always, keeps the dancefloor thronged between times. Ray Barr conducts for Laine's turn. *Was.*

Playboy, Detroit

Detroit, Feb. 4.

Yonely, Marilyn Peters, Michael Dees and Matt Michaels Trio; Tom Melody, Patti Carlson and Harold McKinney Trio; $2.50 *cover.*

An ironic twist marked the opening of the second bills at the newly opened Detroit Playboy. Yonely, the comic-pantomimist headliner of the Penthouse show, moved his lips to introduce his act but no sound issued forth on purpose, while Tom Melody, the scatological comic topper of the Playroom show, tried valiantly to talk but was muffled by severe laryngitis.

Yonely has one of the freshest and funniest nitery routines this town has seen in years. His mimes have plenty of meaning and he plays miniature instruments—violin, cornet and accordion—in virtuoso fashion. He winds triumphantly by playing classical numbers on the piano by rolling two regulation-size soft balls across the keyboard.

Marilyn Peters, the middle performer in the Penthouse, has a way with the blues and projects the torment she is moanin' low about. Singer quiets the talkers and captures their attention and applause.

Michael Dees, a good looking youngster, opens the Penthouse show and is the lively one. He has a good, moderate-size voice with an infectious beat to it. His best tone is "You and the Night and the Music." Less successful, sans beat, is "Maria." He sounds and looks like a comer.

Matt Michaels and his trio back the Penthouse show expertly.

In the Playroom, Melody went all out in the best show-must-go-on tradition, but he should have stayed in bed. There is nothing funny about a sick comic trying to be funny with dirty, sick jokes.

Curvy, pretty and friendly Patti Carlson rounds out the Playroom show with a oolished, upbeat song-alog (see New Acts). She gets fairly good backing from the Harold McKinney trio. *Tem.*

Palmer House, Chi.

Chicago, Feb. 1.

Sergio Franchi, Pat Cooper, Ben Arden Orch; $2.50-$3 cover.

It's been nearly a year since Sergio Franchi played the Empire Room, and the improvement in what even then was a hit act is remarkable. In his first Windy City appearance he drew huzzahs for his lush Neapolitan-style tenor voice and the sort of craggy Italianate good looks that cause femme hearts to flutter. To these considerable assets, he has now added the gloss of expert showmanship and a relaxed floor demeanor, and it all blends into a surefire brew.

Franchi's big vibrant voice is still his trump card, and he gets the emotional maximum from such numbers as "This Is My Beloved," "Sound of Music," "Woman In Love" "I Wish You Love" and an aria from "Tosca." But the new ingredients add up to a heightened personal rapport with the customers, and with it he has the audience in his pocket.

The change is radical at times. His previous turn was a bit on the formal side—now he uses the business of divesting himself of his tie and then his jacket a la Tony Bennett. However, this comes off quite naturally and appears to fit in with his hardworking turn and high-tension vocal dramatics. Other bits of engaging byplay include an Italian version of "Chicago" and a singalong rendering of "Volare."

Pat Cooper makes this an all-Italian show, although he was Brooklyn born. His stories deal with the lore and folkways of the American-Italian family and they are unevenly rewarding.

Cooper is a fine comic actor, but his second generation sagas are often more comic in the telling than they are in the payoff lines and as a result they sometimes just fizzle out. His centrepiece story of an Italian wedding is a topnotch sketch.

Next is Janet Blair & Co. Feb. 15-28. *Mor.*

Rendezvous Room, L. A.

Los Angeles, Feb. 5.

Sylvia Mora, Johnny O'Neill, Jimmy Sheldon Trio; no cover-no minimum.

Sylvia Mora's second time around finds this blues belter with a polished, sure act and secure delivery that puts her in the running for the big time. Thrush has all it takes to put an audience in her pocket and does it with strong personal contact, hard sell and good body movement.

At this point, there remain hints of influence by Lena Horne and the late Dinah Washington, although the ofay Miss Mora has her own blues style on some tunes, as in the usually Horne identified "Stormy Weather." She has husky, smoky tones that are well modulated and strong, uses good rhythm on "Love All Your Blues" and the gospeler "On My Way."

Jimmy Sheldon Trio gets unusually good workout with Miss Mora. Bass Buddy Woodson and drummer Gil Kamin work well and with style to make it a striking turn.

Holdover Johnny O'Neill continues with a suave, pro-performance, hits particularly solid on rhythmic gospeler "Didn't It Rain." *Dale.*

Nugget, Sparks

Sparks, Nev., Feb. 3.

Jan Murray, L.A. Dodgers Don Drysdale, Bill Skowron, Willie Davis, Ron Perranoski and Frank Howard; Rossette Shaw, George Arnold Singers & Dancers (15), Foster Edwards (10); $2 minimum on second show.

Current bill at John Ascuaga's Nugget is a "gimmick" show with Jan Murray leading five Los Angeles Dodgers through an hour and 20 minute romp that rates high on the laugh meter for the full turn. Only serious moments come when Rossette Shaw makes with the vocals, but she too manages to grab a few comedic lines.

Murray, who paces the complete show in skillful manner, warms the room with a few minutes of patter re the ciggie scare, his video career, and his wife's dressing habits before introducing the world champ Dodgers quintet vocaling "When You're Smiling."

Murray hits his stride in individual introductions of Drysdale, Howard, Davis, Skowron and Perranoski—with asides anent the talents of each. He's a master at prompting the laugh-winning responses. On solo, Drysdale does an okay interpretation of "Left My Heart in San Francisco" (with Perranoski as his relief for the final high notes) and "All the Way."

Davis, fleet afoot, also shows his talents at twisting, and Howard, Skowron and Perranoski wins endorsement in ad lib contests with Murray.

Miss Shaw, on mid-way, essays a swinging version of "Falling In Love," a dramatic and soulful "You'll Never Walk Alone," and a belt interpretation of "What Can I Say After I Say I'm Sorry." She also scores in the yock department in vocal tandem with Murray.

The Dodgers make their exit with a parody to "High Hopes," recounting the events from last season's games. Murray wraps it up with keen observations on television westerns, the medic shows, and stories he's not been allowed to tell on his tv shows. And, natch, he comes up with some smart lines re the gaming tables.

The George Arnold Singers & Dancers open with a holdover can-can production. Back in her regular slot (after a two-week vacation) is Bertha, the Nugget's performing elephant, and trainer Jenda Smaha.

Keely Smith in Feb. 13. *Long.*

Diplomat, Fla.

Hollywood, Fla., Feb. 7.

Tony Bennett with Ralph Sharon Trio, Totie Fields, George Foster, Van Smith Orch; $6.50 minimum.

This season's location for Tony Bennett is the Cafe Cristal of this Hallandale hospice; on the one-show nightly (two-Saturdays) deal that's helped prexy Irv Cowan attract his strong talent lineup calculated to lure them up from Miami Beach.

Per every outing at a Gold Coast cafe, Bennett serves up over an hour of varied tunes—in this case more than 24 arrangements, which is a bit too much of a good thing. Withal, the faithful in attendance kept asking for more, even after the overload of lyric ideas that contains almost every click he's been associated with.

Standouts are the rangy cleffings, viz: "San Francisco," "Without A Song" and the like. The upbeats are churned out in near-segue rundown, with mood-ballads interwoven for effective change of pace. Big crowd in attendance at show caught mitted throughout for a healthy payoff.

Totie Fields is new here and an odd booking for this plush setting for the conservative types. The lusty, buxom singing comedienne got to them fast though, with her Lyn Duddy-Jerry Bressler staging.

She concentrates forepart of the act on her physical aspect, turning the extra-flesh look into an advantageous fulcrum from which to spin out a hilarious self-spoof on her "sexy" look. Ringsiders get into the act to add to growing rapport with the auditors.

Highlight is a lampoon on the stool-perched performers, with an offbeat assist from the orch in getting onto the high chair. Remembrance of high school things past is a funny premise, neatly worked out into an aud-participation segment that offs her to big returns. Its a shrewdly concocted act that wraps up the house for the rotund comedienne.

Ralph Sharon and his trio, with strong assist from the Van Smith crew, showback artfully for Bennett; Smith ditto for Miss Fields.

Due endweek, Kay Starr and Bill Cosby *Lary.*

P. J.'s, L.A.

Los Angeles, Feb. 4.

Val Martinez Trio; no cover, no minimum.

Val Martinez is looking for the same kind of reaction that shot Trini Lopez to fame from the P.J.'s podium. Guitarist-singer is similar in some respects and fits room well, but it will take a strong piece of material to catch on in order for him to move ahead.

Martinez and his lively group are strong, rhythmic and hard sell on group of Latin beat styled tunes including a loud and rhythmic "Malaguena" and a specialty, "Funny Honey." Top entry is "Pay Date," which swings wildest.

Martinez himself has unusual high falsetto delivery on most closings, sings with a beat and a heavy, rough voice. Tuneful trio includes Dick Padgett, bass; Jack Banino, drums, and Rocco Guarnaccia, piano. *Dale.*

Deauville, Miami B'ch

Miami Beach, Feb. 8.

Carol Lawrence with Robert Lone & Daid Evans, Joe Harnell; Myron Cohen, Les Rhode Orch; $5-$10 minimum.

Carol Lawrence is a big click at the Casanova Room of this biggery; word-of-mouth praise after her opening spread fast along the hotel-cafe grapevine—the first such buildup of the season.

Miss Lawrence rates the kudos kicked up by the normally jaded pubcrawlers in this resort area. She figures to be a staple attraction in future. Act is an inventive spread, one that displays her varitalents in fast-paced, intelligently balanced mood-changes.

With two skillful song-dance male aides in Robert Lone and David Evans, the lithe Miss Lawrence tees off with clever "I'll Do Anything" for a zingy sparker to set the auditors for things to come. Aided by an unusually fine concealed electronic mike, the mobility required by the staging is a continuous fluid basic which enhances the impact of the overall act.

Terp segments are eye-filling to illustrate versatility, ranging from jazz beat to Latino, to a wild grind-and-bump routine that whammed the tablers. Winder contains excerpts from a couple of Broadway musicals with of course the looked for "West Side Story" click "Tonight."

Throughout, the duo of aides spark the constant build of a tightly routined, always effective stint. Miss Lawrence garnered a standing ovation—more unusual in that it came at end of the midnight show when skeptics and toughies come in. Reported that her first display rated a ditto reception. She's the season's first big click.

Myron Cohen, a staple in this room, per every outing gets the yocking fast and sustains the laugh-aura through his 30 some-odd minutes of a mostly-new set of dialect tales.

The ethnic angles are spread out this time, away from the garment center types; a smart turn, with the response evidencing hearty approval of the approach. Most of the funny tales are shorties, to keep the pace bubbling. He bowed off with the crowd pounding for more. Cut them off with a highly literate and solid intro of Miss Lawrence.

Joe Harnell conducts for Miss Lawrence's session in superb manner, with the Les Rhode orch responding in fine style.

Arriving end-week, Mitzi Gaynor. *Lary.*

Losers, L.A.

Los Angeles, Feb. 4.

Anita O'Day, Billy Riley, Bob Corwin Trio; two-drink minimum.

Vocal stylist Anita O'Day is back at this spot for the third time in a year with her authoritatively casual stage manner and imaginative jazz improvisations. It's a choice attraction for Losers' boozers and local jazzophiles.

Miss O'Day flies through an aria with the greatest of ease. Years of bandstanding and barnstorming, together with her instinctive sense of musical direction, have molded her into a top-level exponent of vocal-jazz. An O'Day set is crammed with melodic surprises and inventive phrasing.

Loss of lyric value and occasional tonal irregularities may bother the more conservative and literal minded, but for customers on the jazz wavelength she'll be their cup of tea. In her songbag are such as "I Hear Music," "Get Out of Town" and an accelerated spoof of "Tea For Two."

Billy Riley, a polished and wisely unassuming vocalist-guitarist, holds over as the between-shows entertainer. Astute backstopping is provided by the Bob Corwin Trio.

Show's in for three weeks, followed Feb. 21 by Sam Fletcher. *Tube.*

Drake Hotel, Chi

Chicago, Feb. 4.

Vikki Carr, Jimmy Blade Orch; $2-$2.50 cover.

This is Vikki Carr's first Chi appearance and it's the farthest east that she's ever been. On the basis of her showing at the Camellia House it might behoove her to keep moving in the same direction, specifically to Gotham where the tall media grow.

It's a safe bet that a concentrated exposure of p.a.s., cafe dates and tv shows will be like throwing a match into a can of gasoline. That's the sort of excitement Miss Carr purveys.

While predictions on snagging the brass ring on the show biz merry-go-round are at best risky, Miss Carr has a characteristic that is shared by almost all of the frontrunners — there's no one quite like her.

A tiny urchin-like redhead, she sings in a husky, throaty style with a projection all out of proportion to her diminutive stature. Her delivery is stops-out and emotion-loaded, and her musical approach is best described as pop with occasional jazz phrasing.

Her repertoire on opening night was composed mostly of ballads of nostalgia and unfound love, such as "Where Are You?" "Right Kind of Man," "San Francisco" and "How Does the Wine Taste?" Her sole uptune was an offbeat arrangement of "Surrey With the Fringe on Top" with a light jazz touch.

Drake veepee Ben Marshall deserves plaudits for this unusual booking for the plush Camellia House, a room more accustomed to lacquered international thrushes. Although they are not in direct competition, Miss Carr is certain to draw a good many of the mortgaged young suburbanites who usually inhabit Mister Kelly's. *Mor*

Puerto Rico Sheraton

San Juan, Feb. 5.

Jonah Jones Quartet; $3 weekend cover, $2.50 minimum.

There's little comparable in nightclub entertainment to the enjoyment of watching an artist who performs in a manner approaching perfection. Trumpeter Jonah Jones is such an artist. He and his jazz quartet are current on the rostrum of the Sheraton Hotel's Salon Carnaval.

A master technician, Jones works with an assortment of mutes for growl effects and echo tones. (But he opens with searing force for a well-measured climatic crescendo.) Whether playing pretty or with fast-tempoed ferocity, his instrumental control is impecacable.

He also sings and displays an easy-going stage presence. This adds to the relaxed atmosphere of Jones' distinctive muted trumpet style, plus solos by John Brown (base), Andre Perciany (piano) and Danny Farrar (drums).

The songbag balances oldies, "Lazy River," "Undecided," "The Saints Go Marching In," with more recent hits, "Don't Forget That Monday Date" and "I Left My Heart In San Francisco." He also does several disk renditions he has popularized, including "Baubles, Bangles and Beads," and "Lullaby of Birdland." *Aldin.*

Ye Little Club, B. H.

Beverly Hills, Jan. 29.

Kenny Miller, Jack Smalley, Gil Barris; two-drink minimum.

Although Tuesday's (28) opening night crowd at Kenny Miller's performance appeared older than the "'n-between" set that packed Marshall Edson's spot back in 1960, they were youthful in their enthusiasm for the hardworking singer.

How long this type audience can be attracted to the usually sophisticated spot is questionable, however, as the lad hasn't grown as a vocalist. If anything, the limitations of his voice and tastes in material are readily apparent to all but the most dedicated among his listeners.

Act smacks of one of those turns on the rock 'n' roll concert packages that made it big nationally a few years ago with about 25 artists who had to get on fast, hit it hard and fade. Only change is Miller's attempt to introduce an occasional standard for which his voice is not equipped.

Personality, in this instance, makes up for a lot as the big grin and boyish facade make an instant hit with the audience. Rocking religious tunes is always questionable taste even if item has that kind of rhythm, as it was never created to be sung in a saloon.

Miller, in for two weeks, gets good support from Jack Smalley's bass and Gil Barris' piano. *Robe.*

Chi Chi, Palm Springs

Palm Springs, Feb. 5.

Connie Stevens, Joey Foreman, Dean Barlow, Bill Alexander Orch; $2 cover.

In her American nitery debut, Connie Stevens brings an effervescent personality, bounce and glamor to the stage of the Chi Chi, but she doesn't have the vocal equipment to hold seasoned nitery-goers.

The actress, wearing a bright orange dinner gown, opens with "It's A Big, Wonderful World." She warbles rock 'n' rollers "Stay Up Here," "If at First You Don't Succeed" and her own "Walk On By" as well as standards from "Fascinating Rhythm" to "I Can't Give You Anything But Love." Cute gimmick is producing large blowups of Marlon Brando, Jimmy Durante and Jack L. Warner et al. while thrushing "The Likes of You."

For her Chi Chi appearance, Miss Stevens brought in extra musicians with Ian Freebairn Smith wielding the baton. Unfortunately the music was so overpowering and her voice so weak that most of her lyrics were drowned out opening night.

If she wants to have the success as a nitery performer that she achieved in playing one, "Cricket" on "Hawaiian Eye," the Warner Bros. pactee will have to work to strengthen her voice and not merely rely on personality and good looks.

In fairness to the chirp, this was her "break-in" performance as substitute for ailing George Gobel and she hopes to iron out the kinks during her 10-night stand which closes Sunday (16).

Standout of the show is comic Joey Foreman. From the moment he walks on stage it's obvious that he's relaxed and has a rapport with the audience. His material, from the bit about Las Vegas to his version of tv, clicks with the audience as does his refreshing and clean cut personality.

Show opens with Dean Barlow, a likeable soft shoe dancer with a big smile who displays talent and works hard during his 15-minute stint. Bill Alexander and his orchestra continue to back ably and provide between the show dance music.

The Mills Bros. opens Feb. 17. *Scul.*

Dino's, L. A.

Los Angeles, Feb. 4.

Cathy Carter, Jack Elton, Steve LaFever; no cover, no minimum.

Roughly a year has passed since canary Cathy Carter's last engagement at this spot. In for a fortnight, the attractive raven-tressed songstress registers most strongly on tunes with a beat and demonstrates imagination in song selectivity.

She runs into difficulties, however, on dramatic ballads in which her zeal for bombastic second chorus climaxes leads her to reach for notes and ideas which are, at the moment, beyond her range and control.

These ill-advised flourishes tend to mar her work on such opuses as "Heart In San Francisco" and "As Long As He Needs Me," both of which she should handle on a somewhat more even keel. A lack of vocal simplicity and sincerity also hinders her strained, over-arranged treatment of "Little Girl Blue."

Miss Carter comes through better on her opener—"It Don't Mean A Thing If It Ain't Got That Swing"—and such not-oft-heard numbers as "Good Little Girls" and "Nothing But The Best Is Good Enough For Me."

Gifted musicianship of pianist Jack Elton and bassist Steve LaFever helps minimize Miss Carter's difficulties and provides the winers and diners with auditory pleasure before and between shows. *Tube.*

El Morocco, Mont'l

Montreal, Feb 9.

Joe E. Lewis, Cathy Carr, The Flamencoes (3), Bobby Roberts Orch (12); $2.50 admission.

Local appearance for the first time in 12 years of Joe E. Lewis is post time for the oldtime nitery set here who turned out in large numbers for the Saturday (8) opening—something many of them haven't done in years.

Lewis' preem was noteworthy for two reasons: It proved how much

(Continued on page 70)

CURRENT BILLS

WEEK OF FEBRUARY 12

NEW YORK CITY

MUSIC HALL — Rockettes, Corps de Ballet, Raymond Paige Symphony Orc.

AUSTRALIA

MELBOURNE (Tivoli)—Jackie Warner, Evelyn Page, Katherine & Karen Kessey, Yvonne Barrett, Joan Stuart, Angela O'Toole, Barbara Young, Lesley Secombe, Janet Dearness, Joan Morrow, Sue Menlove.

SYDNEY (Tivoli)—Penny Nicholls, Bob Andrews, The D'Angolys, Two Pirates, Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Jackie Griffiths, Maureen Wilson, Wendy Faulkener.

BRITAIN

NEW THEATRE, CARDIFF—Nat Jackley, Ken Roberts, Susan Lane, Dailey & Wayne, Diana Day, Barry Kent, Roy Jefferies, Michael Kilgarriff, Derek Taverner Singers.

COVENTRY THEATRE—Arthur Askey, Mike & Bernie Winters, Mark Wynter, Anton Dolin, Manetti Twins, Patricia Kilgarriff, Terry Callahan, Frank Lawless, John Penn, John Johnson, Derek Taverner Singers.

THE ALHAMBRA, BRADFORD—Reg Varney, Freddie Sales, Joe Church, Terry Fearis, Sandra Michaels, Ernest Bale, Bronwen Williams, Morlidor Trio, Derek Taverner Singers, Laidler Sunbeams.

BIRMINGHAM HIPPODROME — The Three Monarchs, George Moon, Pamela Charles, Ken Jonnart, Stanley Platts, Dorothy Dampier, Herbert Hare, Caroline Haig, Mougli, Bryn Bartlett, Les Henry, Eric Yorke, The Betty Fox Babes, Bill Shepherd Singers, The Hippodrome Dancers.

LIVERPOOL EMPIRE — Norman Wisdom, Gordon Fraser's Harmonica Gang, Eddie Leslie, Billy Whittaker, Patricia Stark, Patricia Lambert, Terry Kendall, Harold Holness, Mary Redfern, Jack Escott, Dennis Castle, Daphne Lungaro, Johnny Winter, The Leon Bartell Dancers, The Derek Taverner Singers, The Empire Boys.

LONDON PALLADIUM — Barbara Evans, The Baker Twins, Anna Dawson, Eric Flynn, Vicki Mitchell, Elizabeth Belm, David Davenport, Andrew Laurence, Michael Hawkins, Geoffrey Wincott, Reed de Rouen, Sidney Vivian, Tom Gill, Jack Francois, The Bill Shepherd Singers, James Ottaway, Joss Clewes, Barry Shawzin.

BRISTOL HIPPODROME—Eddie Molloy, Erica Yorke, Elizabeth Alys, Betty Emery, Nicholas Smith, James Hinson, The Bristol Babes, The Hippodrome Dancers, The Derek Taverner Singers.

GLASGOW ALHAMBRA—Kenneth McKeller, Rikki Fulton, Lenny the Lion, with Terry Hall, Paul & Peta Page Puppets, Jill Howard, Ethel Scott, James Fairley, Muriel Henry, George Mitchell Singers, Douglas Squires Dance Group, Jimmy Currie's Water Effect, Geraldo Orch., Regimental Pipe Band.

EDINBURGH KING'S — Andy Stewart, Doreen Kay, Sheila Paton, Dixie Ingram, Excess Bagage (Alma Michaels), Jimmy Currie's Tropical Cascades, Max Kay, Bruce McClure Dancers, George Mitchell Singers, Geraldo Orch.

GLASGOW KING'S — Denny Willis, Kathleen West, Joan Mann, Charles Stewart, Peter Felgate, etc.

GLASGOW PAVILION — Jack Milroy, Charlie Sim, Sally Logan, Don Gordon, Glen Michael.

AYR GAIETY—Aly Wilson, Bob & Jack Young, Jimmy Fletcher, Vince & Rita Starr, Ann Emery, Pamela Penfold, Roddy McNeil, Roy Pannell, Richard Holden, Anne Chipman, Gaytime Dancers.

GLASGOW METROPOLE — Clark & Murray, Joe Gordon Four, Alexander Bros., Cormack & Sharp, Dennis Clancy, Danny Regan, Irene Campbell, Arthur Spink, Rae Gordon, George Rex, Moxon Dancers.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Tad Truesdale, Ritchie Haven 3, Johnny Barracuda.

BARBERRY ROOM—Conrad Monjoy.

BASIN ST. EAST—Maynard Ferguson, Chris Connor.

BITTER END—Jake Holmes, Fred Smoot, Serendipity Singers.

BON SOIR—Isobel Robins, Dick Bennett, Three Flames.

BLUE ANGEL—Woody Allen, Joan Proctor, Dick Glass.

CHARDAS—Bela Babai Orc., Elemar Horvath, Tibor Rakossy, Dick Marta, Janos Hozzsu, Bes-Arlene.

CHATEAU MADRID—Los Chavales de Espana, Emilio Reyes Orc., Carbia Orc.

COPACABANA—Nat King Cole, Forbes & Villa, Eddie Albert, Joseph Mele Orc.

CRYSTAL ROOM—Joe Mooney.

EMBERS—Joey Bushkin.

GRINZING — Kalman Banyak, Henry Butz.

HAWAIIAN ROOM — Teiko Yannagi, Keolu Beamer, Auletta Orc.

FIVE SPOT—Charlie Mingus.

HOTEL AMERICANA—Ella Fitzgerald, Roy Eldridge 4, Al Conte Trio.

HOTEL NEW YORKER—Alfredo Munar, Milt Saunders Orc.

HOTEL PARK SHERATON — Irving Fields 3.

HOTEL PLAZA—Dorothy Loudon, Emil Coleman Orc., Mark Monte Orc. **Plaza-9 Room:** Julius Monk, Gerry Matthews, Jamie Ross, Nagle Jackson, Ruth Buzzi, Barbara Cason, Delphi Harrington, Richard Blair, Jan Templeton, Wm. Ray, Robert Colston.

HOTEL ST. REGIS—Peter Duchin Orc, Nancy Manning, Quintero Orc, Walter Kay, Jani Sarkozi.

HOTEL SAVOY-HILTON—Arturo Arturos Orc.

HOTEL SHERRY-NETHERLAND — Yvette Souviron.

HOTEL WALDORF-ASTORIA — Enzo Stuarti, Emery Davis Orc., Horace Diaz Orc.

INTERNATIONAL—Gene Baylos, Teddy Randazzo, Mike Durso Orc.

LATIN QUARTER—Novelites, Bobby Breen, Szony & Kossi, Robertes, Marion Conrad, Jeanne Michelle, Jo Lombardo Orc., Sammy Bidner Orc.

LIBORIO—Marcelle Ballet, Herman Le Batard Orc., Pancho Cardenas Orc.

LIVING ROOM—Jol Lansing, Joe Pottto, David Fisher, Rob Ferro Orc.

NO. 1 FIFTH AVENUE—Hankinson & De Malo, Trish Dwelley, Larry Wilde.

RAT FINK ROOM—Jackie Kannon, Ken Colman, Marge Dodson, Norm Geller 3.

RED GARTER—G-String Strugglers.

RED ONION—Banjokers.

SAHBRA—"Hora Hootenany" Menasha Baharav Orc., Gavri Ders., Margolit Ankory, Ruth Sheva Baron & Ezra Zahavi, Lee Fuld.

SQUARE EAST—"Open Season at Second City," Barbara Harris, Severn Darden, Bob Dishy, Dick Schall, Avery Schreiber, Ben Keller.

THE MOST—Paris & Moss, Mel Dancy.

TOWN & COUNTRY—"Jewel Box Revue" Ned Harvey's Orc., Rod Rodriguez Orc.

UPSTAIRS & DOWNSTAIRS—"Twice Over Nightly," Jane Alexander, MacIntyre Dixon, Paul Dooley, Richard Libertini, Mary Louise Wilson. "In This Corner" Bill Brown, Virgil Curry, Marian Mercer, Carol Morley.

VIENNESE LANTERN—Yvonne Constant, Rosa Morena, Ernest Schoen Orc.

VILLAGE BARN — Charlie Slavin, Jeanne Napoleon, Barn Stompers, Lou Harold Orc.

VILLAGE GATE—Jerry Mulligan, Yaffa Yarkoni, Jorge Morel.

VILLAGE VANGUARD—Marion Montgomery, Johnny Bynar.

CHICAGO

BLUE ANGEL—"Calypso Limbo," Susie Ellis, Pascual Olivera, Byl Couser, Lady Limbo, Emperor Kelo, Lord Carlton, Lord Smiley, Al D'Lacey Orc.

CONRAD HILTON — "Ladies First" George Carl & Arlene, Gus Augspurg & His Jungle Wonders, Manuel Del Toro, Marei Langenbein, Ernie McLean & Caroline Paul, Boulevar-Dears (5) & Boulevar-Dons (5), Jimmy Palmer Orc.

HOTEL CONTINENTAL—Jack & Sally Jenkins, Franz Benteler Orc.

DEL PRADO HOTEL—"Hits of Broadway" revue.

DRAKE HOTEL—Vikki Carr, Jimmy Blade Orc.

EDGEWATER BEACH — Juan Carlos Copes Revue, Don Davis Orc.

LONDON HOUSE—Buddy DeFranco & Tommy Gumina Quartet, Larry Novak Trio, Jose Bethancourt Trio.

MARYLAND HOTEL—Kai Winding Orc.

MISTER KELLY'S—Serendipity Singers, Jack Sheldon, Marty Rubenstein Trio, John Frigo Trio.

PALMER HOUSE—Janet Blair & Company, Ben Arden Orc.

PLAYBOY — Janice Baker, Allison McKay, Ocie Smith, Three Young Men, Mickey Sharp, Lewis & Christy.

SECOND CITY—"New York City Is Missing," John Brent, Jack Burns, Ann Elder, Sally Hart, Gene Kadish, Omar Shapli, David Steinberg, Bill Mathieu.

SHERATON BLACKSTONE—Susan Barrett, Frank York Orc.

SUTHERLAND HOTEL—Billy Daniels, Red Foxx.

LOS ANGELES

COCONUT GROVE—Frankie Laine.

CRESCENDO — Phyllis Diller, John Gary.

DINO'S—Jack Elton, Cathy Carter, Steve LaFever.

ICE HOUSE—The New Breed, Karen James, David Troy.

INTERLUDE—Pat Collins

JERRY LEWIS—Michele Triola.

MELODY ROOM—Rena Paula Trio.

SLATE BROS.—Damito Jo, Timmie Rodgers.

STATLER HOTEL—George Liberace

TOWN HOUSE—Red Nichols & Five Pennies

TROUBADOR—Smothers Bros., Johnson Boys.

YE LITTLE CLUB—Kenny Miller.

LAS VEGAS

BOURBON STREET—Lyn Keath.

CASTAWAYS—"Holiday In The Orient," Sammee Tong, Patti Kim, Bobby Stevenson Orc.

DESERT INN—McGuire Sisters, Donn Arden Dancers, Carlton Hayes Orc. **Lounge:** Jan Garber Orc., Deedy & Bill, Mafalda Trio, Lilting Strings.

DUNES—Frederic Apcar's "Casino de Paris," starring Line Renaud. **Lounge:** "Vive Les Girls!" Gwen Harmon. **Sultan's Table:** Jacques Foti, Arturo Romero Strings (11).

FLAMINGO—Jack Carter, Julie London, Russ Black Orc. **Lounge:** Della Reese, Lucky Starr, Cleopatra's Nymphs of Nile, Bob Sims.

FREMONT—Cables, Fables, Paul Dino.

GOLDEN NUGGET—Buck Owens, Billy Gray, Ronnie Pearson, Judy Kay.

HACIENDA—"Les Poupees de Paris," Ink Spots, Johnny Olenn, Kay Houston.

MINT—"Hong Kong Scandals," Tex Ritter.

NEVADA—"Harem Nights," Royal Tahitians, Singers Three.

NEW FRONTIER—Bobby Wick and Ray Brand in "Fantasy on Ice," Clara Ward Singers, Dick Rice Orc.

RIVIERA—Peggy Lee, Guy Marks, Brascia and Tybee, Jack Cathcart Orc. **Lounge:** Ray Anthony & Double Bookends, Betty Ayres' Sparkling Strings, Marty Heim Trio.

SAHARA—Connie Francis, Davis & Reese, Moro-Landis Dancers, Louis Basil Orc. **Lounge:** Tex Beneke, Ray Eberle, Modernaires, Freddie Bell, Robert Linn, Bell Boys, Senators, Peter & Hank, Russ Cantor.

SANDS—Dean Martin, Antonio Morelli Orc. **Lounge:** Johnny Prophet, Vido Musso, Dave Burton, Margaret Ann, Ernie Stewart.

SHOWBOAT — Johnny Paul, Frankie Yankovic, Leo Wolf.

SILVER SLIPPER—Hank Henry, Sparky Kaye, Lili St. Cyr, Jack Larson, Eddie Innes, Danny Jacobs, Laura Del Mar, George Redman Orc. **Lounge:** Charlie Teagarden, Funtastics, Beverly Marshall, Skeets Minton.

STARDUST—"Lido de Paris," Eddie O'Neal Orc. **Lounge:** Don Cornell, De Castro Sisters, Esquivel, Lobato Dancers, Nelida, Nalani Kele.

THUNDERBIRD—Dick Shawn in "Anything Goes," with Eileen Rodgers, Patricia Marand, Irving Benson, Benny Baker, Nat Brandwynne Orc. **Lounge:** Kirby Stone 4, Lorraine Barry, Town Pipers, Jerri Lynn Frazier.

TROPICANA—"Folies Bergere," Ray Sinatra Orc. **Lounge:** Jerry Colonna, Paul Gilbert, Al DePaulis 4, Dubonnet 3.

RENO-TAHOE

GOLDEN—Les Girls Revue with Jay Nemeth, Dwight Allwyn, Barbara Barry, Don Stalton, Golden Girls, John Carleton Orc.

HAROLDS—Wiere Bros., Jo Ann Hill, Don Conn Orc.

HARRAH'S (Reno)—Harry James, January Jones, Brothers Castro, Lou Styles, Red Coty.

HARRAH'S (Tahoe)—(Sammy Davis Jr., Augie & Margo, Moro-Landis Dancers, Leighton Noble Orc. **Lounge:** King Sisters, Joan Fairfax Orc., Cut Ups, Partners.

HOLIDAY—Bobby Bare, Mary Beth Hughes, Celebrities, Charles Gould and Satin Strings.

MAPES—Frankie Fanelli, Diplomats, Jack Melick, Joe Karnes.

NEVADA Bobby Page Show.

NEW CHINA CLUB—Skip O'Connell.

NUGGET (Sparks)—Jan Murray, Los Angeles Dodgers Quintet, George Arnold Singers & Dancers, Foster Edwards Orc.

RIVERSIDE—Hits of Broadway Revue, Carlton MacBeth Orc., Michael Kent and Golden Strings.

WAGON WHEEL (Tahoe)—Gaylord & Holiday, Scott Smith Quartet, Frank Moore Four with Mavis Rivers, Esquires, Jack Bedient and Chessmen, Ree Brunell and Winners, Lenny Herman Orc.

MIAMI-MIAMI BEACH

AMERICANA—"Ecstacy on Ice," Bobby Short 3.

CARILLON—"Oui Oui Paree" Lynda Gloria, Arnaut Bros., Steve Danik, Les Stevens, Line (12), Jacques Donnet Orc., Bill Jordan & Lee Coby, Sammy Morris, McCormick's 3, Johnny Puleo, Tanya & Biaggi.

CASTAWAYS—Gospel Singers, Tony Foster, Joe Nero & Dixiecrats, Kirby Campbell, Wreckettes.

DEAUVILLE—Carol Lawrence, Myron Cohen, Mandy Campos Orc., Les Rhode Orc.

DIPLOMAT—Kay Starr, George Foster, Van Smith Orc., Berri Blair.

DORAL BEACH — Billy Williams Rev., Allegro 4, Stan Hayman & Johnny Music, Mal Malkin Orc., Chester Nennett Dancers, Bea Kalmus.

EDEN ROC—Alan King, Diahann Carroll, Szony & Claire, Val Olman Orc., Belle Barth.

FONTAINEBLEAU—Kate Smith, Len Dawson Orc., Gonzalo Barr Orc., Chero Del Prado Orc., Pat Galo, Hi Lads, Ziggy Lane.

MURRAY FRANKLIN'S — Murray Franklin, Paula Page, Guy Rennie, Pepe Miller, Eddie Bernard, Dick Havilland.

PEPPERMINT LOUNGE—Bil Robinson, Quails, Ardells.

PLAY ROOM—Adam Wade, Mickey Gentile 3, Eddie Sack 3.

RONEY PLAZA—Barbara Velasco (3), LaRosa Phillips, Vincent Scott.

THUNDERBIRD—Richie Bros., Berl Vaughn 4, Jimmy Holmes, Phyllis Branch.

SAN FRANCISCO

BIMBO'S—The Yacoublans.

THE COMMITTEE—Kathryn Ish, Irene Riordan, Scott Beach, Hamilton Camp, Gary Goodrow, Larry Hankin.

FAIRMONT HOTEL — Jackie Mason, Ernie Heckscher Orc.

GALAXIE — Nooney Rickett V, Joni Lyman.

hungry I—Sister Rosetta Tharpe, Stiller and Meara, Vicki Frazier.

INTERLUDE—Don Washington, Merrill Hoover Trio.

JAZZ WORKSHOP—Jack McDuff Trio.

LITTLE FOX—"Private Lives," Oliver Cliff, Marrian Walters.

McGOON'S—Turk Murphy band, Clancy Hayes.

OFF BROADWAY—Woody Herman Band.

ON BROADWAY—"Under the Yum Tree."

PURPLE ONION—Albert T. Berry, Rudi Grau, Irene Barrie.

SAFARI ROOM (San Jose) — Louis Prima, Gia Maione, Sam Butera & Witnesses.

SHERATON-PALACE—Bola Sete.

SUGAR HILL—Redd Foxx, Paul Bryant Trio.

THE TRIDENT (Sausalito) — Bob Dorough, Joe Sullivan.

TIN PAN ALLEY (Redwood City)—Terri King, The Henchmen.

SAN JUAN

AMERICANA—"Vive Les Girls" Revue, Cesar Concepcion Orc., Montero 4. **Lounges:** The Treniers Revue, Joe Vallejo 5, Ralph Font.

CARIBE HILTON—Bob Newhart, Miguelito Miranda Orc., Luis Benjamin 5. **Lounges:** Renee Barrios, Alba Rosa.

CONDADO BEACH — Diosa Costello Revue, Pepito Torres Orc., Lopez Vidal 5. **Lounge:** Lolita Vargas, Paul Dillinger.

EL CONVENTO—Mancheno & Carmelilla Spanish Ballet, Bastida Orc. **Lounge:** Sally Miller 5.

EL SAN JUAN—Xavier Cugat & Abby Lane, Anselmo Sacasas Orc., Damiron & Chapuseaux 3. **Lounges:** Julio Gutierrez 5, Gregg Jones.

LA CONCHA—Betty Johnson, Raye & Roman, Noro Morales Orc. **Lounges:** Carbia Bros., Los Brillantes 3, Juan Luis.

PONCE DE LEON—Vicky Autier, Pepe Lara Orc., Bobby Cruz 5. **Lounges:** Jose Apontes, Paiao Dia, Pepito Arvelo, Johnny Barney.

MONTE CASINO—Pedro Vargas, Evangelina Elizondo, Gloria Mirabal, Moncho Usera Orc., Lope Balaguer 5.

SHERATON—Jonah Jones, Bobby Capo Orc., Hector Narvaez 5.

Night Club Reviews

Continued from page 69

El Morocco, Mont'l

he's been missed, and it also proved how much former cafegoing regulars have missed the atmosphere of ringsiding, which Lewis invariably brings with him.

Lewis' complete turn bawdy, hip and sophisticated though it is—with constant reference to booze, broads and bookies—is as salable here as it has ever been, far away from such sporting crowd centres as Las Vegas, New York, Chicago and Miami.

Joe E. sells it in spades with that slow, halting pixieish style and foghorn pipes, smashing across one-liners on everything from Barry Goldwater to his own boozing ("I must be getting drunk—I'm forgetting to drink), with his own brand of special material aided and abetted by the perennial Austin Mack at the piano.

Lewis is getting a fair buck for his eight-day chore, and the El's new operator, Ron Cash, may even be able to get off the nut and make a few with his $2.50 admission. (The ads say no couvert, no minimum, only admission.)

In the extra-added spot is singer Cathy Carr, a warbler of the belting school who's billed as the "Ivory Tower Girl" because of her "Ivory Tower" hit record some time back.

In the kickoff spot are The Flamencoes, a Spanish terp turn comprising a guy and a gal doing exciting twists, turns and heel-clicking, accomped by a guitarist. The act has an authentic quality which merits the good returns.

Laza.

New Acts

KATE SMITH
Songs
60 Mins.
Fontainebleau, Miami Beach

It took the persuasive powers of this big inn's prexy Ben Novack—and possibly an equally persuasive offer, reported as $4,000 nightly for the nine-day stand—to lure Kate Smith into her first modern night club appearance.

What she has brought in is a carefully prepared "concert" hour by Lyn Duddy and Jerry Bresler—who also conducts a 29-man orch—that amounts to a rundown of pop and evergreens containing mixture of the hits introed during her long and distinguished career in other show biz mediums.

It's a tour de force for Miss Smith, who went on opening night despite result of a post-dress rehearsal accident when she slipped and fractured an ankle on the marbled lobby floor.

The ankle in a cast, Miss Smith went on and worked as though not at all hobbled by the injury. The extensive book arranged for her contains many of the clicks she's identified with, plus a slew of currents viz: "San Francisco," "As Long As He Needs Me," all projected in the full, soaring range that the passing years seem not to have affected at all.

The staging is divided into three segments to allow intriguing talk, raising interest among the nostalgia-noodlers who seemed to make up most of the audience. It was a full and satisfying hour for them.

As constituted, the Carnegie Hall tag must be applied to Miss Smith's act. For niteries, although she hinted that this was her first and last such venture into the field, the locations chosen would of necessity, have to be carefully selected. Withal, the attendees, comprised of the nostalgic set as noted, loved every arrangement.

Lary.

DICK GLASS
Folk Songs
25 Minutes
Blue Angel, N.Y.

Nobody but the guitar manufacturers could be happy about the endless number of wayfaring strangers crossing the nitery boards these days. Dick Glass is yet another, and his only distinction is that he is rotund and jolly instead of lean and hungry.

But the girth and mirth alone will not get it, and this youth needs some sessions in the downtown coffee woodsheds before being exposed to the $6-minimum-per-show suckers.

Glass' talent is mainly in a good musical sense and taste. His comedy numbers are lyrically sophomoric, but his handling of a fine Bud & Travis modern folk ballad, "I'm a Drifter, I'm a Loner," was solid, except for a pressing of the dramatics on a couple of verses.

Bill.

JODIE RANDALL
Songs
35 Mins.
Playboy, Phoenix.

Jodie Randall, a demurely attired, sepia looker, had little trouble quieting the sassy, gabby outfronters and performed a near impossible task in this club; namely, conning the diners into ignoring their groceries and giving this singer's gifted pipes their alert attention.

She seems to have a girlish affection for the lyrics she warbles but rejects the notion of carboning or imitating her better known femme contemporaries. Her vocals are pure Randall.

She can coo "It's A Good Life," sob "But Not For Me" and belt a boisterous "Lady Is A Tramp," all with a disarming ease.

Miss Randall's future is a pleasant thing to contemplate. Her nitery deportment is near impeccable, she could be a good bet for disks and her wholesome good looks would flatter any video tube.

O'Haf.

VIC CAESAR
30 Mins.
Songs
Playboy Lounge, Phoenix.

Five weeks ago Vic Caesar planed in from the Coast and moved into the Playboy premises as a one-night sub replacement. He's still there, whacking away at the 88's and piping the tunes tha the piano bar loungers, if the mitting is an accurate criterion, really dig.

Caesar, blessed with ruggedly handsome looks that femmes buy and their escorts don't resent, essays his catalog in the cool Jack Jones-Buddy Greco idiom.

He is a patient, courteous performer who's familiar with the ancient or current Broadway musical scores and can, on request, appease the demands of the imbibers for most any requests. He's tailored for the cozy intimes.

O'Haf.

JOAN PROCTOR
Songs
25 Minutes
Blue Angel, N.Y.

Joan Proctor is a middle-range Sepia belter who sticks to the easy saloon songs and who satisfies mainly through zesty projection and very high sight values.

Although she is not always in the centre musically, Miss Proctor belts with such verve and pace and strong accomp that the house warms quickly with hardly a bent ear. "Birth of the Blues," "Bill Baily," "As Long As He Needs Me" and the like style the book.

At 23, Miss Procter is a knowing club vet (she started as a teenager with the Horace Heidt "Swift's Show Wagon" series) and is a good middle vocal turn for most any location.

Bill.

House Review

Apollo, N.Y.

Gloria Lynn, Jimmy Smith, the Wanderers (4), Kenny & Warren, Symphony Sid.

Gloria Lynn, a particular fave of Harlem audiences, is headlining the current bill at the Apollo, N.Y., and packing 'em in. Her turn, which climaxes the show, is a strong outing which gets hefty response from the audience throughout. With her on the layout are organist Jimmy Smith, another fave attraction, a group called the Wanderers, and the comedy duo of Kenny & Warren.

Miss Lynn delivers a brisk set, performing carefully-styled restraint and lotsa savvy. Her ballads like "Second Time Around" score via her approach, which might be termed sophisticated soul, and her jump numbers move skillfully. Her pianist, Marvin Johnson, has provided a tune for the set tagged "Big City" which scores as a solid blues number. He also backs the singer well along with bass and drums. Her upbeat "Days of Wine and Roses" and finale "Birth of the Blues" highlight the turn.

Smith opens the show with a set of pulsating tunes, backed by swinging guitar and drums. He gets the program off to a solid start, the audience responding to his hip organ blues work. His pace and rhythm make Smith one of the better Apollo visitors and the crowd isn't disappointed with his current turn.

The Wanderers, a quartet which gets off a nice harmonic sound, is sometimes a bit too square for the Apollo audience but the unit manages to please with items like "Every Day" and the old pop item "Sandman." The quartet displays some slickly-styled harmonics and has some nice lead vocal work. Their savvy technique eventually won the audience over after a slow start, at show caught.

Kenny & Warren are a sometimes clever duo whose act is pegged to that old gambit of miming disks. As their material, they have chosen two Stan Freberg romps, one pegged to the Harry Belafonte waxing of "Day-O" and his parody of "The Great Pretender." These work out okay, largely, however, through the efforts of Freberg. They also mime the "John and Marsha" slice in often-funny fashion. The boys have some good ideas but more original material would help considerably.

Deejay Symphony Sid emcees the show in straightforward fashion and keeps it moving at a steady pace. Apollo stage trappings and lighting also enhance the proceedings.

Kalt.

N.Y.'S FAIR SHARE OF BUSINESS

They're Off at Wide Open Hot Spgs. —Nags, Top Names and Casinos

Hot Springs, Ark., Feb. 11.

With the opening of the Spring horse race meet at the redecorated and facelifted Oakland track, this resort is geared for an array of names at the local clubs that could vie with Las Vegas. Season should be a whopper for the town is wide open and the casinos are braced for smash biz.

Dane Harris, managing director of the swank Vapors and Belvedere clubs, has inked a solid lineup of top acts to lure overflow crowds en route to the Spa for Saturday (15) opening day. Resort, easily accessible to Dallas oil men and cotton tycoons from this area, is already jammed for the 45-day season. Hotels and motels report brisk biz.

The Vapors' talent slate teed off with Gordon & Sheila MacRae who started a week's stand yesterday (Mon.). Eleanor Powell opens next Monday (17) followed by Mickey Rooney Feb. 24. Jane Morgan checks in March 2, Frankie Laine, always a smash here and annually saluted by Oaklawn track owner John Cella and general manager Sweeny Grant with the "Frankie Laine Handicap," is set for March 9. Others pacted are Gretchen Wyler, March 16; Jerry Van Dyke, March 23 and the Novelties, March 30.

Harris has the following talent contingent for the Belvedere: Teresa Brewer, Feb. 14; Modernaires & Ray Eberly, Feb. 24; Kim Sisters, March 2; Sophie Tucker, March 9; Red Buttons, March 23; Xavier Cugat & Abbe Lane, March 23, and the Ames Bros., March 30.

Headliners pencilled for the Southern Club include Jackie Miles, Henny Youngman, Elaine MacKenna with Buddy Waples' orch backing the acts and playing for dancing. Concert violinist Eddy Rogers and his orch has again been set for the plush Arlington Hotel.

Vancouver's Pacific Nat'l Exhib Racks Up $342,383 Net Profit on '63 Operation

Vancouver, Feb. 11.

Vancouver's Pacific National Exhibition made a net profit of nearly $350,000 on its 1963 operation. It also topped the 1,000,000 mark in attendance for the first time in its 53-year history and now ranks as one of North America's five largest annual fairs.

Gross revenue for the 14-day exhibition amounted to $1,212,457, to top the previous year's total by 10%. Operating profit was $342,383. With other revenue from investment interest and membership fees, plus previous surpluses, the P.N.E. had a total surplus at the end of '63 of $444,779.

With its attendance of 1,018,461, the Vancouver exhibition now ranks with Toronto, Dallas, Iowa and Minnesota fairs. All operations but one increased over 1962, the one exception being grandstand show receipts which declined from $74,424 to $45,668, a drop of 38.6%.

The theme for the 1964 fair will likely be Continental Carnival, a salute to the British Isles and Europe. Dates are set for Aug. 22 to Sept. 7.

Mathis Sets New Jan. Biz Peak at L.A. Grove

Las Angeles, Feb. 11.

Johnny Mathis, who closed two-week stand at Cocoanut Grove Feb. 2, clocked the biggest night of any January date on record during engagement. Singer, who averaged 765 covers nightly over the span, hit 1,772 Feb. 1.

Alltime high for any single night was notched in June, 1961, when Louis Prima and Keely Smith (then working together) drew 1,800. Last June, during a stand in Ambassador Hotel showplace, Mathis hit 1,780 on a single Saturday eve.

Waikiki Hotel Park Lot Sold for Peak $2,800,000

Honolulu, Feb. 11.

Kenji Osano, Tokyo business tycoon who bought the Princess Kaiulani and Moana-SurfRider hotels from the Sheraton chain, has picked up another Waikiki beach parcel.

He paid $2,800,000 for a lot that adjoins the Moana and currently is being used as its parking lot. Price "translates" as a whopping $65 a square foot, presumably the highest price ever paid for Hawaii land.

Talent Unions Gird To Defeat N.Y. Bill Hiking Ag'cy Fees

Talent unions are readying to defeat the Brooks Bill, introduced this session in the N.Y. State Assembly in Albany, which would amend the General Business Law to permit agencies to charge 15% for servicing still photography models in cases where the agency has to advance monies to the model.

The unions, particularly the Screen Actors Guild, are girding to defeat the bill introduced by John Brooks (D.-Manhattan) on the ground that it could be an entering wedge to get higher commissions in fields in which they may have jurisdiction. One union spokesman declared that the unions generally do not want the commissions allowed by law to be higher than the 10% permitted under union franchises.

Again, since many of the models work in television, there may be a later campaign to permit 15% in other fields. It was only during recent times that the talent unions permitted an amendment to the General Business Law to hike employment agency commission from 5% to the present 10%, sole exception being 15% for one-nighters.

There is one flaw in the unions' battle to defeat the Brooks measure. Several months ago the American Guild of Variety Artists' national board passed a resolution okaying the higher fee for models. However, as of now, it hasn't been fully processed and sent on to the State Assembly. With active opposition under the leadership of SAG, the AGVA imprimateur is likely to be withheld.

A similar measure increasing models' commissions but without the restriction to situations where monies were advanced passed both the N.Y. State Assembly and the Senate last year. However, it was vetoed by Gov. Nelson Rockefeller at the behest of the talent unions.

Ginny Simms, Eastvold Drop Unhitching Moves

Minneapolis, Feb. 11.

Singer Ginny Simms and her husband, Don Eastvold, a former Minnesotan, have dropped their divorce proceedings and reunited. They've already started running ads in Twin Cities' newspapers as joint proprietors for their Breezy Point, Minn., and Motly, Minn., Ginny Simms Lodge summer resorts. At Breezy Point they'll again have name bands and acts.

The marriage is the third for Miss Simms and the second for Eastvold. She has two children by a former marriage and they've been living with their mother. She wed Eastvold June 22, 1962. The now dropped divorce proceedings were filed last Nov. 15 in California, which has been their residence.

HOTELS, CAFES POST SRO SIGNS

New York hotels have already started posting SRO signs during the New York World's Fair which opens April 22. According to the travel agents and tour packagers, the majority of the firstrate inns have stopped booking bulk business for July and August. And now June is selling out at a rapid rate.

One indication of the coming room scarcity is seen by the fact that the hotels are refusing to grant agencies their normal 10% commission for the business brought to them. Some travel agencies have already been told that instead of getting commissions, they'll be lucky if the hotel can accommodate their clients.

The nightclub operators have also had indications of a huge business rise during the Fair. They have had inquiries for large group and convention business. The tour companies have started to pre-empt space in the niteries during the summer months. Again, some cafe owners are hesitant about blocking out the majority of their capacity during the early shows, although they're happy to book large parties for the late displays.

At this point, the bulk of the nitery ops are complaining about the paucity of business. Most of their regular spenders are now in Florida. Besides, the lack of important conventions is also a deterrent to the business. Midnight business is completely off.

The early optimism, however, also is accompanied by a degree of pessimism. The early posting of SRO signs, operators claim, generally works to the detriment of hotels and amusement enterprises. Many prospective patrons who would normally inquire about reservations are reluctant to do so because of the SRO propaganda.

This has happened several times in the past when rumored lack of space caused many to forego a trip to New York. As a result there was a lot of empty areas because out-of-towners feared hotels had been overbooked.

The convention business will be very big this summer because of the Fair. Roughly 1,800 powwows and business meetings are slated for this year. Figure is far above the normal number.

NGC KICKS OFF LIVE 1-NITERS IN SAN DIEGO

Hollywood, Feb. 11.

National General Corp., which has been planning to use some of its film showcases for live one-nighter shows ever since the circuit acquired Concerts Inc., starts the venture Feb. 27 at the Fox, San Diego. Bob Dylan, the folk-singer, is the initial act.

Dylan is booked in at $2,500 against 60%. Two nights later he plays Santa Monica Civic Auditorium, also under Concerts Inc. banner. Lou Robin and Al Tinkley, who sold their Concerts Inc. stock to NGC late last year, were retained to handle this wing of NGC operation.

For years Concerts Inc. has been the largest promoter of one-nighters up and down the West Coast. Another CI booking is a Feb. 21 date of the Smothers Bros. at Long Beach Auditorium. The act gets $3,000 against 60% for the Beach bash.

Glaser's Coast O.O.

Joe Glaser, head of Associated Booking Corp., takes off on a look-see of the Chicago and Coast offices Friday (14).

Glaser will also take in the openings of his clients Xavier Cugat & Abbe Lane, who preem at the Riviera, Las Vegas, Saturday (18); and Pearl Bailey, who bows at the Flamingo in that city, two days later.

More Headliners to Tour Niteries Under New Tax Setup, Say Agencies

The new tax laws in the Congressional works will aid show biz tremendously, according to talent agencyites. One of the major benefits, it's said, will be greater incentives by top earners in the industry to do more work because they would retain more. It's felt that under the new setup it will be profitable for some performers to put in a ful year of activity and come out with a healthier bank account.

Under present conditions, the agents contend, the top names in the industry are governed by business managers and accountants. The latter fear that increased earnings will put their clients into the super tax brackets, and thus they'll work harder and come out with even less money than if they had remained idle.

One major provision that will make it profitable for top talents to take all the dates they can get that will enable super earners to is the proposed change in the law pay a 50% rate without any deductions. This proviso alone, which is understood to have Treasury Dept. approval, will increase the amount of availab'e headliners immeasurably.

However, according to the percenters, the major benefit to the entertainment industry will be the retention of more money by wage earners which will permit more luxuries. Cafes, restaurants and the more expensive amusements have had tremendous mass bases during periods of prosperity or during wartime when earnings were high.

Monique Bows Summer Run of Persian Rm., N.Y.

The Persian Room of the Plaza, N.Y., has completed its summer schedule. Monique Van Vooren will open the season July 6, to be followed by Mamie Van Doren July 27, and the Barry Sisters Aug. 17. Latter will play two dates, second on Dec. 23 for three weeks.

Fall season will start Sept. 9 with Xavier Cugat & Abbe Lane to be followed by Kay Starr Oct. 6.

Chi Gate of Horn, Pioneer Folk Site, Folds After 8 Yrs.

Chicago, Feb. 11.

The Gate of Horn, kingpin Chi folk nitery for eight years, folded last week. It opened as a cellar club on north Dearborn St. in 1956 as what was probably the first spot in the country given over exclusively to folk fare. (Several Coast spots had earlier interspersed ethnic songery with other types of variety acts.)

The club ran into trouble shortly after it moved from its cellar site to fancier diggings on north State St. in the midst of the Rush St. nitery belt a few years ago. Although this was during the ascendancy of the folksong fever, the new club ran hot and cold, mostly the latter, and the low biz and high overhead of its new location began to spell out its demise.

The coup de grace was administered in January, 1963, when Lenny Bruce was arrested at the club for a performance deemed obscene by the gendarmerie. Although it was several months before Bruce was tried and found guilty of the charge, in the interim the club had its license suspended for two weeks because of the Bruce incident. It was only a few weeks later that owner Allan Ribback sold the club to Hal Stein and Rudy Orisek.

The new owners cut the talent budget sharply and tried various ways to stimulate business. However, both of them were and are involved in tv production and the pressure became so great that the club was sold to Hal Stein's brother, Mel, in November of last year.

Again various new approaches were tried, including jazz combos, but to no avail. A demand by the Internal Revenue Service for immediate payment of back entertainment taxes owed provided the final straw last week.

Former owner Hal Stein was the only person connected with the club available for comment on its decline and fall. Stein said that he didn't think that the club collapsed because the folk fling was over, but because of a more general trend away from nightclubs to supper clubs. The latter, he says, gives food co-billing with the talent.

One fitting that description—Mister Kelly's—is going strong right across the street from the darkened Gate of Horn.

Salmaggi to Rein Hawaii Ad Agency's Act Dept.

Honolulu, Feb. 11.

Guido Salmaggi, of the Brooklyn opera family, is joining Milici Advertising Agency here to head its new theatrical promotion department. Attractions will be booked and promoted in cooperation with organizations conducting fund drives.

Salmaggi has functioned in recent years as artistic adviser to the Honolulu Symphony's spring opera season. He'll continue to be artistic director of the Brooklyn Opera Company.

Mpls. Solons Greenlight $13,500,000 Improvement To Municipal Auditorium

Minneapolis, Feb. 11.

Even though improvement of the local Municipal Auditorium to make it a superior structure for various kinds of touring theatrical attractions, trade and other shows will cost considerably more than originally anticipated, the city council has voted to go ahead with the project.

As a starter the aldermen are accepting low bids for construction of an exhibition hall, which will contain 100,000 sq. ft., at a $7,275,138 bid cost. This amount is approximately $1,250,000 more than the architects figured.

The improvements and enlargements to follow will bring the total expansion and improvement cost to about $13,500,000 whereas the council had expected to shell out a grand total of $10,500,000.

In deciding to proceed with the project, aldermen expressed the opinion that the additional necessary money would be well spent in putting this city more on the convention and show map.

Scot Resorts Step Up Shows to Woo Tourists

Glasgow, Feb. 11.

In a last bid to boost tourism on the Firth of Clyde coast, local promoters will have a bonanza this summer staging shows with big beat bands, summer skiing, wrestling and promenade classical concerts.

Dunoon, a Clyde holiday town favored by U.S. sailors from Polaris ships, is to offer cabaret, dancing, wrestling, bingo, mid-week dances for teenagers, twisting to beat groups, repertory shows, Sunday concerts and carnivals.

Another Cylde resort, Hillport, has two island night-spots, each offering niteries, dining and dancing. It also boasts a junior cafe with soft drinks. A teenage nightclub, with another for adults, is mulled for Rothesay, the main Firth of Clyde holiday town. In recent summers, the Clyde terrain has been losing thousands of customers to Spain and sunnier vacation spots.

Actors No Longer Safe From Robots As Disney Preps 'Lincoln' for Fair

By MIKE FESSIER JR.

Hollywood, Feb. 11.

If anyone thought they were safe from the burgeoning, human-replacing American automation binge it was actors. Even the worst of them nestled snugly in the belief that no piece of machinery could threaten their livelihood. But, courtesy of Walt Disney, that's just what has happened.

Take a life-size, fully automatic Abraham Lincoln, for instance. Maybe he's no Raymond Massey, but he does sit, stand, talk and even, if the programmed mood hits him, wink. His face, molded from an actual death mask, is capable of 17 different expressions his body able to perform 47 separate movements. His "secret formula" spongy, vinyl plastic skin will "bruise" if struck. There is hair on his hands, prints on his fingers.

The Lincoln "figure" is the most ambitious of the "animated" models which WED (Walt Elias Disney) Enterprises, Disney's family-owned, independent research and design company, is making for New York World's Fair clients. The animation process called "Audio-Animatronics", comprises nucleus of multi-million dollar assignments which WED is dispatching for the General Electric, Pepsi-Cola, Ford and State of Illinois Fair exhibits.

Several Disney studio sound stages presently house exhibit mock-ups (WED is renting), most of them in final stages of preparation for the Fair's April 22 launching.

Follow Fair's Theme

Pepsi exhibit, tagged "It's a Small World," is being presented in conjunction with UNICEF and, as are others, is designed to follow Fair's overall theme of "Man's Achievement in an Expanding

(Continued on page 74)

Danziger Bros. Sell Their Interest in Gordon Hotels To Hotelier Max Joseph

London, Feb. 11.

Edward J. and Harry Lee Danziger have sold their interest in Gordon Hotels, which includes the May Fair in London and the Metropole in Monte Carlo to hotelier Max Joseph. The Danzigers are remaining on the board for the time being, and currently are preparing a new presentation at the May Fair Theatre, which they launched last summer.

Associated with Max Joseph on the Gordon Hotels board is Victor Mischon. But it is understood that Joseph's buy is a private one, and not part of his Grand Metropolitan Hotels chain. Stuart Allen will remain at the May Fair in charge of public relations.

Like the initial attraction, "Six Characters in Search of an Author," the new May Fair presentation also has off-Broadway originations. It is "All For Love," and is due in mid-March, but under a new title yet to be selected.

Apart from the theatre, the Danzigers built a compact cinema in the hotel, where features are shown nightly on a club membership basis. A nightclub is to be the latest innovation and its opening will be announced shortly.

Liquorless Cafes Need Special Laws: O'Connell

New York City will have to enact special legislation if it's to have liquorless nightclubs, according to License Commissioner Bernard J. O'Connell. The Commissioner, in refusing a cabaret license to the Cafe Au Go Go, noted that it would have to show that it has a liquor permit before he could issue a cabaret license. As a result, the Cafe Au Go Go had to revise its entertainment plans and open as a coffee house.

Operators Howard Solomon and Fred Weintraub planned to have band and dance policy, but without a cabaret license they have to restrict their entertainment to singers and comedians. The duo also operate the Bitter End, which is a coffee house with entertainment.

Belafonte's Ivy Tour

Harry Belafonte will tour the college circuit in November and December with a self-contained unit which will include an orchestra as well as surrounding performers. Agency of the Performing Arts is setting up the dates.

Although Belafonte has played college dates previously, this is his first sustained tour of this circuit. It's one of the more profitable aspects of the one-nighter area.

Twin Cities Map 2 Tower Nightclubs

Minneapolis, Feb. 11.

If the necessary Federal Aeronautics Agency (FAA) approval is forthcoming, two of the tallest towers ever built, a la the Space Needle at the recent Seattle World's Fair, are in the cards for the Twin Cities. One here and the other in adjoining St. Paul would house tony supper clubs at their high-in-the-air tops and various restaurants and shops on the way up.

The Donald T. Knutson developing company, responsible for the new local Hotel Sheraton-Ritz and other recent structures here, would erect the Minneapolis 1,000 ft. high tower which would have a 900-ft. antenna atop it. It would cost an estimated $11,000,000.

Also contingent on FAA approval is a similar 900-ft. high St. Paul tower that Sky Tower Corp., Chicago, would build at a $9,000,000 cost and permission for which has been given by the St. Paul city council. Like the Minneapolis tower, it would have the birds-eye-view supper club-restaurant.

Knutson says that his local tower's antenna facilities would be rented to this area's television stations desiring to increase their coverages. Three Twin Cities' commercial stations have been trying unsuccessfully for the past two years to obtain the necessary FAA and Twin Cities Metropolitan Airports Commission (MAC) sanctions for the tower. At numerous hearings aviation interests have turned down the tower because it allegedly would create a hazard for airplanes.

Seek New Trial in Twin Cities Dance Fraud Case

Minneapolis, Feb. 11.

Motions have been filed in Federal Court here for acquittal or new trials in the case of eight owners and employes of two defunct Twin Cities dance academies who were recently found guilty of the Justice Department's charge that they committed mail fraud.

In the first case of its kind ever brought by the Government, it was alleged that a number of unmarried women were bilked into paying up to $6,000 and more for dancing lessons on promises never fulfilled.

Counsel for the defendants claim convictions were contrary to the evidence, that the accused should have been tried separately instead of en masse and that evidence was insufficient for convictions.

Hearings on the motions are scheduled for this week.

Free Assailant in Mass. Nightclub Op's Shooting

Boston, Feb. 11.

John Silva, 62, was freed by a Suffolk county jury last Monday (27) in connection with the shooting last summer of Peter DiCarlo, 52, operator of the Surf, a Revere nitery. At the time of the shooting Rusty Warren was headlining. It was the second trial for Silva on the charges. Last Dec. 16, a jury was unable to reach a verdict in the case.

Defense attorney Robert A. Stanziani argued that Silva had gone to the club as a result of a telephone call from DiCarlo and that it was the nitery owner who pulled the gun. Stanziani claimed that Silva wrested the gun from DiCarlo and shot him in self-defense.

NELSON GALE
EDDY & SHERWOOD

Now at the Queen Elizabeth Hotel, Montreal. "They must be rated as one of the most entertaining acts in the business. As usual, Mr. Eddy is in splended voice—mature, strong and robust. Miss Sherwood—always a delight to behold—is her usual effervescent self." — Don Hearn, Washington Daily News.

A. P. A., Inc., Handles

NGC Packaging Show for 1-Niters In East Arenas

Los Angeles, Feb. 11.

National General Corp., which last winter acquired Concerts Inc., largest one-nighter promoting firm on Coast, is packaging a show which will play a flock of one-nighters through the east late in the Spring. It's the first venture of this kind for the film theatre circuit.

Edward Sherman is handling entire packaging of show whose top personnel was set several weeks ago. Format calls for troupe to play no arena of less than 12,000 seats, with b.o.o scaled at $5 top.

Lineup includes three of "Beverly Hillbillies" principals, Irene Ryan, Max Baer Jr. and Donna Douglas; Spike Jones and his reformed "City Slickers" orch, Homer & Jethro and four novelty acts not yet selected by Sherman.

Nut will be $125,000 weekly (top names get flat salaries, plus percentage). Cost of chartered plane alone is $36,000.

Tour tees off May 16 at Frisco's Cow Palace. Other dates include Long Beach, Cal., Fort Wayne, Cleveland, St. Louis, Dallas, Houston, Fort Worth, Pittsburgh, St. Paul, Minneapolis, Milwaukee, Des Moines, Charlotte, Baltimore, Philadelphia and Sioux Falls.

It's understood that in some towns tieins are being made with supermarkets.

'CAPADES' BOWS NEW HONOLULU MUNI AUD

"Ice Capades" will be the first major icer to play the Hawaiian Islands and the first attraction in the new Municipal Auditorium, Honolulu. The blades show will install its own ice-making equipment for this engagement which will start June 4 for 11 days.

Abe Saperstein, general manager of the Harlem Globetrotters, will be the booker for the new arena which Byron Trimble will manage.

In another move, "Ice Capades" which was recently taken over by Metromedia, has named Ed Aaronoff manager of its publicity department. He'll report to Robert S. Jones, the blades show's ad-pub director. Aaronoff had been head of the MCA publicity dept. for seven years prior to joining "Ice Capades." He also was a publicist at Universal Pictures and Warner Bros.

Sinnott Exits APA

Howard Sinnott has resigned from the one-nighter department of the Agency for the Performing Arts. He left last week for a Puerto Rican vacation, and will make further plans when he returns.

Sinnott came to APA from the Willard Alexander Agency. Prior to that, he was with General Artists Corp. for years.

Josie: Star of Stage & Courtroom

Entertainer Hit With Two Suits During N. Y. Run Prior to National Tour

Trans World Associates, a production firm headed by Jack Jordan and Alan Sherwood, filed a $48,553 breach of contract suit in N.Y. Supreme Court last week against singer Josephine Baker and producer Sherman S. Krellberg.

Trans World, according to the compalint, had raised $35,000 of the needed $50,000 to produce a show for Miss Baker originally scheduled for the Winter Garden, N.Y., last November, when it got Krellberg to put up an additional $25,000 for which he was to receive half of the Jordan-Sherwood cut.

Suit claims that Krellberg later induced Jordan and Sherwood to return the other $35,000 to the investors, promising that they would get 20% of the producer's cut plus associate producer credit.

Miss Baker returned to Europe following the original agreement to produce at the Winer Garden. Upon her return, it's charged, Jordan and Sherwood found they were in the cold as the result of alleged collusion between the singer and the present producer.

In addition the entertainer also was named defendant in a $25,000 damage suit brought in N.Y. Federal Court last week by a Melrose Park, Pa., couple. They charge that the singer failed to use normal care and restraint in throwing a head of cabbage into the audience during a concert at the Philadelphia Academy of Music last Oct. 18.

Mrs. Selma Cohen seeks $20,000 for injuries allegedly sustained by Miss Baker's toss of the cabbage. She claims she was hurt around the eyes, nose and face. Her husband, Bernard, asks $5,000 for loss of his wife's services.

Miss Baker is appearing at the Brooks Atkinson Theatre, N.Y., through Feb. 16 in a show billed "Josephine Baker and Her Company."

National Tour Set

Miss Baker will launch her national tour at the Shubert, Detroit, next Wednesday (19) following her current run at the Brooks Atkinson, N.Y., which winds up Saturday (15).

Miss Baker will follow with the Shubert, Philadelphia, Feb. 25-29; Bushnell Memorial Theatre, Hartford, March 2-3; Shubert, New Haven, March 4-7; Royal Alexandra, Toronto, March 9-14, and the National Theatre, Washington, March 16 for one week.

Seidenberg Joins GAC

Stan Seidenberg has resigned from the Shaw Artists Agency to join General Artists Corp. He was with the Shaw office for more than two years.

Seidenberg will work in the one-nighters and record sector of GAC. He replaces Sid Bernstein who left last week to join Theatre Three Productions, which is promoting personality concerts. Outfit is presenting two concerts today (Wed.) by The Beatles at Carnegie Hall, N.Y.

Canada Perking For Alien Talent

By CHARLES LAZARUS

Montreal, Feb. 11.

Nicholas de Koudriavtzeff, rated Canada's principal concert manager, handling here many of the Sol Hurok artists, and also a pioneer impresario in introducing Soviet talent attractions to North America is having one of his most active booking seasons. Meanwhile he remains hopeful that Canada may undertake a cultural exchange setup of its own, modeled after the U.S. State Dept.

Herewith current list of his Canadian Concerts & Artists Inc.: Ballet Folklorico de Mexico, Koutev Bulgarians, Bolshoi small troupe, Mazowse Dancers from Poland, virtuosi Rubinstein, Oistrakh, Richter, Malcuznyski, Brailowksy.

"Even in places like Edmonton, Calgary and Winnipeg," says Koudriavtzeff, "as well as the Maritime provinces, where the facilities are still far from adequate, we have found dramatic changes in the reception of artists."

In places like Quebec City and Montreal, where the cultural milieu has already been established for many years, the success of the various attractions is much more dependent on a good press (ie., reviews) than perhaps anywhere else except Toronto.

He reports groups like the Toronto Symphony, Theatre du Nouveau Monde and McGill Chamber Music ensemble, conducted by Alexander Brott have open invitations with the host ready to pick up at least half the tab.

But until the Canadian Government itself decides to participate, the outlook for foreign appearances by established Canadian groups and individuals, seems a dim prospect.

St. Paul Dept. Store Turns To Folk Act as Biz Lure

St. Paul, Feb. 11.

Twin Cities' long established department stores may be starting to take a cue from a number of Minneapolis and St. Paul shopping centres that have been providing varied entertainment to lure potential customers for their business places.

For example, the local Montgomery Ward store, in business here for years, had an hour-long show last week and advertised it heavily in the newspapers. A Minneapolis folk song trio supplied the melody and fun that started at 7 p.m. Patrons were invited to sing along with the trio. It gave the store one of its biggest after-Chrismas crowds.

Clissold New Director Of Mormon Tourist Ctr.

Honolulu, Feb. 11.

Edward L. Clissold, Honolulu financial executive, has been named director of the Mormon-sponsored Polynesian Cultural Center at Laie, succeeding Howard B. Stone, who resumes his position of president of Zion Securities Co.

Joseph Smith, head of the business and technology division of the Church College of Hawaii, becomes business manager of the center, which was opened last October and is now a major tourist attraction.

$13.50 Honolulu Nightclub Tours Still Lure Visitors

Honolulu, Feb. 11.

Conducted nitery tours still are drawing tourists, with biz volume reflecting the seasonal peaks and dips in tourism. Going price these days is $13.50, including a cocktail and floorshow at each of three niteries, transportation, taxes, tips, cover or minimum.

Ted Granstedt, in the field for more than 10 years, sends out one or more tours nightly except Sundays. The rival Kamaaina Night Club Tour, operated by George Tibbetts and Hazel Hartwell, is scheduled Tuesdays through Saturdays.

Granstedt visits any three of the following: Royal Hawaiian hotel's Monarch Room, Hilton Hawaiian Village's Tapa Room, Duke Kahanamoku's and the Oasis, the latter specializing in Japanese entertainment. The Kamaaina tour uses the same rooms, plus the late nite Barefoot Bar.

Granstedt, operating as Nite Club Tours Ltd., says unescorted men and women make up about half of each night's load.

'Capades' Big 40G, Regina

Regina, Sask., Feb. 11.

The 23rd edition of "Ice Capades" played three nights and a matinee in Exhibition Stadium (Jan. 27-29) for a better than $40,000 gross.

Every performance topped the 4,000 attendance mark, which was near capacity. Tickets were scaled to $3.50. It was the first time in Regina for the show, and the first professional icer in several years.

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Martin Burden

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"Vaughn Meader in his new role of think-as-you-go itinerant philosopher (and just about the most ingratiating of the tribe)."

THE NEW YORKER

"A melange of gags, skits, song parodies . . . revealed a strong and attractive baritone voice."

John S. Wilson
THE NEW YORK TIMES

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Unit Reviews

Josephine Baker & Co.

Sherman S. Krellberg presentation of a program of songs and dances. Staged by Felix G. Gertsman; musical direction, Gershon Kingsley; lighting, Michael Price. Opened Feb. 4, '64, at the Brooks Atkinson, N. Y.; $6.99 top weeknights, $7.50 weekends.

With Josephine Baker, Geoffrey Holder, the Aviv Dancers, Larl Becham Trio.

To fault-find Josephine Baker at this late date is roughly comparable to knocking the Eifel Tower—both monuments have their own vast public who like them just the way they are, period. It must be stated, however, that the reputation of the durable femme star, who still looks great at something over 60, and exudes joie de vivre will not be enhanced by this "limited" Broadway appearance, her first since her blockbuster p.a. at the late Roxy Theatre 12 years ago (skipping Carnegie Hall one-shot last October). Miss Baker, presented in the proper format, could undoubtedly still be a stunner, but in this outing her special talents appear overwhelmed by a curious lack of directional know-how of the sort Hollywood personages seek out when hitting live audiences.

She is backed by a large orchestra, led by Gershon Kingsley, which, however, being on stage throughout narrows down the already limited room she has in which to maneuver. Additionally, the star uses a series of hand mikes (shielded, of course) which, being concealed in the wings, not only tend to make her movements awkward, but also often distort her small but sweet voice and mar her otherwise impeccable phrasing. Surprisingly too, her highly publicized $250,000 wardrobe ("a selection of Christian Dior, Pierre Balmain, Lanvin and Balenciaga designs") seldom flatters her though she does them. The gowns, a conglomeration of pink pearls, rhinestones and enough fancy drygoods to dress the SS France, are perhaps more suited to the Folies Bergere than to the Brooks Atkinson, where they look—heaven forfend—like a remembrance of things past.

Miss Baker's program itself is comprised of a genial blend of (principally) French, Spanish and English numbers which, at their best, as in "Avril a Paris," "Bill," "Hello Young Lovers," retain a vital, music hall brassiness touched with larger-than-life stage sentiment. She breaks up these more or less straight deliveries with some femmcee banter and business which are amusing about half the time. Here, again, the point of direction and editing. A number called "Don't Touch My Tomatoes," during which she throws fruits and vegetables into the audience, is of current interest because of the suit just lodged against the star by a Philadelphia couple who claims she got rapped in the chops with a cabbage last October. The exuberant star's aim was admirable opening night.

Backing up Miss Baker is dancer Geoffrey Holder whose two quick turns on stage are about the liveliest moments of the evening. The Larl Becham Trio contributes another exotic dance interlude, while the Aviv Dancers (two guys and two dolls) do a couple of wild Israeli and Russo folk bits. Very, very ethnic and, as support for the chic star, strictly from left field

Felix G. Gerstman is credited as stager and production consultant.

Anby.

Nights at the Comedy

London, Jan. 30.

William Donaldson in association with Michael Winner presentation of vaudeville revue in two parts devised by Daniel Farson. Staged by Eleanor Fazan; decor and lighting, Disley Jones. With Queenie Watts, Jimmy Tarbuck, Jimmy James, Kim Cordell, Princess Yuri Saka, Little Beavers, Rex Jamieson (Mrs. Shufflewick), Jacky Carlton, Vic Perry, Ida Barr, Sulky Gowers, Karl King and the Vendettas (4), The Tray, Polly Perkins, Paula Pearson, Bobby Smith Quartet. Opened Jan. 28, '64 at Comedy Theatre, London; $3.55 top.

"Nights at the Comedy" is the first of a number of shows scheduled for the West End which are aimed at reviving the spirit of old time vaudeville, as originally presented in the saloon bars of public houses. Daniel Farson, who devised this production, has been doing pub-type shows on television, and more recently acquired his own riverside pub in the East End of London where the customers get a free show with their pints of beer.

To capture the atmosphere, there's an elaborate pub setting, and a host of gimmicks such as an amateur talent contest (judged by distinguished members of the audience), a one-round boxing bout, with a challenger from the audience having a bash at a professional, and a no-holds-barred twist session during the intermission.

It would be hard to imagine a more uneven bill, featuring as it it does some turn of the century veterans, artists who have only worked in pubs, and a crop of beat-conscious youngsters. Somehow, it seems to work moderately well, mainly because the enthusiasm and gusto of the performers are matched by the audience. Even some of the direct items on the bill got a surprising reaction.

Star of the show is Ida Barr, an oldster who retains enough spirit to dispense with the mike as she delivers a couple of the numbers she introduced from Broadway 52 years earlier—"Everybody's Doing It" and "Oh You Beautiful Doll." Her voice is inevitable a little frail, but the audience helps out with generous participation.

Jimmy Tarbuck, a youngster from Liverpool who has been moving into the big time, has a fresh comedy talent, though his stint is unduly extended; Rex Jamieson's impersonation of Mrs. Shufflewick, is more than adequately summed up by his observation: "I'm broadminded to the point of obscenity"; and The Tray is an offbeat item in which a male singer with a frenetic style provides additional accompaniment by alternately bashing his head and derriere with a metal tray!

The two professional pub performers are Queenie Watts, a sultry blues singer, and Kim Cordell, a lively song-belter; another veteran turn is that of Jimmy Jones, backed by a couple of stooges, in a familiar gab routine; The Vendettas, a foursome of 14-year-olds, led by Karl King, display all the energy expected from 14-year-olds as they go through their beat song and dance routine.

For the rest, the bill includes such humdrum items as a snake dancer, an archer who uses a couple of human targets and shows his versatility with some neat whipcracking and flame swallowing, plus a seemingly uncontrolled tendency by emcee Jack Carlton to spotlight virtually every celeb in the audience—for no good purpose.

The Bobby Smith Quartet provides the backing with a combination of rhythm and noise. *Myro.*

Vaude, Cafe Dates

New York

Barry Sisters booked for the Persian Room of the Plaza Hotel starting Dec. 23 for three weeks . . . Artists Representatives Assn. presented its president emeritus, **Eddie Elkert,** with a perpetual clock . . . **Marie Wilson** pacted for the Latin Quarter Feb. 19 . . . **Kaye Sisters** to hit that spot April 8. They're the British comediennes . . . **Johnny Tillotson** tapped for Blinstrub's, Boston, May 7 . . . **Joe & Eddie** to play Dassin's, Washington, starting March 27 . . . **George Tapps** down for the Latin Casino, Cherry Hill, N. J., March 30 . . . **Jackie Vernon** into the Palm Shore, Brooklyn, May 13 for two weeks.

Dallas

Pat O'Brien inked for Statler-Hilton's Empire Room, Feb. 13-26, and George Jessel set for April 9-22. **Teddy Phillips** orch also due Feb. 13 for four weeks . . . **Dave Brubeck** quartet has a State Fair Music Hall gig Feb. 22 . . . **Joe Reichman** orch returns to Adolphus Hotel's Century Room March 6 for three frames, with Reichman observing his 50th anni in show biz.

Ruth Russell started her third year at the Town Pump's piano . . . **Wally Weston,** comic emcee, back at the Big D Copa Club for another long stay . . . **The Sundowners** into Club Village Feb. 11 for two frames . . . **Vikki Carr** opens Feb. 26 at the Cabana Motel's Bon Vivant Room for two weeks.

Robert Ten Eyck, entertainment director at the Statler-Hilton, resigned for a car-leasing biz in Corpus Christi . . . **Tag Powell** new comic-emcee at the Theatre Lounge . . . **Gene Sheldon** and the **Harmonicats** head the show Feb. 23-24 at a grocers' convention in Dallas Memorial Auditorium . . . **Penny Metropolos,** teenage jazz singer, weekending at the 90th Floor, backed by **Dick Harp Trio** . . . **Beverly Hillbillies, Spike Jones** and **Homer & Jethro** gig May 19 at Dallas Memorial Aud . . . **Charlie Carl Trio** into Vick's Northlake Club.

Actors Not Safe

Continued from page 72

Universe." Visitors will be transported along an indoor waterway around the "world," greeted along the way by 350 cherubic, Disney-esque child-figures, garbed in native costumes. Doll-like moppets will sing, in a variety of tongues, "It's a Small World," tune which was penned by the Sherman Bros. Tour will take place within an area equal to seven Radio City Music Halls.

For General Electric's Pavilion, Disney's WED has pursued yet another fresh entertainment tack tagged "Progressland." Audience will be revolved around a fixed, circular stage. Each of four stage sections will simultaneously present to different portions of the audience family tableaus repping progressive stages of development in American home life. Each is viewed in about four minutes, after which audience is moved around to view next scene.

Mobile children, men, women, dogs, birds, et al, will be seen against backdrop of an "average" day, starting with one from the late 1800s, winding with a woman-dominated 1964 sequence. Father of family narrates each scene, with increasingly intrusive interruptions from his wife.

Prehistoric 'Ride'

For the $25,000,000 Ford Pavilion, WED has created a 12-minute "ride" through man's prehistoric past. Visitors, ensconced in company's 1964 convertibles, will be afforded view of a Tyrannosaurus Rex and Pterodactyl-fraught countryside scene, some of prehistoric fauna locked in bloody, bone-crushing combat.

Illinois exhibit, called "Great Moments with Mr. Lincoln," will feature replica of the Great Emancipator delivering an address composed of portions of some of his famous speeches and writings. Animation of the figure has been perfected to such a fine point that when the word "bulwarks" is spoken, the cheeks puff authentically.

Movements of all figures in exhibits, the words they speak, accompanying music, sound effects and lighting are programmed and controlled by a tape machine utilizing from 14 to 34 channels. A single tape is able to control all the simultaneous action within Pepsi-Cola presentation.

Audible and inaudible sound impulses activate pneumatic tube and hydraulic life operated creations. System was first used for new "Tiki Room" at Disneyland which features sounds and antics of some 225 birds.

Nancy Wilson Show Hits Capacity $13,800 in Pitt

Pittsburgh, Feb. 11.

The Nancy Wilson Show, with Oscar Peterson & his trio, Nipsey Russell and the Wynton Kelly trio in support, played to capacity Saturday (8) night in Syria Mosque and grossed over $13,800.

The show moved from here to the Mosque in Newark, where it was already sold out with a $12,500 gross.

WHAT ANGRY COMEDIANS?

By CHARLIE MANNA

I wish I had a dime for every comic who went out on stage with the words "kill them!" still ringing in his ears. We live with these wild phrases and never take a minute to wonder at the strange things we say. If a visitor from another planet observed a typical backstage scene, he might readily accept a manager's command to "pulverize them!" by offering his death-ray gun to expedite matters. If this is war, then we should define the rules.

The performers are the good guys who believe in all that is beautiful and true. The audience is the enemy! They are bad and should have the applause knocked right out of them. For example: The comic who "bombs" has obviously missed the target. He *retreats* off-stage. His retinue gathers around him and with winning smiles call it a *strategic withdrawal* due to insufficient *supplies* (a couple of shots of Scotch and a good joke-book).

The audience, masters at *psychological warfare*, using the ancient Chinese custom of "sitting on their hands," know they are witnessing the "death" of a comic —first symptom of which is, "flop-sweat." They celebrate their victory by "stiffing the waiter."

The comic who "died" calls a staff-meeting (his manager, his wife or camp-follower) and out of all this hysteria, comes a *secret weapon*—a new piece of material, or a joke-book — whichever is heavier! Well-armed at his next engagement, he goes out there and "murders," "destroys," "paralyzes," "clobbers," "fractures," and "devastates" the audience! He leaves them "laying in the aisles" and ignoring their pathetic cries for "more," triumphantly marches out shouting, "Always leave them laughing!"

Later that night, when the smoke of battle has died down, he surveys the scene of his triumph and in his moment of truth, longs for that extra piece of artillery so that he might have gone on "killing" them indefinitely.

(Footnote: Freud, ". . . nothing's ever screamed in jest!")

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C'EST BON, N'EST-CE PAS?

(continued at the Bon Soir)

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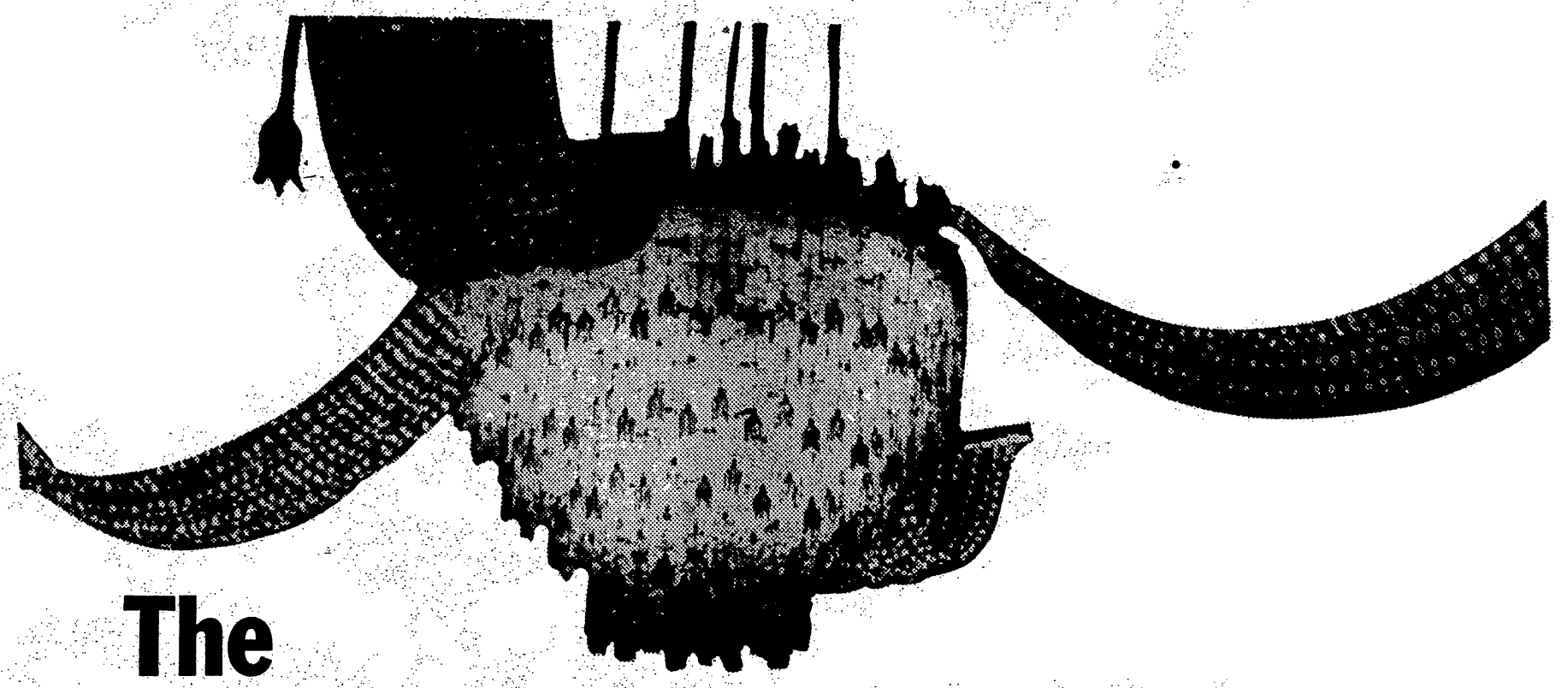

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Las Vegas Sun

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VARIETY

New Acts

VAN JOHNSON
Songs
45 Mins.
Queen Elizabeth Hotel, Montreal

No need to start back-stepping into how long Van Johnson's been around; suffice to point out that his lengthy film career and reputation as a song-and-dancer was enough to crowd the ornate Salle Bonaventure.

Youthful-looking as ever and attired in a smart-looking dinner jacket and his-by-now trademarked red socks, Johnson obviously requires reviewing under New Acts since what he's delivering is a turn with which he had no identification in those clean-cut American, perfect-husband-to-June Alyson type flicks he's turned out over the years.

His act, to sum up at the start, is a sock example of that good combination of top material, superb presentation, excellent staging, and almost limitless rehearsal.

If anything and—the fault is really minor—there's evidence of a performance that's a trifle too studied; unquestionably this 'stagey' will be eased out as Johnson pursues this 'new' career, which is bound to be received in smash fashion.

His impact can be traced mainly to the fact that, as a personality, he's accepted easily in terms of the average person from the hip Manhattan boites, to be cosmopolitan atmosphere of Montreal, to a grassroots cafe in an Indianapolis or Philadelphia.

Next comes his performance, which is polished to a gleaming art—whether it's some humorous comment about his career; kibitzing a ringsider; an aside to the band in the direction of Gil Stevens, his musical director; a group of well-chosen songs which land with solid effect, whether ballad or bounce; and finally, a smash wind-up with the '76 Trombones' number from 'Music Man,' in which he played the London lead.

The latter item is both smart and skillfully handled, a further tribute to Lyn Duddy and Jerry Bresler who wrote and produced the turn.

"The Music Man" number is actually the climax to a clever act which builds from the start. Johnson is seen in the w.k. bandleader uniform, the band moves on to the stage, and follows him around the club and into fadeout to heavy mitting.

"I am a Ham" is a nice opener, followed by such Duddy-Bresler special material—all excellent—as 'You've Always Been My Favorite Actor' and 'You Don't Have to Ask More Than Once.'

After that there are mixtures of staple and new tunes, including 'Just One of Those Things,' 'J'Attendrai,' 'Object of My Affections,' interspersed with some soft-shoeing and little bits of terping, all of which add up to a bright, light entertainment package which can't go wrong.

Laza.

NEW YORK
"VAN JOHNSON was nothing less than a sensational success in his night club debut . . . The audience loved his singing and special material, but seemed even more delighted by his dancing. And, students of male couture, Van is still wearing his trademark—bright red socks!"
Dorothy Kilgallen
New York Journal-American

"VAN JOHNSON a big click at Washington's Shoreham."
Ed Sullivan
New York News

WASHINGTON
"VAN JOHNSON, a redhot performer, scores heavily on the night club floor . . . Sell-out business . . . Washington loved him!"
Eddie Gallaher

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"VAN JOHNSON, the longtime movie-TV idol, is playing his first 'in the flesh' date in OUR TOWN, and he's just great. With special material and all the personality in the world, Van sings and dances his way through a packed 45 minutes. It's great having him in town. Incidentally, Van is wearing his trademark . red socks."
Maxine Messenger,
Houston Press

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Transient Performers Get Out of Pitt's Occupation Tax Bite in New City Ruling

Pittsburgh, Feb. 11.

Travelling show people now have legal proof that they are not engaged in an occupation, at least not in Pitt.

Ever since Peter, Paul & Mary were forced to pay the city's new $10 occupation tax when they played the Mosque on Jan. 28, City Treasurer David Smith and Solicitor David Craig have been seeking a legal way to exempt show people and other transient workers from paying the tax.

At the time the folk singers paid the tax, there was considerable speculation as to who would have to pay including bus drivers passing through the city, salesmen from out of town and even jurors. When the reps from the city tax office approached producer Hal Grossman of "The Boys from Syracuse" he told the tax men that the cast was being paid out of New York and that they were not liable. This was not disputed seriously because the solicitor had already stated that he was seeking a legal way to exempt entertainers.

A similar occupation tax in Johnstown had been declared unconstitutional because the tax allowed a $600 exemption and under Pennsy's constitution no one can be taxed on a graded scale.

Last Tuesday (4), Solicitor Craig presented city council with his opinion that there are many workers not legally obligated to pay the $10 tax and included travelling entertainers among them.

When PP&M were assessed the $30, city councilman Philip Beskin, who is also vice chairman of the Public Auditorium Authority which runs the Civic Arena, asked Craig if such "transients" could not be legally exempted.

In his report to council, Craig said, "The city has a legal right to define "occupation." We are not carving out exemptions as such and believe our interpretation will stand up in the Supreme Court."

Village Gate, N.Y., Starts Legit Policy April 2 As Addition to Usual Acts

The Village Gate, N. Y., will install a legit policy to go along with its normal showcasing of acts. Operator Art D'Lugoff will bring back "The Resistible Rise of Arturo Ui," which was produced earlier this year on Broadway by David Merrick as "Artura Ui." Its Stem run was shortlived.

The Village spot will present the Bertold Brecht play starting April 2. George Tabori, who did the adaptation, will direct. Wolfgang Roth will be production designer and E. H. B. Monck will plot the lighting. The original Berlin score by Hans-Deiter Hosalla will be used in the Gate's production. Stefan Brecht, son of the late playwright, will be consultant.

This is the first time that a legit show has been used as one component in a cafe presentation. There have been other cafes on an exclusively legit policy. It's designed to compete with the off-Broadway theatres which abound in that section and at the same time attempt to hold onto the regular customers attracted by the off-beat, jazz and folk-oriented talent. The Brecht drama will be the first of a series by D'Lugoff.

D'Lugoff has been seeking a wide acceptance policy for his Village spot. It's currently operating on weekends only. But with "Arturo's" opening, it will go into a six-day week, with the legit show going on once nightly except for matinee performances on Saturdays and Sundays. There will be two weeks of previews prior to the formal unveiling.

SURFERS SPLASH UP LOTSA AUSSIE BIZ

Melbourne, Feb. 11.

"Roy Orbison spells boxoffice in Australia. If you put him on the bill you can't help making money here." That's the opinion of Harry Miller of Pan Pacific Promotions which brought Orbison Down Under for a quick tour in a surf show entitled "Surfside '64." Unit also features The Beach Boys, The Surfaris and Paul & Paula.

Miller said that Orbison and the other surf acts have pulled big in Brisbane, Adelaide, Sydney and now here. He didn't expect the surf show to do so well in Brisbane and Adelaide, but had to turn customers away at the two performances given in each city.

The only performance that got a poor audience was a matinee in Sydney, and Miller blamed this on the surfing weather with the potential audience on the water.

Town & Country, B'klyn., Pacts Bennett, Mason

The Town & Country Club, Brooklyn, has started buying talent for next season. The Ben Maksik layout has made two deals with Tony Bennett, one for May 22 for two weeks, and the second as opener for the fall season, starting Sept. 18, also for two weeks.

T&C has also set Jackie Mason starting Nov. 13. It's anticipated that the nitery will arrange its bookings so that spot will be closed midweek during the slow periods.

Hawaii's Berlitz Touch

Honolulu, Feb. 11.

The state is setting up a special school to teach hotel employees the basics of conversational Japanese.

Program, backed by the Hawaii Hotel Assn. and Hawaii Visitors bureau, anticipates an influx of thousands of Japanese tourists each year.

State Rep. Eureka Forbes feels, however, that the tourist industry itself ought to be financing the program, rather than the taxpayers.

Western Canada Fairs Making Slow Progress In Framing Own Shows

Regina, Sask., Feb. 11.

Major exhibitions in Western Canada, with their fair dates coming up in midsummer, are making progress with their grandstand shows but, to date, they're not saying much. All appear to be keeping quiet until contracts are signed with the individual acts, and production details have been completed.

Most of the fairs on the Class A circuit claim they will have better presentations than in the past. This is the year of the big experiment (VARIETY, Sept. 17) when members of the Western Canada Assn. of Exhibitions are framing their own platform attractions, after having had package deals for more than 40 years.

Brandon, Man.; Regina, Sask., and Edmonton, Alta., have signed Stu McClellan, of McClellan & Associates, Chicago, as producer. Calgary, Alta., has enlisted Randolph Avery, of Barnes-Carruthers, Chicago, while Saskatoon, Sask., will have Ernie Young, of Young-Taylor Agency, Chicago.

Winnipeg, Man., has been advertising for bidders on the producing job. Its Red River Exhibition may go heavy on local talent. Edmonton instituted a Klondike Days theme for its fair last year. The theme is to be retained, and the grandstand show will have a Yukon flavor. It will have names, pro acts and some localities.

Execs of the exhibitions visited major U.S. fairs last fall to scout talent. With a firsthand knowledge of available acts, they have been able to discuss their preferences with their producers. The fairs are making their own choices, with the agents handling contract negotiations and production details.

The move to scrap the package deals came about last summer at a meeting of the WCAE. Some of the larger fairs felt they were restricted in the choice of acts because smaller fairs, with limited budgets, were unable to consider high-priced offerings.

Calgary, Edmonton and Regina bolstered the unit shows with features of their own choosing. All fairs on the circuit can now have shows geared to the tastes of local audiences and in line with available finances.

Mpls. Inn Hits Teamster Union With 'Picket' Suit

Minneapolis, Feb. 11.

The new Northstar Inn here, which has a swank supper club, has filed a damage suit in Federal Court against Teamsters Union Local 277. Latter is on strike against the establishment's parking ramp.

Alleging that the union's picketing constitutes an illegal secondary boycott, the hostelry is asking $750 damages for each of the strike's first days and $2,500 for each day thereafter that union pickets interfere with deliveries.

The hotel is situated above the ramp and the supper club, North Star Seven, occupies the building's seventh floor. It doesn't operate the parking ramp itself, but complains that the union is picketing its loading dock and that the pickets' "On Strike" signs don't make clear that the strike is limited to the ramp.

Pkgrs.'s $1,550 Judgment

Honolulu, Feb. 11.

Bill Pacheco's International Attractions has won a $1,550 judgment against the Waikiki Biltmore hotel for a special show Pacheco packaged for the hotel's Top of the Isle room.

Pacheco operates the Oasis nitery.

Jacoby Pairs With Bobby Short, Set For 2d N.Y. Cafe; Also at World's Fair

Herbert Jacoby, operator of the Red Garter, N.Y., apparently believes in teaming with musicians. He has purchased the Malmaison, N.Y., with singer-pianist Bobby Short as a partner. Latter will be the spot's major talent lure when it's taken over by the new team, probably in March after the cabaret license is approved.

Jacoby is presently partnered with banjo player Joe Schiavone at the Red Garter. Schiavone helms the band there. Jacoby is apparently offering partnerships in order to insure himself with suitable attractions.

Jacoby & Short tandem was a complete surprise in the industry. Short had been dickering with Max Gordon, Jacoby's former partner in the Blue Angel which Gordon now helms, to go into the Angel when the spot retools from a talent showcase into a drop-in spot. According to Gordon, he believed he had the deal all set when Short suddenly joined Jacoby in the new nitery.

Jacoby is also expanding the Red Garter operation. He's negotiating with Mike Todd Jr. to open a nautical edition of the Red Garter on the Showboat which Special Enterprises Inc. will operate at the New York World's Fair. The major portion of the showboat will be devoted to the minstrel show, "America Be Seated." But the Red Garter and its banjo entertainment will have a deck of its own on which to cavort.

The G-String Strugglers, the banjo outfit at the Red Garter, entertained at the party Todd put on for the press and hordes of special guests at a preview of the show Thursday (6) at the City Squire Hotel. It was a party reminiscent of the bashes Todd Sr. used to put on.

Honolulu's Hizzoner Calls Off Bid for City Council To 'Angel' Com'l Shows

Honolulu, Feb. 11.

Mayor Neal Blaisdell angrily called off his request that the City Council put up $380,000 to "angel" commercial shows to formally open the multi-million dollar Honolulu International Center.

He chided council members for carrying his proposal "to the point of a dog fight" and said they were "trying to be experts" on the type of entertainmest his laymen's committee planned to import.

Blaisdell said he defended board members' right to ask questions—but he thought many of the questions "were a waste of time, such as who was going to handle complimentary tickets."

He also blasted a suggestion that the council "appoint a policing group" to advise his volunteer showmen.

SHERATON BLUEPRINTS $3,000,000 KAUAI INN

Honolulu. Feb. 11.

Sheraton hotel chain, noting that its Sheraton - Maui has emerged as a highly profitable operation in just one year's time, is going to build a hotel on Kauai island. The Sheraton-Kauai Hotel and Beach Club will occupy a 30-acre site. There'll be a $3,000,000, 150-room hotel and an adjoining complex of cottages.

Chain also confirmed that it plans a $9,000,000, 350-room luxury hotel on beach frontage land it owns alongside its Royal Hawaiian hotel, Waikiki.

Royal itself is due for a $4,000,000 expansion and renovation program. It'll get a new 125-suite wing plus extensive refurbishing in lobby and public rooms, including airconditioning for all guest rooms and its Monarch Room nitery.

Minn. to Sound Out Public On Proposed World's Fair

St. Paul, Feb. 4.

Before a decision is reached as to whether there'll be a 1970 World's Fair in Minnesota, public sentiment is to be surveyed. The test is expected to reveal, among other things, if this state's industry and business will lend financial support for the proposed fair.

Declaring he sees no great "ground swell" of interest in a fair by Twin Cities' businessmen, one member of the state legislature's commission studying the matter suggested that the whole idea be dropped. However, other commissioners persuaded him to go along with them on the public sentiment survey which will top off the commission's report to the 1964 state legislature. The final decision will be up to the latter.

Casting Snags Postpone Vegas Bow of 'Forum'

Casting difficulties forced postponements of the preem of "A Funny Thing Happened on the Way to the Forum" which had been slated for March 2 at the Riviera, Las Vegas. No leads had yet been selected for the cafe version of the Broadway legit musical.

Xavier Cugat & Abbe Lane are booked for a Feb. 17 bow at the Riviera, with no headliners yet picked for the March 2 slot.

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Shows on Broadway

Rugantino

Alexander H. Cohen & Jack Hylton presentation of Garinei & Giovannini production of musical comedy in two act (24 scenes, 21 numbers), with book and lyrics by Pietro Garinei and Sandro Giovannini, book in collaboration with Festa Campanile and Franciosa, music by Armando Trovaioli; English subtitles by Alfred Drake, lyric translations by Edward Eager. Staged by Garinei and Giovannini; musical staging and choreography, Dania Krupska; choreography assistant, Sergio Somigli; scenery and costumes, Giullio Coltellacci; lighting, Vannio Vanni; musical director, Anton Coppola; production associate, Andre Goulston; scenic supervisor, Eldon Elder; technical direction, Ralph Alswang; production managers, Jean Barrere, Carlo Maresti. Stars Nino Manfredi, Ornella Vanoni, Aldo Fabrizi; features Bice Valori, Toni Ucci, Franca Tamantini, Nunzio Gallo, Renzo Palmer, Carlo Delle Piane; Lando Fiorini, Gino Mucci, Simona Sorlisi, Cesare Gelli, Goffredo Spinedi, Luciano Bonnanni, Giorgio Fabretti. Opened Feb. 6, '64, at the Mark Hellinger Theatre, N.Y.; $8.40 top weeknights, $9.20 Friday-Saturday nights.

Rugantino .... Nino Manfredi
Mariotto .... Goffredo Spinedi
Rubastracci .... Giuseppe Pennese
Strappalenzola .... Fernando Martino
Brother Tappetto .... Lino Benedetti
B[illegible]chioma .... Toni Ventura
Brigadier .... Willy Colombini
Chief Bandit .... Armando Silverini
Rosetta .... Ornella Vanoni
Rosetta's husband .... Renzo Palmer
Mastro Titta .... Aldo Fabrizi
Mastro Titta's son .... Carlo Delle Piane
Donna Marta Paritelli .... Franca Tamantini
Don Nicolo Paritelli .... Toni Ucci
Eusebia .... Bice Valori
Barber .... Giorgio Zaffaroni
Sculptor .... Cesare Gelli
Don Fulgenzio .... Giorgio Fabretti
Troubador .... Nunzio Gallo
Lover .... Marcello Serrallonga
Goat Keeper .... [illegible]
Old Lady of the Cats .... Simona Sorlisi
Cardinal Severini .... Gino Mucci
Gentleman .... Angelo Pericet
Gendarmes .... Renato Ghigi, Angelo Michelotti

DANCERS AND SINGERS: Goffredo Spinedi, Toni Ventura, Willy Colombini, Giorgio Zaffaroni, Marcello Serrallonga, Angelo Infanti, Luciano Bernardi, Fernando Martino, Franco Di Toro, Gabriele Villa, Giuseppe Pennese, Lino Benedetti, Josephine Spinedi, Gianna Zorini, Lettie Zaffaroni, Gina Sampieri, Lida Vianello, Renata Zamengo, Brigitte Kirfel, Gabriella Panenti, Carla Russo, Barbara Schaub, Yvonne De Vintar, Maurizia Camilli.

Chorus of Nora Orlandi: Armando Silverini, Ercole Vulpiani, Margherita Pescucci, Raffaella Caratelli.

Musical numbers: "The Game of Morra," "Rugantino in the Stocks," "A House Is Not the Same without a Woman," "Nothing to Do," "Just Look!" "The Saltarello," "The Headsman and I," "Nothing to Do" (reprise), "Ciumachella," "Lantern Night," "Roma," "Ciumachella" (reprise), "I'm Happy," "Just Stay Alive," "San Pasquale," "Passatella," "It's Quick and Easy," "Dance of the Candle Killers," "Boy and Man," Finale.

If it does nothing else, "Rugantino" demonstrates that shows from almost any country could be brought to America and presented effectively in their own language and style—and U. S. productions could be similarly sent abroad. This Roman musical, which opened last Thursday night (6) at the Mark Hellinger Theatre, isn't up to Broadway standards in several respects, but the projected titles explain the action and translate the lines with reasonable clarity, so it's possible for anyone totally ignorant of Italian to appreciate the show on its own merits.

There's probably a public for "Rugantino" among New York's large Italian-background population and to some extent among the extensive international set, and of course the theatrically-curious Gothamites represent a potential audience. But the musical lacks the sort of smash moments a Broadway song and dance frolic needs, and its appeal is likely to be limited by that as well as the operetta-like book and the generally old-fashioned flavor. The production is heavy, so the project appears doubtful as a payoff prospect, especially as it's a dubious bet for pictures, the road or stock.

"Rugantino" is supposed to be Italy's attempt to emulate the modern American-style musical comedy, in contrast to the stilted form of traditional Continental operetta. It apparently represents a giant step toward modernization, and is an interesting and moderately entertaining effort on that account.

The show is primarily the creation of Pietro Garinei and Sandro Giovannini, (Festa Campanile and Franciosa collaborated on the book), purportedly the Rodgers and Hammerstein of Rome. It is said to be their furthest step thus far in style and tone of American song and dance carnivals. After a 14-month run in Rome, it played successful engagements in several major Italian cities and then had a shakedown run in Toronto prior to Broadway.

Not in years and years, if ever, has New York seen such an elaborate and visually lavish production—such extravagant scenery and costumes were a trend of the late 1930s and early 1940s, but are rarely used these days. "Rugantino" offers a ribald, bittersweet romance of 1830 amid a virtual sightseers' tour of Rome, with a double revolving stage displaying a succession of the Eternal City's famous locales, usually alive with colorfully dressed revelers on a seemingly endless round of feast days and enchanted holiday nights.

The old-world story involves an irresponsible young Roman, a playful rogue constantly trying to outwit everyone and almost invariably having the prank blow up in his irrepressible face. He makes a bragging bet that he can have an affair with a passing beauty and, in a curiously incongruous finale for a musical comedy, literally loses his head over her when he's guillotined for a murder he didn't commit.

Despite reportedly drastic cutting before and during the Toronto tryout, the libretto is still loose and oddly inconsistent in mood, with a number of laughably earthy comedy scenes alternating with passages of almost grand opera weight and somberness. The Garinei-Giovannini staging lacks the sort of tautness and pace that might disguise the flaws in the material.

Armando Trovaioli's score is melodic and reasonably memorable, though without the sort of rhythm tunes and rousers that are basic with good Broadway shows. The fact that the lyrics can be gotten by non-Italians only in the translated subtitles is a handicap in theatre performance and may be a limiting factor in the standard pop potential. As a quick guess however, the standout tunes may be "A House Is Not the Same Without a Woman," "Ciumachella," "Roma," "Just Stay Alive" and "San Pasquale."

Dania Krupska's musical staging is effective, but her choreography has presumably been handicapped by the dated quality of the story and situations. Giulio Coltellacci's scenery and costumes are eye-popping, although some of the men are notably casual about the way they wear them. There should be especially large billing for the English titles written by Alfred Drake and the lyric translations by Edward Eager, all projected on a screen lowered from the flies.

The three stars are attractive performers and agreeable stage personalities. Nino Manfredi plays the title role in an infectiously bumptious style, and Ornella Vanoni is a striking looker with magnetism and a persuasive emotional quality as the heroine. Aldo Fabrizi is acceptable as a character comedian, and there are good portrayals by Bice Valori as the hero's accommodating mistress and Renzo Palmer as the heroine's hot-tempered husband. The supporting company is generally goodlooking and properly animated.

The explanatory titles and lyric translations are projected on the wide, shallow screen that's placed at varying levels above the heads of the players. They are admirably numerous, explicit and brilliantly synchronized with the situations, dialog and songs. After a few minutes there is little difficulty about distraction for the audience.

For a theatre public which likes novelty, "Rugantino" provides the sort of "Roman musical spectacle" that the billing claims. The trouble is, the appeal is mainly in the manner of presentation—the quality of the material is so-so. *Hobe.*

Fair Game for Lovers

Herbert Swope Jr. (in association with Zev Bufman & Stan Seiden) presentation of comedy in three acts (eight scenes), by Richard Dougherty. Staged by Paul Shyre; setting, lighting and costumes, Ralph Alswang; associate producer, Teresa Calabrese. Stars Leo Genn, Forrest Tucker, Maggie Hayes; features Alan Alda, Jane Hoffman, Ralph Bell, Sylvia Gassel, Pegeon Lawrence. Opened Feb. 10, '64, at the Cort Theatre, N. Y.; $6.90 top weeknights, $7.50 Friday-Saturday nights.

Prudence Witten ..... Pegeen Lawrence
Benny .... Alan Alda
Brigid .... Sylvia Gassel
Chester Witten .... Leo Genn
Maggie Becker .... Maggie Hayes
Hollis Engrin .... Forrest Tucker
Mrs. Bennington .... Jane Hoffman
Dr. Bennington .... Ralph Bell

According to a program note, Richard Dougherty, the author of "Fair Game for Lovers," which opened Monday night (10) at the Cort Theatre, is a novelist who has also written several previous plays. The note adds that these efforts "found their way to the incinerator." If that is supposed to suggest that those earlier scripts were worse than this one, the mind reels.

Not to beat about the bush, "Fair Game for Lovers" is an exercise in vacuity. Dougherty has apparently tried to write a witty treatise on attitudes toward marriage, morality, parent-child relationships and the superiority of the male mentality. But he's managed to compose three acts (eight scenes, no less) about approximately nothing.

The central character is an author (he evidently receives his substantial income from an inheritance, as he obviously never does any writing) who forbids his 18-year-old daughter to marry, because she's too young and the prospective groom is penniless. After an evening of pseudo-naughty conversation, he gets her to admit that father knows best, and promptly approves the marriage.

The other characters include the daughter, her young suitor, the father's former wife who has taken the house next door beyond the garden (this is in midtown Manhattan, by the East River, so she must be getting a wad of alimony from her other ex-husband), as well as the father's globe-trotter friend and pseudo lecher, the suitor's plausibly confused parents and the inevitable maid.

Leo Genn, an English actor who's given several good performances on Broadway, does what might be unkindly described as a Rex Harrison impersonation as the intended-to-be-urbane father. But come to think of it, when an actor is stuck with a part like that he can be forgiven for pretending he's someone else.

Forrest Tucker and Maggie Hayes, the latter the producer's wife, play the father's friend and the ex-wife, in that disorder. Pegeen Lawrence acts the daughter, presumably a recent graduate from drama school, and Alan Alda portrays her ardent but understandably baffled young man. Ralph Bell contributes an agreeable relaxed characterization of the youth's father, Jane Hoffman plays his tense mother and Sylvia Gassel is the maid.

The eager direction is credited to Paul Shyre, but according to Shubert Alley scuttlebutt the staging was taken over by producer Herbert Swope Jr. a couple of weeks ago. As a final note, the show was tried out recently at the Coconut Grove Playhouse, Miami. That raises the question of what Swope was thinking of in bringing it to Broadway. Even in Miami it must have been terrible. *Hobe.*

Touring Shows

(Figures cover Feb. 10-22)

Beyond the Fringe (2d Co.)—Shubert, New Haven (Feb. 10-15); Playhouse, Wilmington (Feb. 17-22).
Boys From Syracuse (bus-truck)—Split-weeks (Feb. 10-22).
Camelot—Opera House, Chi (Feb. 10-22).
Camelot (bus-truck)—Split-week (Feb. 10-15); Municipal, Tulsa (Feb. 17-19); Robinson, Little Rock (Feb. 20-22).
Funny Girl (tryout)—Forrest, Philly (Feb. 10-22).
Funny Thing Happened on the Way to the Forum (2d Co.)—Shubert, Boston (Feb. 10-22).
High Spirits (tryout)—Colonial, Boston (Feb. 10-22).
Hollow Crown (bus-truck)—Split-weeks (Feb. 10-22).
How to Succeed in Business Without Really Trying (2d Co.)—Shubert, Chi (Feb. 10-22).
How to Succeed in Business Without Really Trying (3d Co.)—Queen Elizabeth, Vancouver (Feb. 11-15); Moore, Seattle (Feb. 17-22).
Little Me—O'Keefe, Toronto (Feb. 10-22).
Man for All Seasons—Walnut, Philly (Feb. 11-22).
Man for All Seasons (bus-truck)—Split-weeks (Feb. 10-22).
National Repertory Theatre—Civic, Chi (Feb. 10-22).
Never Too Late (2d Co.)—National, Wash. (Feb. 10-22).
Pajama Tops—Blackstone, Chi (Feb. 10-22).
Rainman and Son—Geary, S. F. (Feb. 10-15).
Six Characters in Search of an Author—Split-weeks (Feb. 10-22).
Sound of Music—Curran, S. F. (Feb. 10-15); Biltmore, L. A. (Feb. 17-22).
Stop the World—I Want to Get Off—Royal Alexandra, Toronto (Feb. 10-22).
Thousand Clowns—Hartford, L. A. (Feb. 11-22).
Who's Afraid of Virginia Woolf? (2d Co.)—Fisher, Det. (Feb. 10-22).

Scheduled B'way Preems

Foxy, Ziegfeld (2-16-64).
Abraham Cochrane, Belasco (2-17-64).
Any Wednesday, Music Box (2-18-64).
Marco, ANTA-Wash. Sq. (2-20-64).
Renaud-Barrault, Center (2-25-64).
Deputy, Atkinson (2-26-64).
What Makes Sammy, 54th St. (2-27-64).
Charlie, ANTA-Wash. Sq. (3-12-64)
Funny Girl, Winter Garden (3-14-64).
Pretzel Factory, O'Neill (3-25-64).
Anyone Whistle, Majestic (3-26-64).
Baby Want a Kiss, Little (3-28-64).
High Spirits, Alvin (3-31-64).
Hamlet, Lunt-Fontanne (4-2-64).
West Side Story, Center (4-8-64).
Cafe Crown, Beck (4-20-64).
Porgy and Bess, Center (5-6-64).
Royal Shakespeare, State (5-18-64).
Girl to Remember, Hellinger (5-26-64).
My Fair Lady, Center (5-27-64).
King and I, State (7-6-64).
Merry Widow, State (8-17-64).

Shows Abroad

The Bacchae

London, Feb. 6.

Mermaid Theatre Trust presentation of a drama in one act by Euripidies, translated by Kenneth Cavander. Staged by Bernard Miles; music, Alexander Goehr; choreography, Denys Palmer; decor, David Myerscough Jones; costumes, Ariane Gastambide; percussion, Bill Eyden; organ, Nicholas Danby. Features Barrie Ingham, John Woodvine, Josephine Wilson. Opened Feb. 5, '64, at the Mermaid Theatre, London; $2.50 top.

Dionysos .... Barrie Ingham
Kadmos .... John Wyse
Teiresias .... Jerry Verno
Pentheus .... John Woodvine
Herdsman .... Joss Ackland
Servant .... Stephen Moore
Agave .... Josephine Wilson
Guard .... Jeremy Rowe
Attendants Murray Noble, Roger Worrod
Chorus Leader .... Hazel Penwarden
Chorus Shusha Assar, Dorothy Bromiley, Janet Hall, Anna Korwin, Audine Leith, Pik-Sen Lim.

Students of mythology and Greek drama may derive intellectual stimulus from this Mermaid revival of the Euripides classic, but "The Bacchae" will prove wearisome for the average theatregoer. In other words, this Bernard Miles presentation is for a limited audience, with little or no hopes of a commercial transfer.

The present production, in for a limited run at the Mermaid, is in a new translation by Kenneth Cavender, specially commissioned by BBC radio, and yet to be broadcast. It is a solid, heavy, forthright version of the classic, making few concessions to the stage, and ignoring most theatrical conventions. There is little relief, either, from Miles' heavy-handed staging, nor from the sombre designs by David Myerscough Jones and the matching costumes by Ariane Gastambide.

According to legend, Dionysos, the god of wine, was born after his mother had died, and his birth, which started a new cult or religion, also ignited a new controversy. Was the deity a new and vital force for living, or should he be condemned out of hand, as he had been by the ruler of Thebes?

These questions are posed but not conclusively answered in the text, nor is there much pleasure in the way the arguments are presented. In lieu of more conventional theatrical dialog exchanges, Euripides indulges in long and tedious monologs. In the circumstances, it is to their credit that such artists as Barrie Ingham, Josephine Wilson and John Woodvine, among others, are able to sustain as much interest as they do. *Myro.*

Who's Afraid of Virginia Woolf?

London, Feb. 7.

Donald Albery (for Calabash Productions) and Richard Barr & Clinton Wilder presentation of a drama in three acts, by Edward Albee. Staged by Alan Schneider; decor, William Ritman; costumes, Theoni V. Aldredge. Stars Uta Hagen, Arthur Hill, Richard Easton; features Beverlee McKinsey. Opened Feb. 6, '64, at the Picadilly Theatre, London; $3.55 top.

Martha .... Uta Hagen
George .... Arthur Hill
Honey .... Beverlee McKinsey
Nick .... Richard Easton

Doubtless one of the most powerful and impressive imports to come from Broadway for many years, "Who's Afraid of Virginia Woolf?" is at once a shattering and unforgettable experience. Though not entertainment in the conventional sense, Edward Albee's searing, three-act drama should command more boxoffice attention than the frivolous and escapist shows around the town.

The two Broadway stars, Uta Hagen and Arthur Hill, are to appear in the Piccadilly Theatre production for only 12 weeks and, for the time being, the future beyond that is uncertain. What is evident, however, is that if the show should continue, and it deserves to, Donald Albery, Richard Barr and Clinton Wilder may be hard put to find other players who can match the two visitors from Broadway. Incidentally, Constance Cummings and Jerome Kilty will be taking the lead roles for matinees.

Though not a play in the familiar sense, "Virginia Woolf" is a brilliant exercise in verbal flagellation, and Albee's provocative, bitter and thoughtful dialog has greater penetration than a surgeon's knife. With unerring skill and a shrewdly developed technique of repetition, he breaks through the conventional barriers to expose the world of pretense that, in his view, is part and parcel of a tormented love-hate relationship.

Although his earlier plays have impressed a small and exclusive circle, "Virginia Woolf" gives Albee a new international stature. Few people may enjoy his approach to life and living, but none can gainsay the professionalism with which he has translated this into stage technique. Accepting that the repetitious dialog is a valid part of the technique, it is a tribute to his style, ability and perception that he holds an audience firmly in his grip for more than three exhausting hours.

While the author is entitled to full praise, credit is also due the cast. Nothing better or more vivid than the performances of Miss Hagen and Hill has been seen on the London stage for a long while. To paraphrase a war-time saying, they have been given the tools and have done a superb job. As the middle-aged professor and his wife, they make a hefty contribution towards a memorable occasion.

In the cast of four, and never overpowered by the two principals, Richard Easton and Beverlee McKinsey admirably sustain the violent dramatic pitch, as the young biologist and his little blonde wife, with a weakness for brandy. Easton's portrayal has a surprising depth and vigor, in contrast to Miss McKinsey's thoughtful study of the shallow and ineffectual mouse trying desperately to ignore the realities of life as etched by the author.

Also entitled to major credit is Alan Schneider's bold and clearly defined direction, which licks the problem of staging a long play which is all talk and little action. William Ritman's designs and Theoni V. Aldredge's costumes are other excellent factors. *Myro.*

Andorra

London, Jan. 29.

National Theatre presentation of drama in two acts (12 scenes), by Max Frisch, translated by Michael Bullock. Staged by Lindsay Anderson, assisted by Sunney Amey; decor, John Bury (costumes in collaboration with Una Collins); music, Ron Grainer. Stars Tom Courtenay; features Lynn Redgrave, Colin Blakely, Cyril Cusack. Opened Jan. 28, '64, at the National Theatre (Old Vic), London; $3.95 top.

Barblin .... Lynn Redgrave
Peider .... Colin Blakely
Innkeeper .... Trevor Martin
Prader .... James Mellor
Andri .... Tom Courtenay
Father Benedict .... Robert Stephens
Anyone .... Robert Lang
Can .... Cyril Cusack
Idiot .... Michael Turner
Fedri .... Derek Jacobi
Ferrer .... Anthony Nicholls
Mother .... Wynne Clark
Senora .... Diana Wynyard
Jew Detector .... Peter Cellier

Others: Rod Beacham, Elizabeth Burger, Raymond Clarke, Christopher Chittell, Mike Gambon, Reginald Green, Richard Hampton, Roger Heathcott, Lewis Flander, Jeanette Landis, Dan Meaden, Louise Purnell, Bruce Purchase, Alan Ridgway, Maggie Riley, Jean Rogers, John Rogers, Adam Rowntree, Robert Russell, Clive Rust, Ann Rye.

"Andorra" is the first modern play to be given its London preem at the National Theatre, and it provides an interesting and stimulating change of pace. Though it was a dire failure on Broadway last year, the Max Frisch drama should have a reasonable success here, even if it does not match the best that has come from the National Theatre during the past few months.

Despite its symbolic character, the play is an interesting exercise and study on the labelling of human beings, and though the author's approach is heavy-handed, the effect is both disturbing and provocative. Possibly the production gains appeal through the sensitive direction by Lindsay Anderson, as well as because of the thoughtful performance by Tom Courtneay, making a guest starring appearance with the National Theatre.

A program note, in which Anderson insists that it is not a play about anti-Semitism, but a study of prejudice and its effects, may provide the key to the staging approach. At the same time, the director takes the view that the drama is about labels and the effect on the victims, and presumably his style would not have altered if the central character had, for example, been a Negro or some other object of prejudice.

One fundamental weakness is the author's use of the sledgehammer technique to make certain that the label sticks. The adopted son of the schoolmaster grows up believing he is a Jew, has acquired all the so-called Jewish characteristics, and cannot be shaken from that belief by the truth.

Despite the lack of subtlety, the

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Legit Employment Surge on Coast; Hollywood Stock Is Major Source

Hollywood, Feb. 11.

Employment for legit talent in this area has more than doubled during the past 10 years, according to Lee Harris, Coast rep of Actors Equity Assn. He reported that a total of 1,770 individual contracts were signed last year, marking highest list of working actors in the western theatre since office opened here more than 25 years ago. Additional work for legiters by this summer due to expanded theatres and new operations also are foreseen by Harris.

Six varieties of contracts are serviced through the western office, covering industrial shows, Hollywood area pacts, Broadway minimum, special agreement and letter form, cafe and stock. Major work last year came from stock, involving 903 contracts. Remainder was from productions, 393; letter and special form, 156; Hollywood area, 281; industrial, 18, and cafe, 19.

Total theatre contracts serviced during the year were 75, covering area from Seattle to Las Vegas and San Francisco. Of these, 26 were workshops, most involving Hollywood.

Union has 2,500 members, of whom 273 are working this week as compared to 124 last year at this time. Last August was the biggest single month in the local office's history, with 600 members working at that time, Harris stressed.

Unusual recent growth of legit here has necessitated a major expansion in the Equity offices and staff. New facilities, including several separate offices, reception area, bookkeeping and conference room and file room, give Equity 3,000 square feet of space, double the original 1,500 at its Hollywood Blvd. headquarters. Harris' original office as western rep for

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Theatre in Education Tours Tarheel Schools; State Paying the Tab

Raleigh, N.C., Feb. 11.

A statewide tour of North Carolina high schools was opened Jan. 20 by a troupe of actors scheduled to make 60 one-hour performances of Shakespearean drama to an estimated 50,000 students.

Sponsored by the State Board of Education, the program was begun last year as an effort "to enrich the high school curriculum by bringing live Shakespeare into as many of the schools of the state as possible," said Dr. Vester M. Mulholland, director of the project.

The professional New York company, Theatre-in-Education, Inc., performs excerpts from "Hamlet," "Taming of the Shrew" and "King Henry V," a tragedy, a comedy and a history. After each performance, students are given an opportunity to discuss the show with the actors and director. They then are asked to evalute the performance.

The State Department of Public Instruction bears the entire $25,000 cost of the tour, which is available without charge either to the local school units or the students. The first performance was at nearby Cary High School. The tour ends Feb. 28.

Only nine high schools participated in the program last year. Mulholland said priority was given to schools which missed the 1963 tour to make possible wider coverage.

School interest, facilities, geographic location and enrollment were criteria used in selection. A committee of English teachers, which prepared orientation materials for the students, and representatives of the State Department of Public Instruction picked the participating schools.

Sam Greene, a native of the state and a graduate of the Univ. of North Carolina, serves as narrator for the company, which include Page Johnson, James McLaughlin, Thea Ruth and Laura Stuart. Lyn Ely is executive-producer and Ernestine Perrie is director.

J. E. Miller, assistant state superintendent of public instruction, called the 1963 tour highly successful.

L.A. Leases Its Venice Pavilion as Strawhatter

Los Angeles, Feb. 11.

The Venice Pavilion at the beach, built in 1961 and heretofore used only for concerts and special events, has been leased by Herb Armstrong from City of Los Angeles for a season of summer theatre tagged Theatre By the Sea. Deal becomes effective in May, with Armstrong's season to begin June 22 and involve five plays running two weeks each.

Season has $125,000 overall budget for production, with additional $40,000 to be spent on a children's theatre project, $50,000 on publicity and promotion and $25,000 on refurbishing the 1,100-seat amphitheatre. City payment includes guarantees and a percentage.

Equity Imposes New Coast Code

A new Hollywood Area Theatre contract for members of Actors Equity became effective last month. Highlights are as follows:

In regard to salaries, the weekly minimums are $60 when the potential gross is under $4,000 a week and $70 when the potential is between $4,000 and $4,500. When the take tops $4,500, the minimum is $70, plus 20% of the amount over $4,500, divided equally among the Equity members on minimum contracts. The performers share in the percentage stops when their salaries hit the union's $117.50 standard minimum contract figure.

Another salary condition, applying to a short week, calls for a minimum weekly wage of $40 when the potential gross is under $4,000 a week, and there are four or less performances within three consecutive days each week. There's been a $5 increase in rehearsal pay to $35 when the weekly potential is under $4,000, and $50 when its over $4,000. Changes in the procedure for health coverage have also been instituted.

Among other new conditions is a rule that managers, who in the past were permitted to act for an additional $10 a week, are now prohibited from performing.

LOYOLA UNIV. OF L.A. OPENS ARTS CENTER

Hollywood, Feb. 11.

Loyola University of Los Angeles dedicated its $1,500,000 Edward T. Foley Communication Arts Center with James Francis Cardinal McIntyre officiating. Producer-director Mervyn LeRoy, a regent of the University, chaired a dinner Sunday evening for 150 members of communications media.

Centre of interest in Foley Center is the Charles Henry Strub Memorial Theatre, a 246-seat facility which cost over $100,000 including its lighting equipment and which, with a closed-circuit tv studio and a theatrical workshop, takes up ground floor of the Center. Theatre, named in memory of late founder of Santa Anita Park and, until a death, a 15-year regent of Loyola, was underwritten by the racetrack and its Santa Anita Foundation. Rest of Center is result of the individual efforts of Edward T. Foley, prominent L.A. constructor and also a regent. Foley is board chairman of the racetrack.

Strub Theatre is equipped to show both 16 and 35m films, all types of legit productions, concerts, and student presentations. Walls are carpeted as well as floors to provide maximum acoustical results. School plans to use facilities to make videotape recordings when complete equipment is obtained. Because of limited capacity of theatre, some of the 500 guests on Sunday had to view ceremonies from various classrooms over the closed-circuit tv.

Carlisle Floyd's musical drama, "Susannah," will be presented Feb. 20-22 at the Boston Univ. Theatre.

O'Hare Inn Theatre, Chi, To Offer Summer Stock

Chicago, Feb. 11.

The O'Hare Inn Theatre, which had had a single season of stock in 1962, will try again this summer with an eight week season beginning June 29. Universal Entertainment Corp. will operate the theatre, which doubles as a convention hall in a motel near the principal Chicago airport, and has optioned its use on a year-round basis if the summer term goes well.

Larry S. Charfoos, on the staff of the Opera House, will be resident producer and Gordon Oas-Heim the director. Reuben Budrow will be general manager.

5 Midwest Cities In Booking Loop

One of the first steps taken last month by the newly-organized Midwest Performing Arts Conference was the formation of a legit circuit. It currently covers five cities — Columbus, Indianapolis, Dayton, Louisville and South Bend —and provides for two-and-a-half weeks of time for straight plays and five weeks for musicals.

All the representatives from the 16 other cities involved in the MPAC project to coordinate bookings of live entertainment in the midwest area are also interested in legit offerings for stands of varying length. MPAC members from the five-city circuit met in Columbus last week with New York representatives to pencil-in dates for this and next season.

Mpls. to Get Tunetent; Suburban Town Heads Reverse Rezoning Veto

Minneapolis, Feb. 11.

A Minneapolis suburb's city council's change of heart on property rezoning will enable the Twin Cities to have their first under-canvas musical comedy theatre this summer. It'll be a theatre-in-the-round located adjacent a shopping centre in the local suburb.

The 2,000-seat showtent is to be built at a cost of $200,000 for Melody Lane Theatres, which has been operating similar theatrical enterprises in Chicago, and Milwaukee. The new operation is in line with plans to expand the corporation's activities.

Scheduled to start next June 9 if the theatre's construction can be completed in time, the initial season will extend 14 to 16 weeks and comprise seven musical comedy productions. A permanent stock company will have name guest stars.

The musical comedy tent theatre will be in competition with the Tyrone Gurthrie Theatre repertory company, the Old Log Theatre stock company and the Univ. of Minnesota Showboat. Only the latter offers musicals. With most of its home games played at night, the Minnesota Twins big league baseball team probably might be considered opposition.

As far as the tent theatre's proposed site is concerned, the project was threatened initially because a majority of the suburb's city council members were against the necessary rezoning, on the argument that the theatre would increase traffic in an already heavily traveled and congested area.

Ontario Arts Council Makes $140,400 Awards

Toronto, Feb. 11.

The Ontario Arts Council has awarded $140,400 to drama, opera and ballet activities throughout the province. The Council will meet again shortly to consider allocating the rest of the $300,000 annual grant provided by the Ontario legislature.

Grants to touring companies included the National Ballet of Canada, $40,000; the Stratford (Ontario) Shakespearean Festival and the Canada Opera Co., $30,000 each, and the Canadian Players Foundation, $15,000. Lesser grants also went to the Crest Theatre and Workshop Productions Ltd., both of Toronto, and music and art institutes of Ontario.

Music Fair Gets Philly Playhouse, But Losing Bidder Contests Award

Philadelphia, Feb. 11.

Music Fair Enterprises, Inc., was last week awarded the contract to operate the municipally-owned John B. Kelly Playhouse in the Park following a welter of charges and counter-charges and the virtual throwing out of a higher bid made by a New York producer. A new hitch subsequently developed when legal action was brought to set aside the award.

The Laurence-Henry Co., of N.Y. filed the highest bid of $32,667, and the locally-based Music Fairs were second with a bid of $27,600. However, counsel for the local theatre group objected "on moral grounds" to Laurence Feldman, whom he described as a disbarred New York lawyer. The latter is president of Laurence-Henry Co. Fredric R. Mann, president of the Fairmount Park Commission, acting on the advice of City Solicitor Edward G. Bauer, said the commission had rejected Feldman's offer and awarded the contract to the Music Fair Enterprises as "the highest responsible bidder."

In a letter to Procurement Commissioner Otto R. Winter, Music Fair counsel Leonard Sarner related the history of 17 hearings in Feldman's disbarment proceedings in New York, and asserted, "A company controlled by an individual guilty of this kind of conduct cannot be considered qualified to operate the Playhouse."

The award of the Park Playhouse operation to Music Fairs promptly ran into a legal snag when Bernard L. Sackett, art film house operator and low bidder in the competition with an offer of $25,000, filed a taxpayer's seeking an injunction against the Commission granting the contract to Music Fair. Sackett's complaint charged that Music Fair operates two other tents in the area, at Valley Forge, Pa., and Camden, N.J., and argued that the Philadelphia Playhouse would suffer from this conflict in interests.

Sackett, who allegedly has the support and backing of Broadway producer David Merrick, contended that Music Fair operation

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Eye Limited-Run Legits In Paris With Pic Names

Paris, Feb. 11.

Claude Willemetz, son of the noted songwriter Albert Willemetz, has been talking possible co-op legit deals with several film stars interested in stage appearances. The actors would be available for only limited periods, but Willemetz figures that he could make a profit on a three-month legit run.

The producer is angling for a theatre, and plans to do limited-run productions of new play's or "vehicle" revivals, with the possibility of getting a replacement lead if show catch on at the box-office. Reportedly interested in the project are Jean-Claude Brialy, Laurent Terzieff, Jean-Paul Belmondo, Annie Girardot and Jean-Pierre Cassel.

'110 in Shade' Has 175G to Recoup

"110 in the Shade," currently in its 17th week at the Broadhurst Theatre, N.Y., is figured to have thus far recovered about 42% of its $300,000 investment. Operating profit earned by the musical since last Dec. 28, when unrecouped costs totaled $225,094, is believed to have reduced the deficit to around $175,000.

For the five-week period ended Dec. 28, the Dave Merrick presentation cleared $49,528. The weekly operating profit during that period ranged from $7,598 on a $51,211 gross to $12,670 on a sellout $57,971 take. Robert Horton and Inga Swenson costar in the musical version of N. Richard Nash's play, "The Rainmaker," for which Nash wrote the book, Harvey Schmidt the music and Tom Jones the lyrics.

Present plans call for the musical to be duplicated for a road tour beginning next August as a Civic Light Opera Assn. entry in San Francisco and Los Angeles. Another current Broadway production scheduled to get a touring facsimile for an August getaway as a CLO presentation, first in L.A. and later in Frisco, is "Here's Love."

DONALD ALBERY OPENS SEASON WITH 'WOOLF'

London, Feb. 11.

Donald Albery's 1964 production program, which opened last Thursday (6) with the presentation of Edward Albee's "Who's Afraid of Virginia Woolf?", includes two new British musicals and two new plays.

"Virginia Woolf," which is slated for a 12-week engagement at the Piccadilly Theatre, costars Uta Hagen and Arthur Hill, from the original Broadway production. The drama is being presented in association with the American producers, Clinton Wilder and Richard Barr.

Albery's two new plays are "The Poker Sesssion," by Hugh Leonard, and "A Little Winter Love," by Alun Owen, first presented at the 1963 Dublin festival. "Poker Session" will star Marius Goring and Norman Rodway and will be staged by Jim Fitzgerald. It started a tryout run last week in Brighton.

In the new Alun Owen play, Ray McAnally will play the American head of a Welsh university. Others in the cast will be Edwin Richfield, T. P. McKenna, Vivienne Drummond, Artro Morris and Patricia Brake. The production will be directed by Godfrey Quigley.

The two musicals on the schedule are "The Kitty," with book and lyrics by Bob Grant and music by Laurie Holloway, and a David Heneker-Beverley Cross version of R. S. Surtee's "Jorrocks." Heneker and Cross co-authored the current West End hit, "Half a Sixpence."

"Winter Love" and "Jorrocks" are being produced by Albery in association with Michael Codron.

Robert Blafield will be musical director for the upcoming summer season at the Berkshire Playhouse, Stockbridge, Mass.

'She Loves Me' Authors Get Gross-and-Net Slice Of London Production

The authors of "She Loves Me" are to get a combined weekly royalty of 7% of the gross, plus 15% of profits on the upcoming British production of the musical. Of that two-way take, 25% is to go to the partnership which produced the tuner on Broadway.

Harold Prince, who produced the Broadway musical version of the Miklos Laszlo play, "Parfumerie," has arranged with his British partners, Tony Walton and Richard Pilbrow, for the English presentation. The deal for the overseas venture also includes the purchase of the Broadway sets and props for $5,000.

In a letter to the musical's backers, Prince explains that even if a contemplated Coast production of the tuner materializes the sets used in New York would be too cumbersome for touring purposes. Another point he makes is that the sale of the sets for $5,000 provided an incentive for the British production because of the obvious savings involved in not having to shell out coin for a new physical setup. Prince indicated that without the British deal the sets would have had to be burned, as is the usual procedure when a show folds.

Anne Rogers and Gary Raymond have been set for starring assignments in the British presentation, which goes into rehearsal March 30 for an April 29 preem in the West End. The Broadway production, presented by Prince, in association with Lawrence N. Kasha and Philip C. McKenna, closed last Jan. 11 after a 38-week run at the O'Neill Theatre, N. Y. It's figured to have had a $270,000 defieit on its $300,000 investment.

Barbara Cook, Daniel Massey and Barbara Baxley costarred on Broadway in the musical, for which Joe Mastereff wrote the book, Jerry Bock the music and Sheldon Harnick the lyrics.

Little Known To U.S. Audiences, 'Repertory' Can Make Strong Case

By HAROLD CLURMAN

The word "repertoire" and the designation "repertory theater" have a foreign sound. Though the Metropolitan Opera House might be dubbed a repertory theatre and Eva Le Gallienne's Civic Repertory Theater was a well-known organization during the late 1920s, the idea of the repertory theater is by and large still an unfamiliar notion to the ordinary American playgoer. He has heard of it but hasn't experienced the thing itself.

To begin at the beginning, let us define our terms with dictionary guidance. "Repertoire," the voluminous Webster instructs us with finesse, is "a list of dramas, operas or pieces which a company or a person has thoroughly rehearsed and is prepared to perform." "Repertory theater" is "a theater housing a permanent company which plays in repertoire." Correct.

Still an essential element of the repertoire system of production has been overlooked in these definitions. The presentations (plays, operas, ballets or what not) of a repertory company are alternated from night to night or week to week or bi-wekly. In other words, they are repeated in varying intervals of time. Thus the Metropolitan Opera company gives "Don Giovanni" on Friday, "Aida" Saturday, "La Roheme" Thursday, "Rigoletto" on Wednesday. Substitute the names of these operas with plays and you have a repertory theater af drama.

The repertory system of play production (in which the plays we repeat are performed by a permanent company) is familiar to theatergoers everywhere in Europe. The Shakespeare Theater at Stratford-on-Avon (also in Stratford, Conn.), the Comedie Francaise in Paris (the French national theater) and the state and municipal theatre in Germany, Sweden, Finland, not to speak of all the theaters of Eastern Europe (and Israel), are such companies. The "Stratford" theaters have different companies every season; the others have more or less permanent companies.

Why, it may be asked, have there been so few such companies in the United States in the past and at present none at all on Broadway? The answer is simple; plays for the most part are presented in our country as "shows" —single packages of entertainment to sell at a profit—packages to be discarded as soon as their economic purpose has been exhausfed. That is what is meant by the term "commercial theater."

Not Flop Garage

Does a repertory theater then aim to present "flops"? Certainly not. The repertory theater must satisfy its audience as much as any other sort of theater. (In fact more so, for the "commercial" show disappears as soon as it fails to please; the repertory theater can stay "permanent" only by pleasing its public permanently!) The repertory theater desires and requires as large a public as any other. It must be a success. But success in the repertory theater does not necessarily imply profit.

Most repertory companies in Western Europe are run at a loss. The Shakespeare Theater in England's Stratford is packed very nearly to capacity all during its season but it operates at a deficit for which a government grant makes up. This is equally true of our Metropolitan Opera company, but in this instance public-spirited patrons and music lovers supply the funds needed to fill the gap between receipts and costs.

Repertory is expensive. Why then, a practical-minded person will immediately inquire, do European governments and others continue to sustain the system? They are after all, to put it bluntly, as interested in money as we are. These governments—and now that England has established a National Theater we may say *all* these governments — believe the theater merits the same kind of support as governments (city, state or national) tender to museums, libraries and very often, to symphony orchestras.

Theater is (or can be) part of a national culture. Theater has (or may have) educational value. Theater is spiritual bread. It is the mirror of a society' state of mind, the reverberation of its soul. It is part of a people's heritage, the testimony of its past history and its present vitality. The Theater is a secular temple.

Actor At Their Best?

The best theater, at any rate, fulfills all these functions. They represent values for which a government or more exactly, a people, will pay. Napoleon in the cold wastes of Russia took time to sign papers establishing rules and regulations for the proper administration of the National Theater in Paris.

These considerations may be said to cover the "sociological" aspect of the repertory idea. There remain esthetic or specifically theatrical considerations. Actors do their best work in repertory companies. The long run needed to make a show profitable—and a long run may mean something between six months and seven years — wearies the actor. His performance goes stale.

Pitfalls

Repertory has its pitfalls too. A permanent company—no matter how scrupulously it is refurbished with fresh blood and new talent may become restricted in the scope of its personnel and dramatic material. Either there are not enough actors for the requirements of the plays to be produced or not a sufficient number of plays (or parts) for the company engaged. Repertory theatres through their very security are threatened by hardening of their arteries. But this is precisely the challenge that the best companies will exercise all its faculties to meet. They will constantly seek to renew their resources. This explains why nearly all such companies seek to establish their own schools, studios, experimental annexes. Only by such means can they keep abreast of the expanding demands that time and growing audiences impose.

None of this is "theoretical." All over the country in what has been rather glibly named the "cultural explosion" new theatre groups, summoning professional craftsmen of high standing, are being established with the aid of state, municipal, private or foundation funds. This is true of the Tyrone Guthrie Theatre in Minneapolis (remarkably successful in its first season of activity), it is going to be true in Seattle, it is increasingly true of the Actor's Workship in San Francisco, at the Arena Theatre in Washington and, on reliable report, in Dallas, Houston, Oklahoma City, Milwaukee.

The Repertory Theatre of Lincoln Center, which has taken the first steps toward the founding of a permanent and, hopefully, ever maturing company for drama—the (artistic) sky is the limit!—will open its first season with productions of new plays by Arthur Miller (Jan. 23d) and S. N. Behrman (March 12th) and a revival of Eugene O'Neill's "Marco Millions" (Feb. 20th) at its temporary though new quarters at the ANTA Washington Square Theatre. This will mark an auspicious renewal of the repertory theatre aspiration for New York City.

Though it already boasts a surprisingly large call for subscriptions (proof of the public hunger for this kind of organization), the Repertory Theatre of Lincoln Center will have to work very hard to measure up to the ambitious task it has set itself. Besides the collection of an excellent company of actors, it must devote itself not only to that company's further development (and expansion) but to the finding and encouragement of dramatic talent in every area of the theatre, beginning with the playwright.

There is also the problem of propagating the repertory theater idea. This entails training, educating and enlarging a public eager but not yet wholly at home with the aims, methods and advantages of this basically traditional approach to stage production. The United States needs not one but many such theaters. They would certainly restore theater life throughout the country (The Repertory T[illegible] in Lincoln Center might serve as a model) and might even stimulate Broadway.

An international tour will be undertaken by the Roberto Iglesias Ballet Espanol, starting Feb. 25 at the Shubert Theatre, Detroit.

'Ear' and 'Eye' Dual-Bill To Open Tour on Coast

Los Angeles, Feb. 11.

A tour of "The Private Ear" and "The Private Eye," the double-bill of one-acters current at the Morosco Theatre, N.Y., will open March 2 at the Biltmore Theatre here, less than 48 hours after the Broadway closing. The production will be presented by Rogers L. Stevens and the Greek Theatre Assn. for three weeks as a Theatre Guild subscription item.

The all-English cast of Geraldine McEwan, Barry Foster, Brian Bedford and Moray Watson will tour.

Mpls. Test Run Reveals 'Things That Go Bump' As Symbolic and Abstract

Minneapolis, Feb. 11.

"And Things That Go Bump in the Night," a new play by Terrence McNally, launched the Univ. of Minnesota experimental project aimed at giving playwrights an opportunity to test their works without formal critical judgment. With formal critical judgment. With New York director Lawrence Kornfeld and a cast composed mainly of Broadway actors, including actress Leueen MacGrath, "Things That Go Bump" had four tryout performances last week in the Tyrone Guthrie Theatre.

At McNally and Kornfeld's insistence, audiences were permitted to watch the performances, but had been screened by the college Office for Advanced Drama Research, which supervised the Rockefeller Foundation-bankrolled project. About 150 invited, nonpaying guests were admitted for each performance.

Although university drama officials had asked critics to use restraint and emphasized that the initial offering was "not a full production" of McNally's play, local reviewers apparently felt compelled to treat the drama as a preem and to offer critical verdicts, most of which were unfavorable. Playgoers were also handed questionnaires, to give their reactions to the play.

Whether it's finished product or still in preliminary form, "Things That Go Bump" shapes up as an unacceptable offering for public consumption, although there's a chance it may wind up off-Broadway if McNally and Kornfeld are so inclined. Billed as an "immorality play," the piece is an allegorical excursion into human perversions, including a vividly portrayed homosexual episode. It is frequently couched in such abstract dialogue and symbolism as to be lacking in general appeal or understanding.

The story deals with one family's efforts to withstand the forces of outside evil, labeled "The Thing," by manifesting its own degradations and by hewing to its belief that strength will triumph over weakness. The action takes place during a single terror-filled night.

It's akin to spending a night in a Charles Addams house of horrors. McNally's characters, in fact, are remindful of Addams' monster family. McNally does succeed in larding "Thing That Go Bump" with plenty of chills and shudders. But the abstruseness of the message tends to diminish the horror.

Five principal members of the cast are all firstrate. Miss MacGrath is excellent as the depraved mother and Robert Drivas and Lois Unger, playing her offspring, are ghoulish goblins. Joseph Chaikin, as an unwary, ill-destined guest, is appropriately naive. Ferdi Hoffman, the children's grandfather about to be committed to an insane asylum, appears to be the only one rational. *Rees.*

'Here's Love' Set on Coast

Los Angeles, Feb. 11.

L.A. Civic Light Opera Assn. has set Meredith Willson's "Here's Love" as fourth and final selection for its 1964 season. Musical opens Aug. 3 as third attraction for seven weeks (same run as other entries) and following L.A. engagement will play a week at Pasadena Civic Aud and a stand at Dallas 1964 Fair before playing San Francisco Light Opera season Oct. 29.

L.A. season opens April 20 with "Kiss Me, Kate," followed by "Little Me," and closing with "110 in the Shade."

Inside Stuff—Legit

The Feb. 22 issue of Saturday Review, due on the newsstands next Tuesday (18), will have as its theme "The American Theatre—1964, Its Problems and Its Promise." The legit material, covering 17 pages, includes comments by key people in legit from the community theatre level to Broadway, articles by lighting executive Edward F. Kook, SR music critic Irving Kolodin, ANTA exec Stanley Young and San Francisco stock producer Herbert Blau, as well as a four-page chart which polls 42 musical comedy composers as to their favorite among their own and their colleagues' songs, and their views on how the requirements of musical comedy have changed since they began their own careers.

Bertold Brecht's plays are back on West German stages after their disappearance in August of 1961 when the Berlin wall was built. For the coming season 18 plays in 80 productions will be seen in East and West Germany alone. "Mother Courage" and the "Caucasian Circle of Chalk" are on top of the list with eight new productions each. Brecht-Weil "Three Penny Opera" borrowed from John Gan's "Beggar's Opera" will have seven productions this season. Outside Germany, Switzerland is the country which manifests most interest for Brecht plays.

Franco Corelli has joined the Met again for his Radames in Verdi's "Aida." The tenor became the center of a dispute at La Scala in Milan recently when Antonietta Stella canceled her contract for "The Girl of the Golden West" citing difference with Corelli. She was promptly replaced by Gigliola Frazzoni. Miss Stella maintains that she will never sing opposite Corelli again.

Paris audiences know what they like—and what they don't like. At the opening of the new "Carmen" production at the Paris Opera, there was loud and vociferous applause for Regina Resnik. Which stopped immediately and turned to booing when the conductor, Louis Fourestier, walked on for his bows.

The Theatre Workshop was incorrectly given credit for the joint presentation of "Who's Afraid of Virginia Woolf?" at the Piccadilly Theatre, London, in a Donald Albery advertisement in the Feb. 5 issue. Albery is presenting the Edward Albee drama in partnership with Richard Barr and Clinton Wilder, who produced it on Broadway.

Dance Review

National Ballet of Canada

(ACADEMY OF MUSIC, B'KLYN)

Canada's National Ballet did its sole metropolitan N. Y. performance at the Brooklyn Academy last week. It was a pleasure to see a handsome, young, efficient troupe —now in its 13th year—with excellent soloists just coming out of the ranks.

Call it bad luck that the company's premier danseur was indisposed and had to miss appearing at such an important event. That the company did as well as it did, in spite of it, is much to its credit. The program opened with a sparkling performance of Frederick Ashton's "Les Rendezvous" in which the leading solist was Martine van Hamel a delightful dancer indeed.

Women are generally on the more accomplished side in this company, than are the men. Because of Adam's absence, "Pas de deux Romantique" and "Alegresse" could not be presented and were replaced by Antony Tudor's "Judgment of Paris" and George Balanchine's "Concerto Barocco." Tudor's mime-ballet of cafe entertainers and cusomers need not only good dancers but even better actresses. Nobody who has seen Agnes De Mille and Lucia Chase create these roles at the height of Ballet Theatre's seasons—will ever be satisfied with anything less. That the young Canadians did a good job and had the audience laughing and cheering is sufficent commendation. Balanchine's "Con certo Barocco" was danced correctly but it was obvious that these dancers, not especially trained in Balanchine's particular style, were somewhat lacking the awareness of the choreographers design in space which each of his ballets must fulfill. Again Miss van Hamel, partnered by Lawrence Adams was the attractive solist. A pas de deux from "Le Corsaire" was performed by the Russian born and trained Galina Samtsova, now married to a Canadian, with great skill and aplomb and her adequate partner was Earl Kraul.

Program's major production was an elaborate, or say pretentious, work, choreographed by Grant Strate (assistant to the director of the company) called "House of Atreus" based on the Electra-Orestes Greek tragedy—but it doesn't add up to great drama or classic tragedy. There are a number of ballet cliches supported by less than distinguished or inventive music (by Harry Somers). The costumes and striking scenery (by Harold Town) are disturbingly vulgar at times, yet have a flair of originality which deserves a better choreography and music. As a whole the over-all impression is dull uninventiveness, smothered by over-production.

Dancers applied themselves throughout the very varied program with skill and diligence and have the makings of a fine company who must choose carefully their choreographer to highlight it even more. *Goth.*

Stock Review

The Defense of Taipei

San Francisco, Feb. 1.

Jules Irving & Herbert Blau production of a drama in three acts, by Conrad Bromberg. Staged by Robert Symonds; scenery and costumes, Ann Elizabeth Horton. Stars Monte Markham, Melvin Stewart, Frances Foster, Beatrice Manley. Opened Jan. 31, '64, at the Marines Memorial Theatre, San Francisco; $3.50 weekdays, $3.75 weekends.

Don ..... Monte Markham
Aime ..... Melvin Stewart
Viola ..... Frances Foster
Jane ..... Beatrice Manley

"The Defense of Taipei" is by Conrad Bromberg, a member of the writer's unit of the Actor's Studio in New York. It offers a stimulating theatrical experience. The drama, given an exacting reading by the Actor's Workshop, is a symbolic work about human lack of communication, devotion to illusion and acceptance of vicarious experience as a substitute for personal involvement. The script is probably suitable only for off-Broadway and the like.

The play calls for a cast of two Negroes and two whites. The setting is America, at no specific time, although the costumes and sets are vintage 1964.

Monte Markham and Melvin Stewart portray employees of a television station and during the course of their time together, the first and third act, they alternately converse with each other and enact cliche scenes typical of video. The author's concern is with the Negro-white relationship in this country, but leaves few other stones unturned en route.

His chief target is status quo, which he sees as an omnipotent abstract emasculating man. During the second act, the two men return home to their wives, one seeking to rediscover spontaneity and the other to a deranged relationship.

Bromberg writes well and graphically and the dialog has a fine rhythm. However, he tries to say too much at one time, and uses vague and occasionally undecipherable symbolism. There are also periodic lapses of attention.

Robert Symonds' direction gets maximum effect from both the play and the players. The performance of Markham stands out strongly, although he is victim of the most unreal lines of any character. Miss Foster and Miss Manley are excellent in lesser parts and Stewart, although the weakest in terms of believability, is also emotionally a contributor.

Ann Elizabeth Horton's decor is appropriately sparse and unobtrusive. *Wass.*

B'way NG, But 'Rugantino' $36,642 (5); 'Chinese' $19,435, 'Laughing' $14,359, 'Virginia' $15,552, Habimah $14,768

Business generally dropped substantially last week on Broadway. Continuing at capacity, though, were "Barefoot in the Park," "Dylan," "Hello, Dolly" and "After the Fall." Last week's openings were "Rugantino," and "The Dybbuk," both foreign-language imports. Receipts were good for the former and so-so for the latter.

Three incoming musicals changed their preem dates last week. The shows, their theatres and getaway performances are "Foxy," Ziegfeld, next Sunday (16); "What Makes Sammy Run?" 54th Street Theatre, Feb. 27, and "Funny Girl," Winter Garden, March 14.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Asterisk denotes show had cut-rate tickets in circulation.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Ballad of the Sad Cafe, Beck (D) (15th wk; 115 p) ($6.90-$7.50; 1,280; $50,898) (Colleen Dewhurst). Previous week, $16,213.

Last week, $15,994. Closes next Saturday (15).

Barefoot in the Park, Biltmore (C) (16th wk; 123 p) ($6.90-$7.50; 994; $38,692) (Elizabeth Ashley, Robert Redford, Mildred Natwick, Kurt Kasznar). Previous week, $38,678 with parties.

Last week, $38,650 with parties.

***Beyond the Fringe,** Golden (R) (68th wk; 539 p) ($7.50; 799; $34,874). Previous week, $31,149.

Last week, $25,798.

Case of Libel, Longacre (D) (18th wk; 138 p) ($6.90-$7.50; 1,101; $40,986) (Van Heflin, Sidney Blackmer, Larry Gates). Previous week, $27,463 with parties.

Last week, $28,110 with parties.

Chinese Prime Minister, Royale (D) (6th wk; 44 p) ($6.90-$7.50; 1,050; $43,908) (Margaret Leighton, Alan Webb, John Williams). Previous week, $26,651.

Last week, $19,435.

Dylan, Plymouth (D) (4th wk; 25 p) ($6.90-$7.50; 1,084; $48,369) (Alec Guinness). Previous week, $47,458 with parties.

Last week, $46,881, with parties.

Enter Laughing, Miller's (C) (48th wk; 379 p) ($6.90-$7.50; 940; $30,200) (Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, $16,164.

Last week, $14,359.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (92d wk; 733 p) ($8.60-$9.40; 1,334; $65,096) (Zero Mostel). Previous week, $46,504.

Last week, $44,514. Mostel withdrew from the musical last Wednesday night (5). His role, which Dick Shawn took over Monday night (10), was played Thursday-Saturday (6-8) by cast member Danny Dayton whose regular assignment was handled by Irv Harmon.

Girl Who Came to Supper, Broadway (MC) (9th wk; 72 p) ($9.90; 1,785; $97,000) (Jose Ferrer, Florence Henderson). Previous week, $68,570 with parties.

Last week, $60,945 with parties.

Hello, Dolly, St. James (MC) (4th wk; 28 p) ($8.80-$9.40; 1,609; $71,331) (Carol Channing). Previous week, $70,418 with parties.

Last week, $71,044 with parties.

Here's Love, Shubert (MC) (19th wk; 146 p) ($9.60; 1,453; $71,205). Previous week, $42,119.

Last week, $42,435.

How to Succeed in Business Without Really Trying, 46th St. (MC) (122d wk; 967 p) ($9.60; 1,342; $66,615). Previous week, $60,244.

Last week, $57,486.

Luther, Lunt-Fontanne (D) (20th wk; 155 p) ($6.90-$7.50; 1,478; $60,432) (John Heffernan, George Mathews, Hugh Franklin, Lionel Stander, Glyn Owen, Frank Shelley). Previous week, $32,998 with John Moffat and Peter Bull in the roles now played by Franklin and Stander).

Last week, $28,892.

***Mary, Mary,** Hayes (C) (153d wk; 1,218 p) ($6.90-$7.50; 1,164; $43,380) (Patricia Smith, Murray Hamilton, Michael Evans). Previous week, $20,988.

Last week, $18,101.

Never Too Late, Playhouse (C) (63d wk; 501 p) ($6.90-$7.50; 994; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $34,295.

Last week, $33,930. Miss O'Sullivan withdraws from the cast May 2.

Nobody Loves an Albatross, Lyceum (C) (8th wk; 60 p) ($6.90-$7.50; 995; $33,000) (Robert Preston). Previous week, $30,647.

Last week, $28,620.

Oliver, Imperial (MD) (57th wk; 455 p) ($9.30; 1,450; $71,977) (Clive Revill, Georgia Brown). Previous week, $44,566.

Last week, $38,430.

110 in the Shade, Broadhurst (MC) (16th wk; 122 p) ($8.60-$9.40; 1,186; $58,000) (Robert Horton, Inga Swenson, Stephen Douglass). Previous week, $50,668.

Last week, $47,500.

Private Ear and Public Eye, Morosco (D) (18th wk; 139 p) ($6.90-$7.50; 1,009; $41,827) (Geraldine McEwan, Barry Foster, Brian Bedford, Moray Watson). Previous week, $17,548.

Last week, $13,436. Exits to tour Feb. 29.

Rugantino, Hellinger (MC) (1st wk; 4 p) ($8.40-$9.20; 1,572; $82,682) (Nino Manfredi, Ornella Vanoni, Aldo Fabrizi).

Opened last Thursday night (6) to two endorsements (Chapman, News; Taubman, Times) and four negative notices (Kerr, Herald Tribune; McClain, Journal-American; Nadel, World-Telegram; Watts, Post).

Last week, $36,642 for four performances and one preview.

Who's Afraid of Virginia Woolf? Rose (D) (70th wk; 552p) ($6.90-$7.50; 1,162; $46,485) (Mercedes McCambridge, Donald Davis, Ben Piazza) (matinee company costars Haila Stoddard, Henderson Forsythe, Bill Berger). Previous week, $23,248.

Last week, $15,552.

MISCELLANEOUS

Habimah, Little (D) (1st wk; 8 p) ($6.90-$7.50; 603; $27,000).

Last week, $14,768 with parties for the opening frame of "The Dybbuk," the first in a program of three presentations by the National Theatre of Israel. "The Dybbuk," which continues through Feb. 23, will be followed Feb. 26-March 8 by "Children of the Shadows" and March 11-22 by "Each Had Six Wings."

Lincoln Center Repertory Theatre, ANTA Washington Square (Rep) (3d wk; 20 p) ($6-$6.50; 1,158; $46,500). Previous week, $42,098 with subscription for "After the Fall," which is to be joined Feb. 20 by "Marco Millions" and March 12 by "But For Whom Charlie."

Last week, $45,248 with subscription.

Man for All Seasons, City Center (D) (2d wk; 17 p) ($4.95; 3,015; $91,000) William Roderick, Bruce Gordon, Albert Dekker). Previous week, $44,815 for nine performances.

Last week, $36,606 for second frame of fortnight's stand at the Center for touring production which moved last night (Tues.) to the Walnut Theatre, Philadelphia.

CLOSED LAST WEEK

Chips With Everything, Booth (D) 19th wk; 149 p) ($6.90-$7.50; 766; $34,207). Previous week, $16,392.

Last week, $17,052. Closed Saturday (8) at an estimated $23,000 deficit on its $80,000 investment. Additional income will be forthcoming from the sale of the film rights to Universal.

OPENING THIS WEEK

Fair Game for Lovers, Cort (C) ($6-$7; 1,100; $41,500) (Leo Genn, Forrest Tucker, Maggie Hayes). Herbert Swope Jr., in association with Bufman & Seiden, presentation of play by Richard Dougherty; opened Monday night (10).

Passion of Josef D, Barrymore (D) ($6.90-$7.50; 1,079; $44,000) (Peter Falk, Luther Adler). Arthur Cantor and E. E. Fogelson, in association with Mark Lawrence, presentation of play by Paddy Chayefsky; opened last night (Tues.).

OTHER THEATRES

ANTA, Ambassador, Atkinson, Belasco, 54th St., Hudson, Majestic, Music Box, O'Neill, Winter Garden, Ziegfeld.

Izuma Yukimura to Star In 'No Strings' in Tokyo

Tokyo, Feb. 11.

Japanese songstress Izumi Yukimura will star in a Toho production of "No Strings" at the 700-seat Geijusi Theatre during June. She says she may play the role as a Negro, but adds that it isn't essential to the story.

Miss Yukimura, who spent most of last year touring posh U.S. niteries, returned to Japan in December to take up a heavy schedule of theatres, tv, cabaret and film assignments. She expects to continue splitting her time between the U.S. and Japan.

"No Strings" will be Toho's third presentation of a Broadway musical. "My Fair Lady" was a smash at large Takarazuka Theatre last September and clicked again at the same house this month. The company also presented "Carnival" at the Gejutsi Theatre for a week last fall.

Book Holmes Solo Show For 1-Nighter Next Fall

William Patterson will appear next Nov. 6 at Town Hall, N.Y., in his one-man show, "A Profile of Holmes." Eastman Boomer Management is handling the offering, which deals with the life of Oliver Wendell Holmes Jr., and is made up principally of the jurist's own words, with only some brief connective passage written by Patterson.

The Manhattan engagement will be part of a fall tour which will be limited in duration because of Patterson's commitments as assistant director of the Cleveland Play House. The presentation has already played the midwest and London.

Becomes U.S. Citizen

Ion Nicola, whose play about French premier Charles DeGaulle, "The Invincible," has been optioned for London production by J. Carreras, became an American citizen last week. The playwright, who's been a U.S. resident for many years, was born in Rumania.

Nicola has another play making the rounds, "Viva Rafaela," his own adaptation of his book, "The Slaves of Freedom," inspired by the life of Cuban premier Fidel Castro.

Unreported Road Grosses

(Included below are productions with guaranteed dates on which grosses cannot be accurately figured.)

Boys From Syracuse (MC-BT), split-week.

Camelot (MC-BT) (Biff McGuire, Jeannie Carson, Melville Cooper), split-week.

Hollow Crown (DR-BT), Goodman, Chicago.

Man for All Seasons (D-BT) (Robert Harris, Jeff Morrow, Robert Donley, Dick O'Neil), split-week.

National Repertory Theatre (Rep-RS) (Eva Le Gallienne, Farley Granger, Denholm Elliott, Anne Meacham), split-week.

Six Characters in Search of An Author (D-BT), split-week.

Thousand Clowns (C-BT) (John Ireland), split-week; closed in Rochester last Saturday (8).

'High' 62½G, N.H.; 'Late' 36G, Cincy; 'Little' 53G, Toronto; 'Tops' 20G, Chi; 'World' $44,318, D.C.; 'Foxy' 44½G, Det.

"High Spirits," last week's addition to the lineup of Broadway-bound shows, played to powerhouse business in its New Haven break-in. The musical's take trailed only that of the two road companies of "How to Succeed in Business Without Really Trying." The third company of "Succeed" was the top-grosser in St. Paul, followed by the second edition of the tuner in Chicago.

"Stop the World—I Want to Get Off," which opened a post-Broadway tour last week in Washington (where the defunct touring edition of the musical had previously played), registered smartly in its return engagement. The top-grosser among the straight plays was "Never Too Late" in Cincinnati. The bus-and-truck company of "A Thousand Clowns" closed last Saturday (8) in Rochester and "Seidman and Son," which was to have shuttered Saturday also, is continuing in San Francisco this week and possibly next.

Estimates for Last Week

Parentheic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as or Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

Any Wednesday, Wilbur (C-T) (2d wk) ($4.95-$5.50; 1,241; $36,699) (Michael Rennie, Sandy Dennis). Previous week, $14,033.

Last week, $12,129. Don Porter has succeeded Rennie.

Funny Thing Happened on the Way to the Forum, Shubert (MC-RS) (1st wk) ($6.50-$7; 1,727; $59,000) (Jerry Lester, Edward Everett Horton, Paul Hartman, Arnold Stang). Previous week, $59,234, Ford's, Baltimore.

Opened here Feb. 3 to four affirmative notices (Gudiry, Monitor; Hughes, Herald; Kelly, Globe; Maloney, Traveler) and one negative review (Norton, Record American).

Last week, $43,924 with Theatre Guild-American Theatre Society subscription.

CHICAGO

Camelot, Opera House (MC-RS) (10th wk) ($6-$6.75; 3,600; $120,000) (Kathryn Grayson) Louis Hayward, Arthur Treacher). Previous week, $62,740.

Last week, $52,696.

How to Succeed in Business Without Really Trying, Shubert (MC-RS) (13th wk) ($5.95-$6.95; 2,100; $74,000). Previous week, $64,480.

Last week, $62,625.

Pajama Tops, Blackstone (C-RS) (2d wk) ($4.90-$5.90; 1,447; $42,500) (June Wilkinson). Previous week, around $17,000 for seven performances with twofers.

Last week, about $20,000 with twofers. The potential capacity gross on a full discount sale is approximately $26,000.

Thousand Clowns, Studebaker (C-RS) (4th wk) ($5.50-$6; 1,200; $31,000) (Dane Clark, Margaret O'Brien). Previous week, $25,836 with TG-ATS subscription.

Last week, $29,248 with TG-ATS subscription.

CINCINNATI

Never Too Late, Shubert (C-RS) ($4.55-$5.10; 2,028; $60,000) (William Bendix, Nancy Carroll, Will Hutchins). Previous week, $34,026 with TG-ATS subscription, American, St. Louis.

Last week, $36,038 with TG-ATS subscription.

DETROIT

Foxy, Fisher (MC-T) (4th wk) ($6-$6.50; 2,081; $60,000) (Bert Lahr). Previous week, $41,289 with Fisher Playgoer subscription.

Last week, $44,516 with Fisher Playgoer subscription.

NEW HAVEN

High Spirits, Shubert (MC-T) ($6.50; 1,651; $63,400) (Beatrice Lillie, Tammy Grimes, Edward Woodward).

Opened here Feb. 3 to two endorsements (Johnson, Journal-Courier; Leeney, Register).

Last week $62,595 for eight performances, plus a Feb. 1 preview.

PHILADELPHIA

Funny Girl, Forrest (MC-T) (1st wk) ($6.60-$7.50; 1,894; $67,000) (Barbra Streisand, Sydney Chaplin). Previous week, $67,302 with Show of the Month Club patronage, Shubert, Boston.

Opened here Feb. 4 with critics registering enthusiasm for Miss Streisand, but reservations for musical (Gaghan, News; Murdock, Inquirer; Schier, Bulletin).

Last week, $58,180 with TG-ATS subscription for seven performances.

ST. LOUIS

Who's Afraid of Virginia Woolf? American (D-RS) ($5.50; 1,863; $50,000) (Nancy Kelly, Sheppard Strudwick) (matinee company costars Michaele Myers, Kendall Clark). Previous week, $40,239, eight-performance split.

Last week, $34,133 with TG-ATS subscription.

ST. PAUL

How to Succeed in Business Without Really Trying, Auditorium (MC-RS-3d Co.) ($5.50-$6.50; 2,697; $89,000). Previous week, $90,868, Orpheum, Minneapolis.

Last week, $68 248 with TG-ATS subscription.

SAN FRANCISCO

Seidman and Son, Geary (C-RS) (2d wk) ($5.40-$5.95; 1,483; $48,808) (Sam Levene). Previous week, $25,655 with TG-ATS subscription.

Last week, $30,089 with TG-ATS subscription. The production altered plans to fold last Saturday (8) and is continuing here this week and possibly next.

Sound of Music, Curran (MD-RS) (2d wk) ($6.50-$7.05; 1,758; $76,500) (Barbara Meister, John van Dreelen). Previous week, $45,392.

Last week, $54,873.

TORONTO

Little Me, O'Keefe (MC-RS) (1st wk) ($6; 3,211; $95,032) (Sid Caesar). Previous week, $19,834 for four performances, Auditorium, Rochester.

Opened here Feb. 3 to one favorable review for Caesar, but unenthusiastic for musical (Evans, Telegram) and two negative notices (Cohen, Star; Whittaker, Globe and Mail).

Last week, $52,996 with TG-ATS and O'Keefe subscription.

WASHINGTON

Stop the World—I Want to Get Off, National (MC-RS) ($4.95-$5.95; 1,673; $53,895) (Kenneth Nelson, Joan Eastman). Previous week, $25,671, Ambassador, New York.

Last week, $44,318.

SPLIT WEEK

Beyond the Fringe (R-RS). Previous week, $38,626 with TG-ATS subscription, Hanna, Cleveland.

Last week, $22,803 for eight performances split evenly between the Auditorium, Rochester, Monday-Wednesday (3-5), $10,275, and the Century, Buffalo, Thursday-Saturday (6-8), $12,528.

Off-Broadway Shows

(Figures denote opening dates)

Blacks, St. Marks (5-4-61).
Boys Syracuse, Theatre 4 (4-15-63).
Brig, Midway (12-19-63).
Cabin in Sky, Mews (3-21-64).
Caretaker, Players (1-30-64).
Fantasticks, Sullivan St. (5-3-60).
House of Negro, E st End (1-14-64).
Immoralist, Bouwerie Lane (11-7-63).
In White America, Sher. Sq. (10-31-63).
Lovely Light Mayfair (1-20-64).
Play-Lover, Cherry Lane (1-4-64).
Pinter Plays, Pocket (11-26-62).
Riverside Drive, de Lys (2-4-64).
Six Characters, Martinique (3-8-63).
Streets of N. Y., Maidman (10-29-63).
Telemachus Cl'y, Writers (11-15-63).
Theatre of Peretz, Gate (11-5-63).
Trojan Woman, Circle in Sq. (12-23-63).
Trumpets Lord, J. Sher. Sq. (12-21-63).

CLOSED

House of Negro, E st End (1-14-64); closed last Sunday (9) after 46 performances.

SCHEDULED OPENINGS

Jo, Orpheum (2-12-64).
Amerous Flea, E. 78th St. (2-17-64).
Betty-Sponge, East End (2-24-64).
Repertory, Phoenix (2-23-64).
Blood Knot, Cricket (3-2-64).
Dynamite Tonight, York (3-5-64).
Salad Mad Cafe, Wash. sq. (3-10-64).

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **(This information is published without charge).**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Talent '64" (R). Producer, Broadway Show League (1619 Broadway, N.Y.). Interviews for unknown professional actors, singers, dancers, instrumentalists are being held tomorrow (Thurs.) from 1-3 p.m. at the Shubert Theatre (225 W. 44th St., N. Y.).

"Tevye" (M). Producers, Harold Prince & Fred Coe (630 Fifth Ave., N.Y.). Ruth Mitchell is accepting photos & resumes c/o above address from male dancers 18-25 who act.

"The King And I" & "The Merry Widow" (M). All roles open. Through agents only. Contact Eddie Blum (488 Madison Ave., N.Y. MU 8-3640). These two productions will play Lincoln Center for five weeks each this summer, prior to touring. Rehearsals begin in June.

OFF-BROADWAY

"Arms and the Man" (C). Producer Northwestern Productions (c/o Alfred Geller, 30 E. 60th St., N.Y.). All roles open. Send photos and resumes to Johan Fillinger at 205 W. 57th St., N.Y. Do not phone or visit.

"Lady Be Good" (MC). Producers, Keith Holzman, Robert Kreis & Richard Pohlers (161 W. 54th St., N. Y.). Available parts: male, juvenile Astaire type; male leading man 20-30, singer; male, 30-40, comedian must sing; male, middle-aged; femme, 20s, must sing and dance; femme dancer-singer; chorus boys, girls, 20s. Mail photo and resume to Jack Levin c/o above address. Do not phone or visit.

Maecenas Productions (Eugene Lion, Box 1137 Church St. Station, N.Y.). Three one act plays. All roles open. Equity only. Prefer mature male & femme performers with classical acting background. Mail photos & resumes c/o above address. There will be only one performance of this production.

"Of Mice and Men" (D). Producer, Equity Library Theatre (226 W. 47th St., N.Y.). All roles open. Sign up for readings thru Feb. 24, on the ninth floor c/o above address.

"The Salad of the Mad Cafe" (R). Producers, Fred Martin, Ned Hendrickson & Danny Logan (145 Bleeker St., N. Y.). Available parts: Negro femme, young, singer-comedienne; male actor-singer; femme, singer-dancer-actress. Mail photo and resume to Danny Logan c/o above address. Do not phone or visit.

"The Streets of New York" (M). Producers, Gene Dingenary & Jane Gilliland (416 W. 42d St., N.Y.). All roles open. Equity only. Legit voices required. Mail photos & resumes c/o above address. Do not phone or visit.

OUT OF TOWN

"I Married an Angel" (M). Producers, Guber-Ford-Gross Productions (40 W. 55th St., N.Y.). This production will play the Poinciana Playhouse, Palm Beach, Fla., and the Coconut Grove Playhouse in Miami. Available parts: male, 35-45, lead, baritone, continental; femme, lead, 25, actress-dancer, must be excellent in ballet and modern jazz; male, 40, business tycoon, attractive, should sing; character man, 30, comedian, should dance; femme, early 20s, comedienne, should dance. Mail photos and resumes to Billy Rollo c/o above address. Do not phone or visit.

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STOCK

Coconut Grove Playhouse (3500 Main Highway, Miami, Fla.). Accepting photos and resumes through agents only, for winter season of star package productions. Mail to Kip Cohen (234 W. 44th St., N.Y.).

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Ballet

Radio City Music Hall Ballet. Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.) Open call auditions for femme ballet dancers will be held Tuesdays at 3 p.m. at the Music Hall stage entrance (55 W. 50th St., N.Y.).

Cabaret

Vive Les Girls (R) Producer, Frederic Apcar (1499 Cayuga Parkway, Las Vegas, Nevada). Opening in New York City first week in March. Available parts: Attractive, Show Girls. Must be 5'8" to 5'10" tall. Mail full height photo and resume to Frederic Apcar, c/o above address.

Miscellaneous

"Wonderworld." Producer, Meyer Davis (c/o Amphitheatre Inc., 100 E. 42d St., N. Y.). Audition tomorrow (Thurs.) for open call dancers: men at 10 a.m. and femmes at 2 p.m. at the Shubert Theatre (225 W. 44th St., N. Y.). Norma Dean Maxwell is accepting photos & resumes c/o above address from experienced swimmers. Femmes should be 5'3"-5'8" and males 5'6"-6'1" tall. Excellent figures essential. Dancing experience a definite plus. Interviews by appointment only.

London Legit Bits

London, Feb. 11.

David Tomlinson and **Peggy Mount** have been signed by **Alan Kaplan** and J. R. Productions to star in "Mother's Boy," which went into rehearsal last week and opens a tryout Feb. 25 at Brighton. Tomlinson is directing the **Sewell Stokes** play.

Three plays have been lined up for the Chichester festival theatre season, which will run from July 6 to Aug. 29. The one newcomer on the bill will be the world preem of **Peter Shaffer's** "The Royal Hunt of the Sun." The other two presentations will be "The Dutch Courtesan," by **John Marston**, and Shakespeare's "Othello."

A second touring company for "My Fair Lady" is being formed by H. M. Tennent. The first company, currently in Manchester, is also booked for a long run in Glasgow. The new company will play mainly in the southern part of the country.

"Next Time I'll Sing to You" collared two critical end-of-the-year awards. In the Evening Standard drama awards author **James Saunders** was named the most promising playwright (with **Charles Wood**, author of "Cockade"), while London critics voted it the best new play of the year in the Plays and Players poll. Evening Standard acting awards went to **Joan Plowright** ("Joan of Arc") and **Michael Redgrave** ("Uncle Vanya"). **Jean Anouilh's** "Poor Bitos" was picked as the best play of the year. Nod for best performance in the Plays and Players poll went to **Alec Guinness** ("Exit the King"), with "The War of the Roses" named as best production of the year.

Rehearsals have begun for the Royal Shakespeare company's new Stratford-on-Avon season, which will celebrate the playwright's 400th anniversary year. The repertoire comprises "Richard II," (opening April 15), "Henry IV," parts One and Two (April 16), "Henry V," (June 3), "Henry VI," (July 22), "Edward IV," and "Richard III," (Aug. 12). Among the players cast are **Peggy Ashcroft, Patience Collier, Hugh Griffith, Eric Porter, William Squire** and **David Warner.**

Bernett Owen and **Kenneth Wagg** have postponed their production of "The Man From Thermopylae" to do a West End presentation of **Robin Maugham's** "The Claimant," with **Eric Portman** and **Cathleen Nesbitt** in the leads. The play, to be staged by **Harold French**, goes into rehearsal March 9, and is due in town in mid-April, after a short tour.

Bernard Miles is to use a new translation from the Greek, by **Kenneth Cavander**, for his production of "The Bacchae," due tomorrow (Wed.) at the Mermaid. Upcoming on the theatre's schedule is "The Royal Commission Revue," being written by **John Antrobus** and **Spike Milligan**, to feature the Temperance Seven.

Nigel Patrick, Charles Heslop and **Megs Jenkins** are rehearsing Pinero's "The Schoolmaster," for pre-London tour.

Off-Broadway Reviews

Riverside Drive

Stan Raif & Sandy Farber presentation of two one-act dramas by John Donovan. Staged by Douglas Seale; scenery and lighting, Leo Kerz. Stars Sylvia Sidney, Donald Woods. Opened Feb. 4, '64, at the Theatre De Lys, N.Y.C.; $4.95 top.

A disheveled basement apartment and a luxurious penthouse terrace are the contrasting settings of "Riverside Drive," two one-acters by a new playwright, James Donovan. Sylvia Sidney and Donald Woods perform skillfully in both plays, but since the first drama isn't very interesting, and the second is a banal and tedious duolog, the twin-bill has little to offer.

The curtain-raiser, "Damn You, Scarlet O'Hara," casts Miss Sidney as a disorganized pathetically inept literary agent and Woods as a writer who talks familarly of "Scott" and "Ernest" but who has never had a book published. The bitter character played by Woods believes that American literature sold out to Hollywood after the success of the film version of "Gone With the Wind." Down and out, he seeks a job with the agent, when that doesn't work out, he tries to kill her, yelling "Damn You, Scarlet O'Hara."

The play is neither convincing nor compelling, but it does have amusing lines. The second piece, "All My Pretty Ones," is devoid of merit, however. Woods plays an actor, currently on Broadway in the musical version of an old film, but yearning to play Shakespeare. Miss Sidney portrays his wife, an ex-actress who tries to forget via alcohol the fact that all three of her sons were killed during World War II.

The author evidently tried to create a poignant vignette. But his dialog is trite, and the whole thing is disjointed, repetitious, and unbearably mawkish.

The two sets, by Leo Kerz, are good, and Douglas Seale does what he can with the staging. But "Riverside Drive" is tiresome.

Kenn.

The Caretakers

Weems-Buccolo (John T. Weems, Robert Buccolo & Constance Macomber, with Janie C. Lee, associate producer) revival of a drama in three acts by Harold Pinter. Staged by Fred Hebert; lighting, Marvin March. Stars Leonardo Cimino, Donald Moffat, Norman Bowler. Opened Jan. 31, '64, at the Players Theatre, N.Y.; $4.75 top.

Those who did not see the London or Broadway productions of "The Caretaker" may find the revival at the Players Theatre acceptable. But to those who remember the spell-binding, expertly acted original, the new mounting will seem pale.

Leonardo Cimino, as the grubby tramp played first by Donald Pleasance, is properly filthy and revolting. But the accent he affects is unconvincing, and his gestures and movements seem strangely mechanical. He has good moments, and it's a laudable attempt, but he never makes the character as fascinating or as effective as Pleasance did.

Donald Moffatt, as the shell of a man whose mind has been injured by treatments administered in a mental hospital, gives a workmanlike portrayal. But the character never really comes to life, and his crucial big speech at the end of the second act lacks impact. Norman Bowler, as the other brother, is capable, but minus the mercurial, chameleon-like magnetism Alan Bates brought to the role.

A critical success but a financial flop on Broadway, "The Caretaker" should perhaps have been presented off-Broadway in the first place. But with the memory of the original production still fresh, and with the screen version, titled "The Guest," starring Pleasance, Bates and Robert Shaw now showing in New York. *Kenn.*

The Shrike

Equity Library Theatre revival of a drama in three acts (14 scenes), by Joseph Kramm. Staged by William Woodman; scenery, Robert Brand; costumes, Joyce Weinstein. Opened Feb. 1, '64, at the Master Theatre, N.Y.C.

Cast: John Ragin, Paddy Edwards, Deborah Steinberg, Peter Adamo, Margaret Janney, George Robertson, Ethan Courtney, I. W. Klein, Tina Sattin, Clinto Jones, William McKereghan, Andy Rasbury Harold Cherry, Joseph Ragno, William Allegro, Robert Bernard, William Conn, Jack Bell, John Schuck, Gretchen Kanne, William Hughes, Lew Shaw.

A capable company, headed by John Ragin and Paddy Edwards, make the ELT revival of Joseph Kramm's Pulitzer-Prize winning play gripping drama.

Ragin, in the role played originally by Jose Ferrer, gives a deft performance, conveying the anguish of a man who can gain release from a mental hospital only if he reconciles with the wife he hates. Miss Edwards' portrayal is also effective. She's all smiles and solicitude, but her selfish motives become more and more apparent as the play progresses.

Good support is turned in by Jack Schuck and William McKereghan as psychiatrists, William Hughes as the hero's brother, and Joseph Ragno, who is fine as a half-Cuban, half-Irish patient. Andy Rasbury, Gretchen Kanne, and Harold Cherry, are also well-cast.

The direction, by William Woodman, is proficient, although he allows a few of the supporting players to overdo their attempts to get laughs. Clarke Dunham's sets are striking, and the lighting by Robert Brand and costumes by Joyce Weinstein seem just right. *Kenn.*

LONDON SHOWS

(Figures denote opening dates)

At Drop Hat, Haymarket (10-2-63).
Bacchae, Mermaid (2-5-6).
Beyond Fringe, Fortune (5-10-61).
Boeing-Boeing, Apollo (2-20-63).
Difference of Opinion, Garrick (11-21-63).
Diplomats, Westminster (12-31-63).
D'Oyly Carte, Savoy (12-16-63).
Father, Queen's (1-14-64), transferred from Piccadilly (2-3-64).
Fourth of June, St. Martin's (1-30-64).
Funny Thing Happened, Strand (10-3-63).
Half a Sixpence, Cambridge (3-21-63).
How to Succeed, Shaftesbury (3-28-63).
Man in the Moon, Palladium (12-23-63).
Minstrels, Vic. Palace (5-25-62).
Monsieur Blaise, Phoenix (1-9-64).
Mousetrap, Ambassador (11-25-52).
Never Too Late, Prince Wales (9-24-63).
Nights of Comedy, Comedy (1-29-64).
No Strings, Her Majesty's (12-30-63).
Oh, What Lovely, Wyndham's (3-19-63).
Oliver, New (6-30-60).
One for the Pot, Whitehall (8-2-61).
Pickwick, Saville (7-4-63).
Poker Session, Globe (2-11-64).
Poor Bitos, Duke of York's (1-6-64).
Repertory, Aldwych (12-15-60).
Repertory, National Theatre (10-22-63).
Roses Are Red, Vaudeville (1-22-64).
Severed Head, Criterion (6-27-63).
Six Characters, May Fair (6-17-63).
Six of One, Adelphi (9-26-63).
Sound of Music, Palace (3-18-61).
Who's Afraid Woolf, Piccadilly (2-6-64).
Wings of the Dove, Lyric (12-3-63).

CLOSED

The Brontes, New Arts (1-21-64); closed last Saturday (8), after a limited engagement; 20 performances.
Mary, Mary, Globe (2-27-63); closed last Saturday (8), after 395 performances.

SCHEDULED OPENINGS

Hedda Gabler, New Arts (2-12-64).
Spoon River, Royal Court (2-13-64).
Woman Dressing Gown, Vaudeville (2-19-64).
Cafe Up West, Theatre Royal, E. (3-10-64).
Royal Comm. Revue, Mermaid (3-11-64).
Seagull, Queen's (3-12-64).
Mexican Fiesta, Drury Lane (3-30-64).

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Legit Bits

William Smithers will star with a student cast in a production of "A Far Country," at the Goodman Theatre, Chicago. The three week engagement begins Feb. 21.

Jack Kelly will play three weeks at the Drury Lane, Chicago, in the Anita Rowe Block comedy, "Love and Kisses," opening March 3.

Sol Hurok intends coproducing on Broadway with **David Black**.

In the Habimah production of "The Dybbuk" at the Little Theatre, N.Y., the part of Leah is being played five times a week by **Eva Lion** and three times weekly by **Pnina Perah**.

Ornella Vanoni, currently appearing on Broadway as femme lead in the Italian musical, "Rugantino," has signed a U.S. personal management contract with Star City Long Island, headquartered at Jamaica Estates, N.Y.

"Death of a Salesman," a replacement for the originally scheduled "The Seagull," opens tonight (Wed.) as the fourth entry in the Seattle (Wash.) Repertory Theatre's first season. **Thomas Hill**, who has the lead role, also directed. The fifth and final play of the season, which ends June 7, will be "Shadow of Heroes," by **Robert Ardrey**, opening April 1.

Cyril Simon, director of the current off-Broadway production of "Telemachus Clay," is stager of the workshop production of **Don Petersen's** "Does a Tiger Wear a Necktie?" which the New Dramatists Committee is presenting through tomorrow (Thurs.) at its Manhattan studio on a invitational basis.

Patrick Waddington, appearing in "Little Mary Sunshine" at the Manitoba Theatre Centre, Winnipeg, Canada, will play the part of Col. Pickering in the second British company of "My Fair Lady," opening April 4 in Bristol, Eng.

Tomi Romer, who was in the recent off-Broadway revival of "Once in a Lifetime," which closed after its preem performance, was a last minute replacement in one of three one-acters presented last Monday night (10) by the American Playwrights Forum at the Sheridan Square Playhouse, N.Y.

Jose Ferrer, costar in the Broadway production of "The Girl Who Came to Supper," has taped a 15-minute talk on the subject of "What Shakespeare Means to Me" for the British Broadcasting Corp.

"Dynamite Tonight," an opera with book by **Arnold Weinstein** and score by **William Bolcom**, is being produced by the Actors Studio Theatre for a March 5 opening at the York Theatre, N.Y. A cast of eight, headed by **Barbara Harris** and **George Gaynes**, is being directed by **Paul Sills**.

APA, the repertory group which has allied itself with the Phoenix Theatre, N.Y., has assigned lead roles in "Right You Are (If You Think You Are)," which it will open March 4 at the Phoenix, to **Jan Farrand, Nancy Marchand, Jane McArthur, Christine Pickles, Joanna Roos** and **Paul Sparer**. **Stephen Porter** is stager.

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Opera Review

Rome Opera Co.
(Meistersinger)

Rome, Jan. 28.

Last "Meistersinger" at the Rome opera was in 1956 but not since 1947 has the Wagner work been heard in Italian translation. To some it seemed a risk to take, to others a valid experiment. It is not so much the fact of the translated text, but rather that most Italian singers are not trained or prepared for Wagnerian scores and style. This was obvious at the performance, ably conducted by veteran Tullio Serafin (81) who had already conducted this work in 1935.

Everyone of the Italian singers had put serious, disciplined effort in the production, but the results were not always satisfying. Soprano Marcella Pobbe and tenor Gastone Limarilli (Eva and Stolzing respectively) sounded more Verdi. Quintet of the third act was so exquisitely Italianized that it evoked the spirit of Bellini. There were though, two stupendous performances which clearly show that Wagner—if carefully prepared and rehearsed—can be sung in Italian by Italian singers offering every nuance and shading of the score just as the composer must have intended it. Boris Christoff's Veit Pogner and Giuseppe Taddei's Hans Sachs were both ideal vocally and dramatically and added immeasurably to the evening. Orchestra and chorus were well rehearsed, the staging by Piccinato traditional but precise and the costumes and scenery by Wolfgang Wagner demonstrated that he knows how to work—though leaving aside his synthetic theories he is fond of using in Bayreuth.

Goth.

Shows Abroad

Continued from page 78

Andorra

impact is heightened by a number of superbly played scenes, of which the most effective is the one in which the Jew Detector claims he can pick out the Jews by the way they walk. All the Andorrans are lined up to walk barefoot across the town square, and the moment in which the Detector picks on the schoolmaster's son is loaded with drama. Less effective, with an overdose of melodrama, is the final scene in which the boy's sister has become mentally deranged after the murder of her brother and the suicide of her father.

Courtenay does not have the stereotype Jewish appearance, but that actually emphasizes the point as he is able to convey the impression that he is the focal point of prejudice. He does so admirably, hitting the right note of aggression, yet showing restraint when required. Cyril Cusack offers an absorbing emotional study as the father, but it is Colin Blakely's performance as the soldier which dominates the play.

Diana Wynyard, in a surprisingly small part, provides a touching portrait as the boy's mother and Lynn Redgrave displays more maturity as the sister.

John Bury's stark all-white decor matches the grim mood of the play, with scene changes quickly effected on the revolving stage.

Myro.

Peking Opera Troupe's 80-Day Tour of Japan

Tokyo, Feb. 11.

The 80-member Peking Opera Troupe No. 4 is currently on a month-long tour of Japan keys. Founded only five years ago, members of this unit of China's traditional opera range in age from 19 to 26.

Four additional performances have been scheduled in Tokyo because of the previous illness of actress Yang Chiu-ling, star of "Yang Men Nui Jiang" (Women Generals of the Yang Family).

Concert Reviews

Artur Rubinstein
(CARNEGIE HALL, N. Y.)

The phenomenon prolongs. The magic persists. In brief, Artur Rubinstein, the one-man concert industry, comes back to Carnegie for three recitals, every pew rented, every extra chair crowded on stage. Scaled to $5.90 this means that a single virtuoso, just turned 75, is commanding, solo, something close to the ticket price of a Broadway drama.

It is part of the legend that Rubinstein did not achieve his present invincibility until fairly mature, credit being accorded his ever-since impresario, Sol Hurok. Be that as it may. For unbroken years now this artist has combined unremitting artistic energy with unslowed sellout. He is of that small select company of dynamic talents whose mere name is money in the bank for all concerned.

For the second (6) of his three concerts last week it was nothing but Chopin preludes, nocturnes, etudes, valses and Polonaises. Chopin himself is still starring, and with the astonishing vibrations of Rubinstein added, it was one of those rare electric evenings.

Land.

Romeros Family
(PHILHARMONIC, N.Y.)

A father and three sons, all superb artists on the Spanish guitar, gave Philharmonic Hall its initial recital on that instrument and drew a nearly full house at $4 top, without calculating the paper. Originating in Malaga, Spain but now resident in Santa Barbara; the foursome evoked spontaneous and hearty response, clearly deserved. It could be objected that they inflict too many stage waits on the audience and that they give rather too much time to solo work and rather too little to ensemble, the truly novel aspect.

But undoubtedly these men have a long future on the concert platform. They are virtuostic performers.

Land.

Legit Followup

Who's Afraid of Virginia Woolf?
(BILLY ROSE THEATRE, N.Y.)

Although Uta Hagen and Arthur Hill have departed to appear in the play in London, "Who's Afraid of Virginia Woolf?" is still in good hands. Mercedes McCambridge and Donald Davis are doing full justice to the scathing Edward Albee drama, now in its 16th month on Broadway.

Miss McCambridge, seen last in "Cages" off-Broadway, is extremely effective, giving a performance that illuminates both the repellent and sympathetic aspects of the tormented Martha. Davis is well-cast opposite her. He plays with a quiet but powerful intensity that fully conveys George's anguish. The two stars also make the most of the many humorous lines.

Continuing in the two supporting roles are Ben Piazza, whose performance is considerably better than it was several months ago, and Rochelle Oliver, who plays his simple-minded, pathetic wife credibly, though not always audibly.

Kenn.

'Puritani' for Boston

Boston, Feb. 11.

Boston opera buffs, who have not heard "I Puritani," since the Metropolitan brought it here on April 27, 1918, get another chance tomorrow (Wed.) when Sarah Caldwell's Boston Opera Group presents it at Donnelly Memorial Theatre with Joan Sutherland Richard Cross.

The tomorrow night performance will be Miss Sutherland's first fully staged "Puritani" in the U. S.

Vancouver Draws 46% Attendance For First Half of Stock Season

Vancouver, Feb. 11.

The Playhouse Theatre played to 46% of potential capacity for the first half of its debut season. That was 2% over expectation. The group's three initial productions drew the following respective attendance: "The Hostage" had 7,947 out of a potential 19 410 payees for 30 performances, "Private Lives" getting 4,040 of a possible 7,117 tickets for 11 performances, and "The Boy Friend" selling 5,801 out of a possible 11.646 in 18 performances.

The cost of production for "The Hostage" was $26,823, with box-office receipts of $21,731. "Private Lives" cost $11.212 and grossed $10,992, and "The Boy Friend" cost $22,118 and grossed $16,045. That brought the total cost of production to $60.153 and total gross to $48,768. The original budget totalled $50.533, the anticipated gross was $39.800.

Attendance figures are significantly revealing when matinee results are compared with those for evening performances. These show a 16 percent figure for matinee attendance as opposed to 60 per cent of potential for evenings. The repertory company also notes that attendance for "The Boy Friend," scheduled in the normally lucrative period just before Christmas, declined abruptly following the Nov. 22 assassination of President Kennedy.

The second half of the initial 16-week season is current, with Mavor Moore's production of "Julius Ceasar." The final two plays of the season will be Harold Pinter's "The Caretaker" and the old Brandon Thomas farce, "Charley's Aunt."

Both of the latter shows were to have been directed by William Ball, but he withdrew to take a film assignment, and his place will be taken by New York's Malcolm Black, who directed the opening production of "The Hostage" for the fledgling group. "The Caretaker" opens Feb. 20 and "Charley's Aunt" is set for March 5.

The repertory company had set a 40% attendance minimum to meet its expected deficit for the inaugural season. Increasing production costs over original budget, will necessitate additional fund-raising efforts.

New Bill Would Set Up Arts Council for Mass.

Boston, Feb. 11.

A bill to create a state arts council, the first such in Massachusetts, has been filed by Rep. Michael Dukakis of Brookline (D.). The measure, according to the legislator, is patterned after similar legislation in New York, Connecticut, California and other states.

Dukakis told a legislative committee that it is a modest first step in the job of encouraging and expanding the role of the arts. His bill has been endorsed by the New England Theatre Conference, and has been reported favorably by the committee on state administration.

The measure provides for a state arts council for a term of two years to study the needs of Massachusetts in support of the performing arts, and an analysis of how it should be done.

Coast Legit Surge

Continued from page 79

American Guild of Musical Artists, also housed in a separate room of the Equity complex, is a tiny cubicle now used only for storage. Staff which ten years ago involved a manager and three clerical positions, now gives Harris two assistants and six office staffers, as well as a full time clerical rep for AGMA, still headed on coast by Harris.

Francis Barnes is Harris' assistant, with William Parsons as field man. Other staffers are Joan Ellis, Erlene "Tex" Kernan, Betty Jackson, Dolly Baker, Retha Isom and Bruni Parello. Adele Adams serves AGMA. Local office is under jurisdiction of a West Coast Advisory Board made up of Equity members and supervised by AEA Counsel in New York. Ralph Bellamy is prexy of AEA and Frank Maxwell, a WCAB member, a veepee and generally west coast ranking officer.

Within local theatre, special agreement contracts are made with the Pasadena Playhouse and University of Judaism because of their educational affiliations. UCLA's Extension Theatre Group, however, is under Broadway minimum pact, as are the James A. Doolittle attractions and Edwin Lester's Civic Light Opera offerings.

Recent growth, according to Harris, is due in great part to success of new operations like Melodyland, Anaheim and Berkeley, as well as increasing Las Vegas tab shows. Two theatres in Phoenix (Sombrero and new Star Theatre) Circle Arts in San Diego and Actors Workshop, San Francisco, are helpful. Additionally, he points to upcoming Valley Music Theatre, prepping by Randolph Hale and Nick Mayo; Herbert Armstrong's Venice summer theatre and possible development of a Melodyland in the Valley.

Union will officially open its expanded facilities Feb. 14 for public viewing with a reception.

Philly Playhouse

Continued from page 79

would bar musical shows from the Park Playhouse in order to avoid competition with their own tents. Sackett's complaint further claimed that the Philadelphia playgoers would thus be deprived of "the most desirable entertainment," and the maximum amount of money for the City of Philadelphia would not be forthcoming.

Music Fair is operated by radio personality Frank Ford, producer Lee Guber and Shelly Gross. Ford declared the Music Fair tents produce no straight plays, so the Playhouse would have that field to itself. "We have not stated we would produce musicals in the Park," he asserted. "However, the Playhouse was not built for full-scale musicals as there is not even an orchestra pit and the stage is not large enough for big musicals."

The award to Music Fair was made after Mayor James H. J. Tate had ordered an investigation of possible tampering with bids and his aides found no evidence to support such accusations.

Arthur Rubin has left the cast of "Here's Love" to assume house managerial duties at the Mark Hellinger Theatre, N. Y.

WELLS RICHARDSON
The redoubtable WALTER KERR did even better by our young hero—co-feature billing in the Sunday article after considerable careful thought!

SID MELTON
The
DANNY THOMAS SHOW
Monday Nights
CBS-TV

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **(This information is published without charge).**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Talent '64" (R). Producer, Broadway Show League (1619 Broadway, N.Y.). Interviews for unknown professional actors, singers, dancers, instrumentalists are being held tomorrow (Thurs.) from 1-3 p.m. at the Shubert Theatre (225 W. 44th St., N. Y.).

"Tevye" (M). Producers, Harold Prince & Fred Coe (630 Fifth Ave., N.Y.). Ruth Mitchell is accepting photos & resumes c/o above address from male dancers 18-25 who act.

"The King And I" & "The Merry Widow" (M). All roles open. Through agents only. Contact Eddie Blum (488 Madison Ave., N.Y. MU 8-3640). These two productions will play Lincoln Center for five weeks each this summer, prior to touring. Rehearsals begin in June.

OFF-BROADWAY

"Arms and the Man" (C). Producer Northwestern Productions (c/o Alfred Geller, 30 E. 60th St., N.Y.). All roles open. Send photos and resumes to Johan Fillinger at 205 W. 57th St., N.Y. Do not phone or visit.

"Lady Be Good" (MC). Producers, Keith Holzman, Robert Kreis & Richard Pohlers (161 W. 54th St., N. Y.). Available parts: male, juvenile Astaire type; male leading man 20-30, singer; male, 30-40, comedian must sing; male, middle-aged; femme, 20s, must sing and dance; femme dancer-singer; chorus boys, girls, 20s. Mail photo and resume to Jack Levin c/o above address. Do not phone or visit.

Maecenas Productions (Eugene Lion, Box 1137 Church St. Station, N.Y.). Three one act plays. All roles open. Equity only. Prefer mature male & femme performers with classical acting background. Mail photos & resumes c/o above address. There will be only one performance of this production.

"Of Mice and Men" (D). Producer, Equity Library Theatre (226 W. 47th St., N.Y.). All roles open. Sign up for readings thru Feb. 24, on the ninth floor c/o above address.

"The Salad of the Mad Cafe" (R). Producers, Fred Martin, Ned Hendrickson & Danny Logan (135 Bleeker St., N. Y.). Available parts: Negro femme, young, singer-comedienne; male actor-singer; femme, singer-dancer-actress. Mail photo and resume to Danny Logan c/o above address. Do not phone or visit.

"The Streets of New York" (M). Producers, Gene Dingenary & Jane Gilliland (416 W. 42d St., N.Y.). All roles open. Equity only. Legit voices required. Mail photos & resumes c/o above address. Do not phone or visit.

OUT OF TOWN

11th Season
Avondale Playhouse
One of the Nation's foremost Professional Summer Stock Theaters
June 16 thru Sept. 6

Tuesdays at 3 p
Hall stage entra
St., N.Y.).

Cab

Vive Les Girl
Frederic Apcar
Parkway, Las
Opening in New
week in March.
Attractive, Show
5'8" to 5'10" tall.
photo and resume
car, c/o above ad

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York City first
Available parts:
Girls. Must be
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Off-Broadway Reviews

Riverside Drive

Stan Raif & Sandy Farber presentation of two one-act dramas by John Donovan. Staged by Douglas Seale; scenery and lighting, Leo Kerz. Stars Sylvia Sidney, Donald Woods. Opened Feb. 4, '64, at the Theatre De Lys, N.Y.C.; $4.95 top.

A disheveled basement apartment and a luxurious penthouse terrace are the contrasting settings of "Riverside Drive," two one-acters by a new playwright, James Donovan. Sylvia Sidney and Donald Woods perform skillfully in both plays, but since the first drama isn't very interesting, and the second is a banal and tedious duolog, the twin-bill has little to offer.

The curtain-raiser, "Damn You, Scarlet O'Hara," casts Miss Sidney as a disorganized pathetically inept literary agent and Woods as a writer who talks familarly of "Scott" and "Ernest" but who has never had a book published. The bitter character played by Woods believes that American literature sold out to Hollywood after the success of the film version of "Gone With the Wind." Down and out, he seeks a job with the agent, when that doesn't work out, he tries to kill her, yelling "Damn You, Scarlet O'Hara."

The play is neither convincing nor compelling, but it does have amusing lines. The second piece, "All My Pretty Ones," is devoid of merit, however. Woods plays an actor, currently on Broadway in the musical version of an old film, but yearning to play Shakespeare. Miss Sidney portrays his wife, an ex-actress who tries to forget via alcohol the fact that all three of her sons were killed during World War II.

The author evidently tried to create a poignant vignette. But his dialog is trite, and the whole thing is disjointed, repetitious, and unbearably mawkish.

The two sets, by Leo Kerz, are good, and Douglas Seale does what he can with the staging. But "Riverside Drive" is tiresome.

Kenn.

The Caretakers

Weems-Buccolo (John T. Weems, Robert Buccolo & Constance Macomber, with Janie C. Lee, associate producer) revival of a drama in three acts by Harold Pinter. Staged by Fred Hebert; lighting, Marvin March. Stars Leonardo Cimino, Donald Moffat, Norman Bowler. Opened Jan. 31, '64, at the Players Theatre, N.Y.; $4.75 top.

Kramm's Pulitzer-Prize winning play gripping drama.

Ragin, in the role played originally by Jose Ferrer, gives a deft performance, conveying the anguish of a man who can gain release from a mental hospital only if he reconciles with the wife he hates. Miss Edwards' portrayal is also effective. She's all smiles and solicitude, but her selfish motives become more and more apparent as the play progresses.

Good support is turned in by Jack Schuck and William McKereghan as psychiatrists, William Hughes as the hero's brother, and Joseph Ragno, who is fine as a half-Cuban, half-Irish patient. Andy Rasbury, Gretchen Kanne, and Harold Cherry, are also well-cast.

The direction, by William Woodman, is proficient, although he allows a few of the supporting players to overdo their attempts to get laughs. Clarke Dunham's sets are striking, and the lighting by Robert Brand and costumes by Joyce Weinstein seem just right. *Kenn.*

LONDON SHOWS

(Figures denote opening dates)

At Drop Hat, Haymarket (10-2-63).
Bacchae, Mermaid (2-5-6).
Beyond Fringe, Fortune (5-10-61).
Boeing-Boeing, Apollo (2-20-63).
Difference of Opinion, Garrick (11-21-63).
Diplomats, Westminster (12-31-63).
D'Oyly Carte, Savoy (12-16-63).
Father, Queen's (1-14-64), transferred from Piccadilly (2-3-64).
Fourth of June, St. Martin's (1-30-64).
Funny Thing Happened, Strand (10-3-63).
Half a Sixpence, Cambridge (3-21-63).
How to Succeed, Shaftesbury (3-28-63).
Man in the Moon, Palladium (12-23-63).
Minstrels, Vic Palace (5-25-62).
Monsieur Blaise, Phoenix (1-9-64).
Mousetrap, Ambassador (11-25-52).
Never Too Late, Prince Wales (9-24-63).
Nights of Comedy, Comedy (1-29-64).
No Strings, Her Majesty's (12-30-63).
Oh, What Lovely, Wyndham's (3-19-63).
Oliver, New (6-30-60).
One for the Pot, Whitehall (8-2-61).
Pickwick, Saville (7-4-63).
Poker Session, Globe (2-11-64).
Poor Bitos, Duke of York's (3-6-64).
Repertory, Aldwych (12-15-60).
Repertory, National Theatre (10-22-63).
Roses Are Red, Vaudeville (1-22-64).
Severed Head, Criterion (6-27-63).
Six Characters, May Fair (6-17-63).
Six of [illegible], Adelphi (9-26-63).
Sound of Music, Palace (3-18-61).
Who's Afraid Woolf, Piccadilly (2-6-64).
Wings of the Dove, Lyric (12-3-63).

CLOSED

The Brontes, New Arts (1-21-64); closed last Saturday (8), after a limited engagement; 20 performances.
Mary, Mary, Globe (2-27-63); closed last Saturday (8), after 395 performances.

SCHEDULED OPENINGS

Hedda Gabler, New Arts (2-12-64).
Spoon River, Royal Court (2-13-64).
Woman Dressing Gown, Vaudeville (2-19-64).
Cafe Up West, Theatre Royal, E. (3-10-

Broadway

Sir John Barbirolli and his Houston Symphonists hit Philharmonic Hall on March 3.

Marilyn Lask, a mezzo, giving a folk recital Feb. 29 at Duncan Gallerie des Artes, on E. 82 St.

Personal manager Moe Gale underwent major surgery at the Mt. Sinai Hospital yesterday (Tues.).

Charles Kurtzman, former Loew's genl. mgr., active still as Will Rogers Hospital exhibitor contact liaison.

Jan Peerce tours Europe anew in fall. Set in Austria, Germany, France, Luxembourg, Holland, Belgium, Norway.

Nassau County group organized by Warren Kraemer will mount a Music Festival of Long Island with Laszlo Halasz as artistic director.

Wood goes west to play role of the Mother Abbess in 20th-Fox "Sound of Music," costarring with Julie Andrews and Christopher Plummer.

Harold Auten, U.S. rep for Norman Rydge's Greater Union Theatres, in town early this week from his home in Bushkill, Penna., on film confabs.

Jo-Jo, Chimpenzees, comprising eight performing monkeys, arrived from Liverpool last week on the Parthia to tour in circuses under Al Dobritch's banner.

Mike J. Frankovich, Columbia Pictures production head and first v.p., here from Hollywood for "Good Neighbor Sam" screenings and confabs with the homeoffice brass.

Jacques Decamps, new eastern regional mgr. of Air France hosted reception at Johnny Victor Theatre to unreel new film, "To Paris In A Chateau" in honor of youknowwhich airline.

Israeli Government Tourist Office reports that since the Pope's visit to Israel the bookings to visit that country are 10 times larger than at the same time last year.

John Rockefeller 3d is the 1964 recipient of annual award of Concert Artists Guild (Hilton Hotel, April 9) following Isaac Stern ('58), Artur Rubinstein ('62), Rudolf Serkin ('63).

Mal Braveman Associates named publicity reps for the Harry Herschfield dinner March 3 at the Americana, under the March of Dimes banner. Earl Wilson is committee chairman.

Key in a call to a member of the WB organization in N. Y. and the secretary might say, "He's not available now. You know, Mr. Warner is in town and all of his time is at Mr. Warner's disposal."

Delmer Daves off for a month of location-scouting in England, France and Italy for "The Battle of Villa Fiorita," which he hopes to start rolling in May. It's based on the Rumer Godden novel and Daves's producing for Warners.

Dvorak's seldom heard Requiem (1891) will be performed by a newly formed group "Musica Aeterna" at Carnegie Hall Feb. 26. Conductor Frederic Waldmann will lead soloists Martina Arroyo, Maureen Forrester, Jan Peerce and Giorgio Tozzi.

Mayor Wagner will be at the Waldorf, Feb. 19, proclaiming "New York Salutes Tokyo Week" with ceremony to be spiced with sake, rice cakes and green tea. There's to be a similar proclamation in Tokyo with a salute to N. Y., all part of the N. Y.-Tokyo Sister-City Affiliation.

Sidney Blackmer, currently co-starring on Broadway in "A Case of Libel," celebrates his 50th year in show business this month. Roger L. Stevens and Joel Schenker, producers of "Libel," will mark the occasion by tossing an after-theatre party in his honor Feb. 21 at Sardi's.

Palm Springs

D. J. Jack Hickey has taken over the Howard Manor's Celebrity Room gab show over KCHV.

Connie Stevens headlining at the Chi Chi through this weekend. The Mills Bros. step into the spotlight Feb. 17.

Gene Autry and Johnny Grant in town with members of the L.A. Angels Ball club to raise funds for local service groups.

Jack Narz, emcee of ABC-TV's "Seven Keys," and ex-screenwriter Johnny Bash readying a supper club to open here in March.

Red Skelton stays at his Tamarisk tent for two weeks. Insists he's recovering from a hernia and bad ratings due to this year's CBS switch in his video time.

Kirk Douglas thawing from Broadway cold acquired in East during "One Flew Over The Cuckoo's Nest," which he didn't expect to have such a speedy fold.

Lester Linsk scrammed to N. Y. for more "Hobson's Choice" production confabs. Sammy Cahn and Jimmy Van Heusen finished the score and segued to the Carnival In Rio.

Angier Biddle Duke, Chief of Protocol, checks into Charlie Farrell's Racquet Club during the high powered confabs between Johnson and Mexico's President Lopez Mateos.

L. A. Times is running off 250 special front page sections devoted to Charlie and Virginia Farrell. They'll be distributed at the Racquet Club following the club's 30th anni bash Feb. 19.

Some 22 Country Music Assn. board members and officers took time out from confabs to hop the Tramway. The president, Tex Ritter, expects to appear at the Country and Western Music jamboree in Madison Square Garden, N.Y. this spring.

Fifth annual Palm Springs Golf Classic drew more fans and made more money here than any previous tourney. Tournament queen Donna Douglas introduced hootenanny to posh Eldorado Country Club. Dwight Eisenhower covered the greens by golf cart with Freeman Gosden his constant companion.

House where President L. B. Johnson will stay during local visit is divided from Fritz Loewe's manse by 10 foot boulders and four olive trees. Dinah Shore and Phil Regan among celebs at local airport to see off Gen. Godfrey McHugh, special aid to LBJ, and White House security officials here to finalize Presidential visit.

Cleveland

By Glenn C. Pullen
(MAin 1-4500)

Czech pianist Ivan Moravec soloed with Cleveland Symphony under George Szell's baton in his American debut.

William Paterson, on Cleveland Play House staff, again doing his one-man show "Profile of Oliver Wendell Holmes Jr." on college circuit.

Package deal including early dinner at Americana Supper Club and reserved seats for "It's a Mad World" at Palace is big-booster for both spots.

Five New Wine Singers, who formerly operated their own Rising Moon Clubs here and in Chicago, breaking in new folk-song act at Chateau Restaurant.

Bill Boehm doubling as lead tenor and director of "Merry Widow," first musical at new Players Theatre Cafe, with mezzo-soprano Edith Damert opposite him.

Ruth Nelson and John Cromwell, who directed her in "Absorn Papers" here last season, returned to Euclid-77th Theatre for revival of "Madwoman of Chaillot," Feb. 5-22.

Herman Pirchner, ex-nitery owner who turned booker, placed Lenny Colver and Bob Arlen unit in Americana and also sold "Playmates of Paris" revue to Golden Key Club.

Forrest E. Wilson is new chairman and production director of Al Sirat Grotto's annual winter circus Feb. 13-23 at Civic Auditorium, succeeding late George E. Hoffman. Ellen Robertson made new circus ad-promotion director.

Memphis

By Matty Brescia
(61 S. Second St.; MU 55107)

Don Glasser orch to Peabody Skyway for two weeks.

Dick Cane to tee off with all-night stint when WLOK, Negro indie, goes full-time next month.

Dave Morelock, Memphis University professor, inked to direct the Memphis Opera version of "La Boheme" in March.

Paul Vanderwood, Memphis Press-Scimitar feature scribe, back at his old stand after a year's sojourn with Peace Corps.

Dave Kaslow, L.A. Times' Washington correspondent, checked in for a looksee at Memphis and Tennessee's national picture horizon for the coming "Big One."

Tennessee Gov. Frank Clement skies to Hollywood with press director and former newsman Ed Jones and state leaders for a powwow with film celebs and industrial tycoons.

London

Decca Records tossed a press party for Allan Sherman, who has been in town for concert and tele dates.

Al Stevens, the cat-man, was in the Grosvenor House cabaret for the Olympic Year Ball, and was filmed by Pathe News.

Annie Ross took over the Jimmy Tarbuck spot in "Nights At the Comedy" as from last Monday (10), and will be in for a short season.

Douglas Bodkin has rejoined Rank Overseas from Pinewood studios as head of the press department. He transferred there in 1961.

Jack Fishman and Ralph Cooper settled their action against Diana Dors out of court. They had claimed over $100,000 for alleged breach of agreement relating to a book on the star's life.

Barbara Rush and her husband, Warren Cowan, went to Innsbruck for the Olympic Games after a short London stopover. She was guest of honor at a Warner-Pathe Dorchester press reception.

George Ross and Campbell Singer, co-authors of "Difference of Opinion," jointly hosting a party at the Garrick Club next Monday (17) to mark the 100th performance of their show at Garrick Theatre.

Bill Anderson, James Neilson and Gordon Stone, coproducer, director and editor respectively on Walt Disney's "The Moon-Spinners," planed out to Hollywood last weekend with a roughcut of this pic.

Quintin Hogg, the Minister of Science; Lord Rea, leader of the Liberal party in the House of Lords and Anthony Greenwood, chairman of the Labor party, principal guests at the Variety Club's political luncheon yesterday (Tues.).

Assistant director Tony Yates is the outright winner in a competition organized by the Association of Cinematograph, Television and Allied Technicians for the best script from its members. He collects a prize of $280 and the union's production company, ACT Films, has picked up an option for production this year.

Berlin

By Hans Hoehn
(760264)

Chet Baker is current topper at city's big jazz club, Blue Note.

West Germany has eight entries at upcoming television festival of Monte Carlo.

Walter Suessenguth left the cast of "Annie Get Your Gun." Kurt Muehlhardt took his Buffalo Bill part.

Edith Hancke, popular local comedienne, waxed her first extended-play record for Vogue. Alfred H. Jacob is producer.

Alfred H. Jacob is the producer of an upcoming LP entitled "My Fair Mandy." Mandy is Mandy Rice-Davies, girl friend of Christine Keeler.

The locally stationed soldiers of the 1st Battalion of the (British) King's Regiment have requested a local appearance of The Beatles, English vocal group.

German Television acquired another Francis Dundridge series, "The Key." Two previous Dundridge series, "The Scarf" and "Tim Frazer," proved big clicks with local televiewers.

Boston

By Guy Livingston
(503 Little Bldg.; LI2-5095)

Jimmy Joyce back to hometown for week stand at Blinstrub's nitery.

"High Spirits," new musical from Noel Coward's "Blithe Spirit," debuts at the Colonial this week (11).

Ben Sack's 4,400-seat Music Hall being booked for one-nighters, concerts, operas and musicals, in between pictures. Sack's negotiating to bring in the Beatles.

Teresa Brewer starts working on a new act after she exits 10-day stand at Blinstrub's where she's accompanied by the Terrytones, five singing, dancing lads.

Jimmy Fund and Dr. Sidney Farber, director of Research Children's Hospital, honored by Brotherhood of Temple Ohabei Shalom at 31st annual goodwill dinner.

Edward L. Bernays spearheading fight to save trees and scenic beauty of Memorial Drive, Cambridge, now threatened with underpasses and super highway. Pickets picketed the state house and jammed hearing hall to protest.

Charley Bourgeois, former road manager for Errol Garner, on tour with Max Roach Quartet in Europe. Another Bostonian, George Wein with them on part of the trip, but left to join Glenn Miller Orch, under Ray McKinley, in Japan.

Ray Stark, of Seven Arts, and producer "Funny Girl," made it to the theatre every night here despite leg in a cast from skiing accident in Sun Valley. He also shipped out for Philadelphia where he'll go through the same routine while the show trys out there before Broadway.

Las Vegas

By Forrest Duke
(Dudley 4-4141)

Deedy and Bill held over four more frames at Desert Inn lounge.

Helen Grayco set to appear with Spike Jones and crew at Showboat June 17.

Economy wave chopped five musicians from Nat Brandwynne's Thunderbird orch.

John Stewart of Kingston Trio at the Dunes as delegate to Young Demo Convention.

Sparky Kaye, after three-month leave, back in Silver Slipper show with Hank Henry.

Pinky Lee and wife Bebe in at Desert Inn to inspect lounge stage, where he brings new revue March 17.

Ron Winston, tv director of Dupont Theatre's "Ride With Terror," visiting pal Aaron Weisberg, Sands exec.

Morris Lansburgh already talking return date for Harry Richman, although he doen't open at the Flamingo until Feb. 20, with Pearl Bailey.

Benny Baker, comedian in Thunderbird's "Anything Goes," has changed his billing to "Benn O. Baker."

Maurice Chevalier's DI engagement June 9 will be his first in Las Vegas since he appeared in 1955 at the Dunes.

Jan Garber proudly introduces top vets in his DI orch — saxophonist Freddie Large, who's been with him 34 years, and bassist Frank Macauley, 31 years.

Malaysia

By Gordon Ooi
(3-C, Raffles Place, Singapore 1)

Chinese pic, "The Magic Lamp" in Mandarin, now drawing full houses at Cathay's cinemas in Singapore and Malaya.

Italian Electrical Household Appliances Tele and Radios Exhibition opened by the Counsul General of Italy, Dr. D. Pollici.

The Straits Times English newspaper now carrying the series, "My Life With Jack," as told by the former First Lady of America to Jack Fishman.

"A Child Is Waiting" (UA) had its gala charity preem at Shaws' Lido in aid of the Singapore Association for Retarded Children sponsored by the Lions Club of Singapore East.

Harvey L. Schein, general manager of Columbia Records was in Singapore last week to explore the possibility of making recordings of Malaysian music played and sung by local groups.

Malaysia's portrait painter, Inche Mohamed Hoessein bin Enas, appointed head of the Design and Staging Services of Television Malaysia in Kuala Lumpur, the Malaysian capital.

Last year, $2,500,000 worth of travelers' checks were cashed in the banks of Malaya, the Malayan Minister of Commerce and Industry, Dr. Lim Swee Aun, told the Penang Tourist Assn.

Columbus

By Fred Oestreicher
(CA 8-2669)

Jane Powell, Bob Melvin, the Top Twenty and the Jack Lee Orchestra inked for Feb. 17 at Veterans Memorial.

Arthur Godfrey and Goldie skedded to appear in sixday horse show at Ohio Fairgrounds Coliseum here starting on March 17.

Appearance of ballerina Maria Tallchief with Columbus Symphony posponed to Feb. 15 at Veterans Memorial. Virus infection prevented dancer from filling Jan. 25 date.

Hollywood

Roy Rogers panther hunting in Mexico.

Bob Cotterell named sales manager of Supreme Records.

Hedda Hopper plays herself in Jerry Lewis' production, "The Patsy."

Jimmy Elmore, singer, recuping from minor injuries sustained in auto accident.

Giraud Chester joined Goodson-Todman Prods. as veepee in charge of program administration.

Rex Allen kicks off 1964 bookings (set through September) this week at San Antonio Livestock Exposition.

Verree Teasdale Menjou, widow of actor who left estate valued at $700,000, to receive $3,000 monthly allowance.

Bob Hope cited as "Best-dressed global traveler" by American Society of Fashion Editors conventioning here.

Andre Previn works with Judy Garland for first time since her Metro musicals in guestint Feb. 14 taping at CBS-TV.

Lucille Ball and Danny Kaye to present local Emmy awards at TV Academy's Valentine Ball in Cocoanut Grove Friday.

John T. Reynolds, CBS senior veepee, serves as general chairman of 1963 International Broadcasting Awards, skedded Feb. 25 at Hollywood Palladium.

Frank Fontaine booked into Cocoanut Grove July 30-Aug. 16, sandwiching date between engagements at Harrah's, Tahoe, and Sahara, Las Vegas.

Dick Heffernan swings from William Morris agency to production staff at Melodyland as assistant to producers Sammy Lewis and Danny Dare.

Loraine Bendix, daughter of William Bendix, and Carole Costello, Lou's sprite, latest of second generationers to join cast of Seiden-Bufman's upcoming revue, "Chips Off Old Block."

Chicago

(DElaware 7-4984)

Sherman Wolf is exiting the Aaron Cushman pubrel firm.

Chi Playboy Club inaugurated a Sunday afternoon jazz session in its Living Room, featuring local talent.

"Miranda," with Diana Dors starring, preems tonight (Wed.) for a threeweek engagement at Drury Lane Theatre.

Candlelight Dinner Playhouse initiating Saturday matinee series of puppet shows for children with Kent Moore and his marionettes as resident cast.

Michael P. Price, Chi-based lighting designer and production supervisor for the Andy Williams personal appearance tours, handling same chores for Josephine Baker show currently in New York.

Larry Novak Trio will play Wednesdays and Thursdays and the Ronnie Orlando Trio Fridays through Tuesdays at the Downstage Lounge of the Happy Medium, supplementing singer-pianist Claude Jones.

Austria

By Emil Maass
(Grosse Schiffgasse 1a; 356156)

Donald Miller, bariton, gave a concert in Brahms Saal.

Old Vic from London will guest in Burg Theatre May 25-26.

Sixth International Film Science Week to be held May 22-27.

Vice-mayor of Vienna, Hans Mandl was elected president of Vienna Symphony.

Late Erich Wolfgang Korngold's first opera, "Ring des Polykrates," being prepped by Volksopera.

Opening of the completely renovated great Schauspielhaus Theatre on March 14 will be highlighted by the premiere of Max Mell's "Paracelsus."

Franz Lehar's "Merry Widow" will be produced during Moerbisch Lake Neusiedl festivals, July 25 to Aug. 23. Otto Fritz and Rudolf Bibl will direct.

From June 9 to 14, the International Music Centre will hold a seminary in Vienna on the theme "Stage-Directing, Stage Decoration and Costume Designing for tv."

Giancarlo Menotti's "Death of the Bishop of Brindisi" will have its first performance during the Vienna Festivals. Heinz Wallberg will direct the Lower-Austrian Ton Kuenstler orch.

Brooklyn, U.S.A.

By Jo Ranson

Louis Lomax in East Flatbush to discuss Negro revolt in America.

Mother of James Onorato, manager of Steeplechase Park, died at 79.

Igor Gorin soloist with Brooklyn Philharmonia and Choral Society at the Academy on Feb. 19.

Joanna Merlin is assisting artist on "Humor of Sholom Aleichem" program at Brooklyn Academy of Music.

Richard Harris, veep for public relations of United States Lines, named to St. Francis College's Council fo Regents.

Marty Allen of Allen and Rossi displayed his collection of paintings at Town and Country during team's engagement.

Irving Caesar did a program of George Gershwin music before assembly of the George Gershwin Junior High School.

Arthur S. (Pop) Harris, former Brooklyn Times sports writer and promoter of amateur league sports, died recently in his 80's.

The 10th anni of Brooklyn Philharmonia celebrated at Hotel Granada. Guests of honor were Boro Prexy and frau and Siegfried Landau, Philharmonia music director, and Mrs. Landau.

Brooklyn Academy of Music to be facelifted in Opera House and Lecture Hall plus outdoor surroundings at cost of $750,000. The 56-year-old structure desperately in need of wrinkle removing.

Jimmy Murphy, N.Y. World Telegram and Sun sports columnist, named to Wall of Fame at James Madison High School. Others on Wall of Fame are Sonny Werblin and Marty Glickman.

Fannie Hurst crossed bridge from Manhattan to speak at opening drive of Salavtion Army. She shared speaking honors with Louis C. Wills, civic leader and chairman of Brooklyn Committee for 1939 World's Fair.

Gian Carlo Menotti came to Brooklyn to speak to the younger set at Abraham & Straus. This was part of a series on ballet and theatre discussion sponsored by department store in cooperation with Brooklyn Philharmonia.

Concert Opera Assn. preems "Athaliah," new opera by Hugo Weisgall with Shirley Verrett in title role at Academy on Feb. 13. Weisgall's librettist is Richard Franko Goldman, composer-conductor of Goldman Band.

Borough President Abe Stark seeking $1 million to build seawall on shorefront of Manhattan Beach. Pushing for this and other Beachfront improvements are Henry Modell, president of community association and Herman Field, past prexy.

Part of urban renewal plans for Brooklyn Heights include renovation of six-story factory building into studio apartments for painters and sculptors, all of which will contribute immeasurably to growing Left Bankish look of the Heights.

New status symbol for Hollywoodites is Nathan's famous hot dog flown from Coney Island. Jerry Lewis started trend. Also, when politicos gobble franks at Nathan's, it's sign they are on the hustings, latest being Sen. Kenneth Keating launching re-election fight.

Special direct bus service to 1964 World's Fair has been assured Brooklynites by Transit Authority. Setup would be similar to '39-'40 arrangements with fare pegged at two bits. Since more than half of Brooklyn's families don't own cars, this is essential according to Boro President Abe Stark.

Brooklyn Chamber of Commerce's film on Brooklyn with boroites Phil Foster and Sam Levenson, will be seen at upcoming World's Fair. Film, half-hour in color, will be shown at Long Island Railroad exhibition site. Budget of $35,000 went into production and promotion of film.

Fifth season of Poetry and Drama Ensemble's offerings of top writers underway at Brooklyn Heights branch of Brooklyn Public Library with Kenneth Whitlock producing and Pat Larson and Jerry Trichter directing. Professional performers are seen in offerings by Luigi Pirandello, William Shakespeare, George Bernard Shaw and Anton Chekhov.

Proposed Coney Island indoor iceskating rink has been shifted to site of burned-out Ravenhall Baths. Glass-domed rink and restaurant edifice, which will be used as convention hall when not occupied with skating, will be constructed on easterly portion of block bounded by W. 19th and W. 21 Sts., Surf and Boardwalk. Parking space for more than 500 cars will be available nearby.

Soon the curtain will descend on last remnant of old Vitagraph Studios in Flatbush. Now occupied by Mayflower Scenic Supply Co., the venerable studios will be torn down shortly to make way for a girls' yeshiva. Mayflower will move to Long Island City. This will end a glittering celluloid era begun soon after turn of this century—an era starting with "The Villain Still Pursued Her," Vitagraph's initial feature and bowing out with a Ford TV film commercial made two years ago.

Tel Aviv

By Azaria Rapoport

Russian folk dancing troupe, berioska, drawing capacity biz and drawing high critical acclaim.

Diane Baker expected in Israel Feb. 20 for seven weeks and to star in Alexander Ramati's Israeli pictures.

Billy Rose in to complete arrangements for official inauguration of his sculpture garden in Jerusalem.

French group, Les Freres Jacques are touring the country and proving as much of a draw as on first visit.

English cameraman Harry Waxman to shoot "New Face in the Mirror," Yael Dayan book. Dina Doron is starred.

Henri Fonda is reported willing to read the script of "New Face in the Mirror," the Yeal Dayan opus, scheduled to be shot this spring in Israel.

Alex Joffe, French film director, and Academy Francaise actor Robert Hirsch, to prep for shooting of "Never on Saturday," a Franco-Israeli coproduction.

Hanya Holm, choreographer of "My Fair Lady," repeating same job for the local Israel production; he's satisfied with local dancers and how they take direction.

Gilbert Chain, regular cameraman for Jules Dassin, spent two days here checking available facilities for planned Franco-Israeli coproduction of "Never on Saturdays." Chain was cameraman on "Never On Sunday."

Dallas

By Bill Barker

(423 *Nimitz St.; FR* 4-7971)

Artur Rubinstein in concert at McFarlin Memorial Aud.

Dallas Theatre Center staging "A Different Drummer," starting Feb. 14, for two weeks.

Tommy Noonan to speak as film producer Feb. 12 at annual convention of Texas Drive-In Theatre Owners Assn. here.

Dallas Symphony in second "Supper Pops" concert at Sheraton-Dallas Hotel, with buffet and concert at $4.95 per person.

Andre Previn soloist and conductor of season's second Dollar Concert by Dallas Symphony at Dallas Memorial Auditorium.

Van Cliburn makes his "homecoming debut" on Feb. 20 at State Fair Music Hall as conductor and soloist at Dallas Symphony Orch fund-raising benefit with $50 top.

Gloria Grahame and Rory Calhoun to star in feature film, "Four Horsemen From Hell," being shot March 1 both here and in Cleburne, Tex., studios by local producer Bob Callahan.

Frankfurt

By Hazel Guild

(2 *Fuerstenbergerstrasse;* 595751)

Cinerama will have 25 houses in Germany by spring.

German actor Curd Jurgens set for lead in a Broadway play to be called "Project Immortality."

German Assn. of Newspaper Publishers filed official protest against the alleged unfair competition of the tele here.

Die Komoedie Theatre in Stuttgart has the rights to the German premiere of Francoise Sagan's play, "Lilac Dress of Valentine" due to open in March.

German actor Karl-Michael Vogler pacted to five years by 20th-Fox, with first film under deal to be "Those Magnificent Men in Their Flying Machines," to be done in London.

SPIO (top German film industry organization) study reveals that in Germany in 1963 there were 205 full-length films shown on First and Second TV Nets here, as against 400 films shown in the 6,300 German cinemas.

Paris

By Gene Moskowitz

(80 *Ave Neuilly; SAB.* 0712)

Maurice Escande stays on as head of the Comedia-Francaise.

Ballet dancer and choreographer Serge Lifar writing his memoirs.

Singer Gilbert Becaud to make a pic in Switzerland, "State of Cinders," which Jacques Heripret directs.

Vauder Bobino will go straight legit this summer with "La Parodie De Cid" which Jean-Jacques Vital is producing.

More than 300,000 admissions already grabbed by "Charade" (U) in its local firstrun, with hinterland openings also big.

Cecil Smith, L.A. Times tv editor, through for a looksee after his stint on the jury of the recent Monte Carlo TV Fest.

African Ballet from Guinea, in its first return in several years, getting fine reviews; looks in for okay biz at the Alhambra.

In spite of a lacklustre first half of the legit season, plenty more are pencilled in for the second sector, including a "Cyrano" at the Comedie Francaise and the Yank "How to Succeed."

Bigscale French-Ital-Hispano-German costumer, "La Marquise Des Anges," will have Michele Mercier, as the title character. Robert Hossein and Claude Giraud have the male leads.

Marcel Marceau, after several months of a successful one-man mime stint at the Theatre Reniassance, will do a full-length one-man routine with his company starting in March. It is an updated "Don Juan."

Yank actor Jess Hahn into new Francois Billetdoux play, "Comment Va Le Monde Mossieu, Il Tourne Mossieu" (How Is the Moldy World Going, It's Getting Moldier). It is about two men in a concentration camp.

State legiter Theatre National Populaire will have two foreign directors mounting plays next season via Greek Michael Cacoyannis with the Euripides tragedy, "Trojan Women," and Vittorio De Sica with Luigi Pirandello's "Six Characters in Search of Author."

Hong Kong

By Kit Masters

Pat Boone scheduled to give concerts in Hong Kong's City Hall next month.

The Ginny Tiu show from the U.S. is scheduled to appear in HK cabaret in April.

Art Linkletter here for a short holiday in the course of a Far East tour gathering material.

German actress Elka Anderson currently here for location filming of "Coffin to Hong Kong."

Garrison Players presented the first performance of "Lock Up Your Daughters" at City Hall Theatre.

Terence Rattigan, currently here for a combined rest and working holiday. He is finishing a screenplay for MGM, "The Yellow Rolls-Royce," which likely will star Shirley Maclaine and Rex Harrison.

Zurich

By George Mezoefi

(32, *Florastrasse;* 34-70-32)

The Chris Barber band, with vocalist Ottilie Patterson, gave a jazz concert at Kongresshaus, Feb. 4.

Rolf Hochhuth's "Der Stellvertreter" (The Representative) a sellout hit at Stadttheatre Berne (Swiss capital).

German vet song-and-dance screen star, Marika Roekk, toplining a variety show at the Kongresshaus here.

U.S. bass Andrew Foldi, a Zurich Opera pactee, inked for a role in the late Paul Hindemith's opera, "Cardillac," at the Scala di Milano.

One of Zurich's oldest cinemas, the Scala, a 1,000-seater, will shutter end of March, the building having been bought by a business firm.

American stage director, Lotfi Mansouri, will stage the Otto Nicolai opera, "Merry Wives of Windsor," at Zurich Stadttheatre, Feb. 15.

Extended run of "Irma la Douce" (UA) at smallseater Cinemonde now past its 24th stanza. Film is doing record biz across Switzerland, emerging as this season's top grosser so far.

The successful Berlin production of Edward Albee's "Who's Afraid Of Virginia Woolf?", with Maria Becker and Erich Schellow, will be brought to the Zurich Schauspielhaus in April. In exchange, the recent Zurich production of Francois Billetdoux' "Tchin-Tchin," with Grete Mosheim and Ernst Schroeder, will move to Berlin's Renaissance Theatre in March.

The top legit hit of the 1963-64 season at Zurich Schauspielhaus is a German classic, "Nathan de Weise." It had over 60 sellout performances since last September.

Australia

By Eric Gorrick

(160 *Castlereigh St. Sydney*)

Elvis Presley still is a top fave with Aussie teenagers.

Adam Faith will play the Chevron-Hilton, Sydney, next fall.

"Cleopatra" (20th) is doing oke on two-a-day at Mayfair, Sydney, for the Hoyts' Loop.

Understood that William Castle has nixed any idea of producing an Aussie pic this year.

"Charade" (U) looks like clicking up eight weeks at State, Sydney, for Greater Union Theatres.

Harlem Globetrotters set for a third Aussie season at White City, Sydney.

"Mary, Mary" doing nicely at Royal, Sydney, for J. C. Williamson Ltd. Derek Farr and Muriel Pavlow costar.

Some suburban exhibitors are beating the Sabbath cinema ban by forcing film clubs on annual subscription basis.

Bob Gerragity, onetime manager for Will Mahony and Evie Mayes, died from a coronary at Surfers' Paradise. Gerragity gave up show biz for real estate.

Blockbusters still in the big coin class here include "Lawrence of Arabia" (Col) "55 Days at Peking" (BEF), "Cleopatra" (20th) and "Great Escape" (UA).

Harry Wren signatured a deal for the American Ice Follies to tour New Zealand and Australia. Wren is also importing a Japanese revue later this year.

Philadelphia

By Jerry Gaghan

(319 *N. 18th St.; Locust* 4-4848)

Wilbur Evans set for a twoweek run at Drexelbrook Inn (11).

Dick Lee, vocalist and Jersey cafe owner, cut his first platter for 20th-Fox.

Leroy Griffith reopened the Aardvark (the old Cayuga), as a nudie cinema.

Bill Rodstein, owner of the Sinatra Room, out of University Hospital, after tests.

Erv Bagley, formerly with Audio-Fidelity, named national sales manager of Colpix Records.

Bobby Rydell, after winding up at Sciolla's left for the San Remo Music Festival; from there goes to South America.

Hunt Bros. Circus to set up permanent showplace in Florence, N.J. (its Burlington County winter headquarters), to end troupe's 74 years of touring.

Shuttered Palace, on South St., has been acquired by Fred Kaufman of Exceptional Films, New York, will be overhauled and opened as an artie.

Johnny Grande, accordionist-pianist and former Bill Haley partner who now operates a music school in Sharon Hill, has opened branch in Clifton Heights.

Andre Watts, young West Philly piano virtuoso, slated to make one of his rare out-of-town appearances with Vladimir Golschmann and the Minneapolis Symphony.

Belgrade

By Stojan Bralovic

Anthony Quinn arrived here to participate in filming of "Marco Polo," the shooting of which was twice postponed.

About 170 members of the Zareb's Opera left for Napoli, Italy, where two operas will be given at the San Carlo Theatre.

The Croatian state fund for improvement of the film industry rewarded three feature pix and 16 shorts with about $190,000.

The talks between the Bosna-Film, producing company serving the Republic of Bosnia, and Italian film producer deLaurentiis, about the shooting of "The Bible," under John Huston's direction are nearing a favorable conclusion.

Yugoslav military film centre, Zastava-Film, celebrated 15 years of its operation. So far in this Army Film Centre 440 educational pix, 120 shorts and documentaries, 116 monthly reviews, and 315 stories for radio-television (plus three feature films) have been produced by Zastava-Film.

Rome

By Robert F. Hawkins

(*Sardegna,* 43; *Tel.* 479316)

Richard Harrison working on "Hero of Britanny."

Antoinette Weynen to Portugal for film stint in "A Quiet Business."

Daniela Bianchi back in Rome to promote "From Russia With Love."

Carlos Motoja in for last segment of "Anna Moffo Show" over RAI-TV.

Rex Harrison vacationing at his Portofino (Italo Riviera) home with his wife.

Giuliano Tomeo prepping "History of the U.S.A." for RAI-TV in eight segments.

Marisa Pavan, in from U.S. tele work, plans legit activity in California plus a play to be produced in Rome in spring.

Charlie Beal becoming a regular stop-in for show biz crowd at his supper Carpano Club piano post on Via Veneto.

Rossano Brazzi plays comedy role in forthcoming "The Borrowed Girl," directed by Alfred Giannetti, with Annie Girardot as costar.

Mary Arden, Yank model, embracing pic career here, slated for Mario Bava pic after winding last Bava item with Cameron Mitchell and Eva Bartok.

Edgard Ulmer wound "Seven Against Death" for Martin Meicher here this week, with Rosanna Schiaffino, Brian Aherne and John Saxon in top roles.

Franca Fabbri, the Violetta at last summer's Spoleto Festival, has since sung the Verdi heroine in Berlin and Brussels and will soon sing her first "Lucia" in Budapest. The entire Spoleto production of "Traviata" is on the winter schedule of Rome and Bologna opera houses.

Mpls.-St. Paul

By Bob Rees

(2208 *Kenwood Parkway;* 374-4015)

Edyth Bush theatre opens four weekend run of "Happiest Millionaire" on Friday (14).

Reid H. Ray Film Industries exhibiting animation art this chapter at St. Thomas College, St. Paul.

Annual Parade of Barbershop Quartets at Northrop Auditorium Saturday (15) features Sun Tones of Miami, Fla.

Ducats for pianist Van Cliburn's University Artists Course concert at Northrop Auditorium Feb. 10 were sold out last fall.

University of Minnesota will up the price of its football tix from $4.50 to $5 next fall to conform with going Big Ten scale.

Actor-director Douglas Campbell flew in from Stratford, Ont. last weekend to attend Guthrie Theatre's kickoff of season subscription sale.

Actor Jerry Mann of "How to Succeed" roadshow company which set house record at Minneapolis Orpheum fortnight ago played same showhouse in vaude days when he was eight years old.

St. Paul Civic Opera bringing in Martha Raye to star in "Wildcat" opening Feb. 20. Others in cast include Norwood Smith and Meredith MacRae. Latter is daughter of Gordon and Sheila who are set for Civic Opera's subsequent offering "Bells Are Ringing."

Melbourne

By Raymond Stanley

(*Box 1039H, G.P.O.*)

"Charade" has opened new cinema here known as the Rapallo.

"How West Was Won" (MGM) in second year at the Plaza here.

Nina and Frederick to follow Helen Traubel at Menzies and Savoy Plaza here.

British tenor John Larsen returning to play lead in Australian National Theatre's production of Romberg's "New Moon."

John Truscott, Aussie designer of "Camelot," doing costumes and sets for "Rashomon" at St. Martin's, prior to migrating to London.

American Edwin Steffe, currently playing J. B. Biggley in "How to Succeed" here, featured as singer occasionally on radio shows.

"West Side Story" (UA) and "Great Escape" (UA) proving big hits for Hoyts here; ditto "55 Days at Peking" for Greater Union.

Jackie Warner and Evelyn Page in from the U.S. for leads in "Stop World — I Want To Get Off" at Tivoli, to be staged by London's John Broome.

OBITUARIES

HARRY DELF

Harry Delf, 72, dean of the Friars for the past 28 years, died of a heart attack Feb. 7 in New York. He retired from show business about 30 years ago.

During his heyday Delf was a dancer, light comedian, songwriter and playwright. He played the top vaudeville circuits including a regular stand at the Palace Theatre in New York. His sister, the late Juliette Delf, was a famed comedienne and impressionist who also played the top loops, although they did not perform together. He was the author of "The Family Upstairs," which had a Broadway run.

Delf retired from show business following an auto accident in which his wife was killed. A leg injury prevented him from pursuing stage work. However, he continued writing for some years afterward.

As dean of the Friars, Delf opened all the functions by introducing the toastmaster. He last performed that task at the recent luncheon for Nat King Cole at the Hilton Hotel, N.Y., and was slated to repeat for the Jack Carter luncheon Feb. 28.

Survived by son and a daughter.

HARRY CLAY BLANEY

Harry Clay Blaney, 87, onetime actor-writer-producer who was active during the post World War I era, died Jan. 22 in New York. In recent years he had been in a nursing home. He was a familiar figure to the older generation of playgoers, and in later years was Coast representative for American and Century Play Cos.

Blaney starred with his wife Kitty Wolfe (nee Woolfolk) in such yesteryear productions as "Across the Pacific" and "The Boy Behind the Gun." "Pacific" was produced by his brother Charles E. Blaney, a celebrated author-producer in his own right who died at the age of 78 in 1944.

Harry Blaney also appeared with his wife in a number of popular plays on the old Stair-Havlin circuit. Miss Wolfe, a longtime vaudeville headliner who sang and played the harp, died at 73 in 1944 in Beverly Hills, Calif.

Surviving are his namesake and nephew Harry Clay Blaney Jr. and another nephew by marriage, writer William Woolfolk.

GIUSEPPE AMATO

Giuseppe Amato, 64, veteran Italian producer with a career which ran the gamut from acting to directing to film packaging, died in Rome Feb. 3, reportedly of heart attack.

Amato, whose real name was Giuseppe Vasaturo, was the colorful epitome of Italian filmmaking in his over 30 years of production work. At various time he also was an actor, grip and costumer etc.

Though he reached the pinnacle only recently, with his production for Angelo Rizzoli of Fellini's "La Dolce Vita," Amato had been involved in many of the formative films of the Italo pic industry. These included such pix as "Four Steps in the Clouds," "Open City," "Shoeshine," "Don Camillo," "Tomorrow Is Too Late" and others. He was still active, and at the time of his death was prepping a pic to be directed by Mauro Bolognini.

Among films he also directed were "Malia," "Yvonne la Nuit," "Donne Proibite" and "Gli Ultimi 5 Minuti." For years, he had an apartment in a Via Veneto hotel, though possessing a villa in the outskirts, and it was on Rome's Via Veneto, which "La Dolce Vita" spotlighted, that Amato was most often seen, talking to friends or conversing with film people on upcoming projects.

Survived by two daughters.

ROLLIN W. VAN HORN

Rollin Weber Van Horn, 88, theatrical costumer and board chairman of Brooks-Van Horn Costume Co., Inc., of Philadelphia and New York, died Feb. 3, in Miami Beach.

A resident of Media, Pa., Van Horn was the head of the Philly firm bearing his name which merged with Brooks, of N.Y., in 1963. The Philadelphia company was founded by his father, Alfred R. Van Horn, in 1852.

He was president of the Van Horn company until the merger last year when he assumed the board chairmanship. He was born in Philadelphia next door to the home of Mrs. John Drew, grandmother of Ethel, Lionel and John Barrymore, all of whom were born in the Drew residence.

Van Horn costumed the stage productions of Charles Frohman, David Belasco, Klaw & Erlanger, William A. Brady, Florenz Ziegfeld, Oliver Morosco and Oscar Hammerstein. In 1921 he went to Hollywood to design and execute the costumes for "Scaramouche," the first $1,000,000 film production.

He planned and costumed many historical pageants, including the 1904 St. Louis Fair, the Ohio State Centennial, the Cavalcade of Texas and the National Park Service's recreation of the surrender of Cornwallis at Yorktown.

His wife, three daughters and a brother survive.

EDDIE SMITH

Eddie Smith, about 70, veteran vaude and cafe agent who recently retired, died of a heart attack Feb. 5 in Mesa, Ariz. He started his show business career as a singer with his brother, the late Tyler Mason, who also became an agent.

Smith was instrumental in opening considerable playing time for acts in niteries and outlying vaudeville houses. As a member of the Artists Representatives Assn., he was one of the more active spokesmen for the small indie agent whom he felt was being deprived of a livelihood by the major offices.

During the latter part of his agenting career in New York, Smith doubled as a realtor in Westchester Co. He retired to Arizona some years ago, but he subsequently returned for another fling in the business.

When Smith married dancer Melba Bryant, who was a Mormon, he gave a tithe to the Church. This situation prompted many gags about a percenter giving a percentage.

Surviving are his wife and two sons. Another son, by a former marriage, was killed in an Air Force plane crash some years ago.

In Fond Memory of
S. JAY KAUFMAN
on His Birthday
February 15
Florence Anglin Kaufman

SAMUEL CHOTZINOFF

Samuel Chotzinoff, 74, died Feb. 9 at New York Hospital of pernicious anemia. A lifelong musician and one time accompaniest for Jascha Heifetz, subsequently his brother-in-law, the Russian-born "Shotzi" achieved an offbeat fame as the man who negotiated for David Sarnoff in signing Arturo Toscannini to conduct the NBC Symphony. That was a high prestige coup indeed at the time.

During the course of his career "Shotzi" served the old N.Y. Post (1934) as music critic and once panned his brother-in-law, Heifetz, for his playing of a sonata. In the post Toscaninni era and after the final abandonment of the NBC Symphony (which continued on its own as Symphony of the Air) Chotzinoff, as NBC Music Consultant, influenced the network experiments in opera programming.

In addition to his wife the deceased leaves a son, Blair, a daughter, Mrs. Anna Grossman and a sister, Mrs. Frank Goodrich.

VERA BERINGER

Vera Beringer, 84, actress and playwright, died Jan. 29 in London. When she was nine she created the stage role of "Little Lord Fauntleroy," and continued with a long, distinguished career.

She appeared with Mrs. Pat Campbell, George Edwardes and Edward Terry and was seen regularly in the West End and the provinces. She also was a prolific playwright. Of her couple of dozen plays some played the West End, notably "False Dawn" (with Morley Roberts) and "In The Bright Time To Come" (with Stephen Leacock).

Miss Beringer retired from the stage in the '30s and became Professor of Elocution at the Royal Academy of Music. Her father, Oscar, was a w.k. composer, her mother an author and dramatist and her elder sister, Esme, was also a distinguished actress.

HENRY FISHMAN

Henry Fishman, 76, veteran Yiddish theatre actor, died Feb. 3 in Cincinnati, where he and his wife, the former Eva Rafalo, who appeared with him in various touring productions, resided since 1918 after leaving fulltime theatre. He was born in Russia.

His career started around the turn of the century and included an engagement in San Francisco during the 1906 earthquake. The Fishmans appeared with Molly Picon, Boris Thomashefsky, Jacob Adler and Bernardis among other vets of the Yiddish theatre.

He succeeded his father-in-law, the late Isaac Rafalo, Cincinnati musician, in bringing Yiddish theatre plays to that city, and in recent years was a real estate agent.

Besides his wife he leaves two sons, several sisters and brothers.

LEWIS W. HERZOG

Lewis W. Herzog, 66, retired administrative exec of WTMJ, Milwaukee, died of cancer Jan. 31 at Mayo Clinic in Rochester, Minn. He retired from the station in June, 1962 after 38 years with the Milwaukee Journal Co., most of it in the broadcast division where he had had a close association with the late Walter J. Damm and participated in the creation of Milwaukee's Radio City.

Herzog was manager of the radio station in 1939, later became assistant general manager and in 1952 became research and development coordinator for both Journal stations, AM and tv. At the time of his retirement, he held the title of administrative assistant for the stations.

His wife survives.

LELAND ALLEN

Leland Allen, 55, booker for Pacific Drive-In Theatres' Los Angeles city situations, died of a coronary while driving home in Culver City Feb. 5. He apparently felt the attack coming on and turned into the curb, crashing into a fence.

Allen, who had been with Pacific for about 15 years, was with Commonwealth Theatres, Kansas City, prior to World War II. After the war, he joined Pacific in Los Angeles and was first manager of the then-opening Vermont Drive-In, where he remained three months before being transferred to theatre headquarters as first fulltime film booker.

His wife, two sons, and a daughter survive.

GEORGE J. LEWIS

George J. Lewis, 66, for the past 45 years announcer for boxing and wrestling shows in Louisville, died Feb. 1 in that city after a long illness. His son, George W. Lewis, had served as announcer for the past two Golden Gloves tournaments, an assignment which the elder Lewis had for many years.

Lewis was w.k. to many as ring announcer for the WAVE-tv amateur boxing show, "Tomorrow's Champions." For years he announced most boxing matches held in Louisville, and appeared several times on network tv boxing shows as ring announcer for ABC's television's "Fight of the Week."

His wife also survives.

GENE ARMAND

Gene (Jean) Armand, former DAILY VARIETY staffer in Hollywood and radio publicity man, died Jan. 30 after a two-year illness at Veterans Hospital, Sylamar, Calif. A reporter on DAILY VARIETY a quarter century ago, he also worked on staffs of radio stations KFWB and KFI. He authored several radio series including "A Citizen Is Born."

Born in France, Armand shipped around the world on a whaling vessel when only 14. He also fought with Pancho Villa's forces in Mexico prior to going to Hollywood.

Three sons and a daughter survive.

FRANK R. STRAYER

Frank R. Strayer, 72, veteran film director, died Feb. 3 in Hollywood. He had been associated with a number of studios. Among his credits were many of the "Blondie" series for Columbia Pictures.

Strayer's other films include "Daring Young Man," "Footlight Glamour," "It's a Great Life," "Girl Rush," on which he was also producer; "I Ring Doorbells," "Senorita From the West," "Mama Loves Papa," "Sickle On the Cross." He also directed "The Pilgrimage Play," annual legiter in Hollywood.

Surviving are his wife, son and sister.

CHARLES E. DILLON

Charles Edward Dillon, 76, retired stock company actor, died Jan. 29 in New Orleans after a long illness. Dillon, who entered show biz at the age of 17, appeared with the St. Charles stock company in New Orleans and with repertory theatres in the east.

His last engagement was in "The Drunkard," which he produced in a tent theatre 14 years ago. For the past 17 years, Dillon was makeup man for Rex, ruler of the New Orleans Mardi Gras, and for other Carnival krewe monarchs.

Survivors include his wife, two daughters and two sons.

LISSY ARNA

Lissy Arna, 64, German screen actress, died of cancer Jan. 22 in Berlin. Her career dated back to the silent film era, and she managed the transition from silent to talking pix.

In 1930, she went to Hollywood where she made a film directed by William Dieterle. Later, she was seen in such films as "Mountains in Flams" and "The Yellow Flag." In subsequent years, she appeared in countless comedies. She retired from the screen after she married a medico. In recent years, she was seen again in short tv sketches.

FRANK J. ROEHRENBECK

Frank Joseph Roehrenbeck, longtime associated with Loew's-MGM and its affiliated companies, died at his home in Jersey City, N.J., Feb. 7.

Roehrenbeck had been secretary to Major Bowes, assistant to Loew's v.p. L. K. Sindey and for 33 years identified with the MGM radio station operation in New York. He came out of retirement two years ago to serve as assistant manager of Loew's Paradise Theatre.

Widow, Marie, and a son, Robert Raymond, are among the survivors.

ROBERT S. COYLE

Robert S. Coyle, 84, veteran exhibitor who helped organize Pennsylvania's first board of censors, died Feb. 4 in Charleroi, Pa. A member of a theatrical family, he operated the Coyle Theatre in Charleroi for years until his retirement 10 years ago.

Coyle built and operated one of the first amusement parks in the state at Shady Grove Park. He aided in setting up the first board of censors in 1915.

Survived by wife, son and a sister.

VERNELLE R. PEPPARD

Mrs. Vernelle Rohrer Peppard, 74, mother of actor George Peppard and former singer, died of a heart attack Feb. 4 in Hollywood. She was a protegee of Mme. Ernestine Schumann-Heink, and at one time was a voice coach in the Detroit public school system, for 14 years affiliated with the Detroit Conservatory of Music.

She was a member of the UCLA Extension School in the voice dept. at time of her death.

KATHLEEN CARLTON

Kathleen Carlton, 65, actress, died Jan. 2 in Iver, Eng. She started her career with London's Old Vic and played Little Emily in "David Copperfield" at the Lyceum, London. Later, with her husband, Frederick Keen, she toured Britain and went to the Far East with the Macdona Players.

Her last stage appearance, appropriately in "Ladies in Retirement," was in 1947.

GEORGE H. BREWERTON

George Brewerton, 72, former theatre operator in Alberta and British Columbia, died Jan. 30 in Vancouver, B.C., after a long illness. Owner of a chain of film houses in Montana and southern Alberta before moving to British Columbia, he came to Vancouver in 1945.

Survived by his wife and a brother.

JOHN BODNAR

John Bodnar, longtime film editor, died of cancer Feb. 2 in Hollywood. He was the oldest employee of 20th-Fox in point of years of service, having started with Fox Films in N. Y. in 1916 as a negative cutter. He was transferred to Hollywood in 1927 and in 1936 was made international film editor.

His wife, brother and sister survive.

CHARLES POWERS

Charles Powers, 67, branch manager for 20th-Fox in Portland, Ore., since 1936, died of a heart attack Feb. 5 in that city. He had been with company since 1927, when he started as a film salesman in San Francisco. He was a nephew of the late Winfield Sheehan, longtime Fox Films studio production topper.

Surviving is a son, Mike, 20th branch manager in Frisco.

JOHN E. HOPKINSON

John E. Hopkinson, 54, president of radio station WTEL, Philadelphia, died Jan. 20 in a suburban Bryn Mawr church of an apparent heart attack while attending mass.

Hopkinson was previously associated with stations WIND and WGN, Chicago. He purchased WTEL, Philadelphia in 1959.

His wife, a son and two daughters survive.

JOHN C. MOLLOY

John C. Molloy, 76, manager of Bridgeport's now-closed Pleasure Beach amusement park and Klein Memorial Auditorium, city-run concert hall, for almost 40 years, died Feb. 8 in that city.

Recently retired, Molloy headed the Pleasure Beach operation during the height of its activity as an outing and name band dancing centre.

CHARLES H. DUFFIELD

Charles H. Duffield, 88, pioneer in and major producer of fireworks shows from 1910 to 1939, died Feb. 4 in Los Angeles. He was president of Thearle-Duffield Fireworks Inc., Chicago, until his retirement 25 years ago following the loss of his sight in a gun accident.

He was a founder of the Showmen's League of America.

FRED MEEKS

Fred Meeks, 39, newscaster at WCUE, Cuyahoga Falls, O., died of a heart attack Jan. 21 in that city. A broadcaster for 15 years, he came to WCUE 15 months ago after three years with WTIG, Massillon, O., where he was news director.

His wife and daughter survive.

CARL C. COUNCIL

Carl C. Council, 69, president of the Durham Radio Corp., owner and operator of radio stations WDNC and WDNC-FM, died Jan. 27 in Durham, N.C.

Council also was president of the Durham Herald Co., Inc., publisher of the Durham Herald and Sun.

EDWARD W. JEFFREY

Edward W. Jeffrey, 52, professional organist and operator of an organ and piano salesroom and studio, died Feb. 4 in Honolulu. For years his taped organ recitals had been broadcast by Honolulu radio stations.

Wife and daughter survive.

PAUL KOY

Paul Koy, 56, executive chef at the Royal Hawaiian hotel until his retirement in 1961, died Feb. 5 in Honolulu.

His hobby of songwriting resulted in a dozen published tunes, including "Withered Roses" and "Heaven Is In Blue Hawaii."

LOUIS BENJAMIN

Louis Benjamin, 68, owner of Louis' Log Cabin lounge in Honolulu, died Jan. 26 in that city. His room for some years was a major downtown showcase for Hawaii entertainers.

A son and eight daughters survive.

LENNIE OSBORNE

Lennie (Bud) Osborne, 79, veteran character actor, died Feb. 2 in Hollywood. He had been a film actor since 1913, and in recent years had appeared in numerous telepix.

His wife, son and daughter survive.

GEORGE WOOLSEY

George Woolsey, 58, member of Universal-Revue studio transportation dept. and formerly head of transportation at General Service

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Britain Exports a Mania

Continued from page 1

nothing new in rock'n' roll, this in no way slowed the momentum of their whirlwind tour of the States. Their press conference Monday morning at the Plaza Hotel bore the classic marks of a White House press conference. There were ground rules. Each reporter had to raise his hand, rise and identify himself and medium, confine himself to a single question.

Mopheads will be seen on video, in personal recitals and very much in the consumer magazines, many of which plan elaborate layouts. Capitol Records and United Artists are much in the tale, UA as the film producer with the feature starring The Beatles. This film rolls early in March. Meantime the English youths handled themselves with crowd-pleasing aplomb. Quick of quip and fast with a straight answer the lads proved an entertaining and personable foursome.

Asked about all the Yank press hullaballoo, as opposed to the allegedly cool reception received in England by U.S. artists, the boys replied that it is only the poor press that gets back home, noting the poor reviews of their act in the States will make news in Britain while the good press will be ignored. "That's the news, after all," one said. They did comment that they were pleasantly surprised by all the carrying on and that they really didn't know what to expect when they came here.

The Beatles' first press encounter was actually on Friday (7) when they arrived at Kennedy Airport. Then they did several radio-tv interviews and spent the better part of last Monday (10) at a series of press confabs. Through it all, a sharp sense of humor kept the sessions lively, if not the most informative ever held.

For the fan mags and consumer press there were bits of color, as the boys fielded questions about everything from their love life to whether they figured they had as many boy fans as girls. For the trade, they had little to reveal except to create the impression that they didn't know too much of what is actually happening since management handles all of that. They didn't even know, for example, that they were attending a party at the British embassy last night (Tues.).

What accounts for their sudden burst to prominence, which has, among other things, given them just about the fastest selling disks in history with the possible exception of Vaughn Meader's "First Family"? Timing, the boys said. They were just in the right place at the right time. Any advice for wouldbe stars? "Be unique."

As photogs snapped and reporters from just about every type of publication imaginable questioned, the boys calmly sat at a dais-style table munching sandwiches and sipping cokes and tea (it was lunch time), facing a semi-circle of press. What about life in this kind of fishbowl? "We don't mind it really—so long as we keep on making money." And that they are doing a lot of these days.

Plan Hometown Reception

Liverpool, Feb. 11.

If the city police dept. here gives its okay, The Beatles, currently riding on a crest of nationwide Beatlemania, are likely to have a civic reception from their native city. Eric Heffer, a city councillor, has approached the Lord Mayor asking the group be given this award.

"The Beatles have done wonders to put Liverpool on the international map," he said. "They have put over to the world the tremendous life and vitality of this city, and we are justly proud of them."

Lord Mayor John McMillan said he would first need policy approval, since the projected invitation would result in city streets being blocked for hours by fans.

"I will give it serious consideration," he said.

Starting a Trend?

Glasgow, Feb. 11.

Orders for thousands of rolls of wallpaper carrying pictures of The Beatles are pouring into branches of a Scot firm so quickly that stocks have almost run out.

The wallpaper has so far been on sale for less than a fortnight.

It sells at $2 a roll. Now the firm will consider making wallpaper depicting other groups and singers.

Let Your Hair Grow

John Wall, managing director of Electric & Musical Industries, recently was quoted in the Financial Times of London that the four youths with bangs known as The Beatles have been selling phonograph disks worldwide at the monthly rate of $1,200,000. In less than a year the boys, all in young 20s, have grossed about $12,000,000. before computing taxes, trade expenses, promotion and other costs.

Foursome hit Manhattan over weekend and made their Carnegie Hall debut last night (Tues.) at VARIETY press time. They will be reviewed next issue.

Fears Beatles

Continued from page 1

such that they do not have much more than 20 minutes of top material. Thus, they've got to supply an exceedingly strong set of featured players, which in effect would require the expenditure of more than $2,500. A similar amount would have to be spent for a band, plus a minimal $3,000 for advertising.

The staple prices in a promotion of this kind, based on a $25,000 gross, would be $15,000 for the Beatles. The arena rental for a gross of that kind would be 15% of the gross or $3,750. Already, they say the mathematics of the scheme becomes too frightening, and therefore as much as some would like to latch onto this hot British import, the possibilities of making important money in this deal would be virtually nonexistent.

As matters now stand, even The Beatles' extreme popularity would cost the promoter a lot of loot. They also will need police protection, which would have to come out of his pocket.

Einfeld

Continued from page 1

Israeli-made Israeli pix to date, he understands, has been that they have been either too parochial in outlook for the world market, or, when the Israelis have attempted to meet international market demands, rather poor imitations of Yank and European product.

Producer has a couple of properties in mind which he feels could be made in Israel, with Israeli backing and technicians, would provide that budding film industry with an entree to the worldwide market. Neither one, he states definitely, is a western, though the Israeli terrain is a natural for such production.

While in Israel, Einfeld will also be agenting the sale of 10 Alperson films which haven't as yet been released in that country. Before returning to the U.S., he'll also stopover in Paris briefly.

USIA

Continued from page 1

cited was USIA's film production. The Commission said the picture service "has produced films with taste and technical proficiency. Many are of the highest quality and have been well received and appreciated abroad."

Further recommendations by the Commission, headed by Cox stations exec J. Leonard Reinsch were for USIA to put more emphasis on its cultural presentations.

The group said too much weight is given to the information output of the agency.

The group said USIA should establish outsider committees to review the agency's broadcast and print output.

Also called for was a stepped-up exchange of communications, motion pictures and press specialists between the U.S. and other nations under USIA aegis.

CAP THROWS BLOCK VS. VEEJAY'S BEATLES

Capitol Records won an important first round in its fight to halt the distribution of a Veejay LP titled "Introducing The Beatles." Judge David N. Edelstein, in New York Federal Court last week, granted a temporary injunction against Veejay and in favor of Beechwood and Ardmore Records, Capitol subsidiaries. The judge also ordered Veejay to post a $5,000 bond to guarantee performance of the court order.

The judge held that the plaintiffs had made a prima facie case that its copyrights were being impaired by the release of the Veejay album. Veejay's album comprises disks made early last year when the Beatles first tied up with EMI, Capitol's parent company in England.

Bootles Eying Beatles' Boodle

Hollywood, Feb. 11.

Those local Beatles buffs who feel slighted about The Beatles' restricting live U.S. appearances to the eastern portion of the nation (Beatles arrived Friday (7) and will appear only in New York, Washington and Miami before returning to England) can take heart.

L.A. has a distaff counterpart—The Bootles!

First Bootles disk, "I'll Let You Hold My Hand" b/w "Never Till Now," on GNP-Crescendo label, hit the stalls Friday. Diskery prexy Gene Norman, who denies any intention of satirizing The Beatles, describes group as four local chirps who trademark is knee-high boots.

Writer of the Bootles' tunes, Chet DeMilo, is an Australian waxer, inked by Norman to a GNP-Cresendo recording pact, too. DeMilo collabed with Mark Wiley on the Bootles ditties.

Beatles' wax, of course, is handled in U.S. by Capitol.

Beatlemania Grips Mpls. & Even Liverpool; Lads Also Click on Wallpaper

Minneapolis, Feb. 11.

Britain's singing Beatles can boast such a hold on this area's army of rock 'n' roll addicts that they have Twin Cities radio stations in a virtual tug of war over them. Two outlets now are vieing with each other to keep their audiences as completely informed as possible anent the performers' progress through this country during their visit.

WDGY thought it was all set to carry five one-minute telephoned beeper reports daily on the Beatles' U.S. activities. But after that station had notified Will Jones, local Morning Tribune amusements columnist, to that effect and he had passed on those tidings to his readers something occurred to change things.

At the 11th hour another Twin Cities radio station, KDWB, upset the WDGY applecart. Working what Jones called a "fast shuffle," KDWB snared those beeper reports from their peddler, Radio Pulsebeat News, with which WDGY wrongly thought it had made a deal.

WDGY then informed Jones it's scurrying around now making deals with eastern independent radio stations to provide a similar, competing set of reports on the Beatles' activities in this country.

Pincus

Continued from page 1

up as a solid sheet music seller. It has already gone over 15,000 copies and is heading for 50,000. The Beatles' album for Capitol also contains a Gil Music number, "I Wanna Be Your Man," and has five songs in the Veejay album.

Ambassador Music in London is run by George Pincus' son, Lee Pincus. Another son, Gil, works with his father in the New York office. George Pincus heads for London tomorrow (Thurs.) to o.o. his British publishing venture.

Lou Levy's Duchess firm has the copyright on the Beatles' top hit, "I Want To Hold Your Hand."

Obituaries

Continued from page 86

Studios, died of a heart attack Feb. 3 in Hollywood.

His wife survives.

ELMO BILLINGS

Elmo Billings, 58, longtime film editor, died Feb. 6 in Hollywood after a long illness. He had been with RKO and was last associated with McGowan Productions.

Two sons and a brother survive.

WILLIAM G. HLAVIN

William G. Hlavin, 75, onetime member of the WTAM orchestra under Walter Logan, died Feb. 7 in Cleveland.

His wife, son, daughter and borther survive.

Winfred Young, 86, a retired actor and brother of actress Mary Young, died Jan. 30 in New York. As a boy soprano, he sang on the Keith vaudeville circuit, and later was a member of the John Craig acting company of Boston.

Charles N. Roberts, 76, for years head of Universal Studios grip dept. prior to retirement eight years ago, died in Hollywood Feb. 1.

His wife survives.

Richard Dare, 41, actor, collapsed and died Feb. 3 at Chalfont St. Giles, Eng. He became prominent with the legit play, "Waiting For Godot," and later concentrated on tv.

Herman H. Landwehr, 75, for many years manager of Broadway's Capitol Theatre, now the Cinerama Theatre, died Jan. 25 in Gulfport, Fla. His wife and two sisters survive.

Ethel G. Black, 61, purchasing agent for Universal in New York since 1942 and a vet of more than 43 years with the company, died Feb. 1 in New York after a lengthy illness.

Glenn Craig, 52, western music disk jockey on KCLE, Cleburne, Tex., died Jan. 28 in that city following a heart attack. His wife, son, mother, brother and a sister survive.

Maurice "Morrie" Singer, 61, chief projectionist for Cinerama in Minneapolis since its advent there in 1954, died Jan. 27 in that city. His wife and two daughters survive.

Josef F. Emonts, 70, former first cellist with the New York Philharmonic Orchestra, died Jan. 25 in North Bellmore, N.Y. His wife and daughter survive.

Christopher Massie, 84, novelist, died Jan. 30 in Canvey Island, England. One of his novels, "Corridor of Mirrors," was filmed with Edana Romney.

Harvey P. Smith, 74, architect for the Sunken Garden Theatre and who also helped restore the Alamo, died Jan. 19 in San Antonio.

Derrick Lisney, 49, French horn player formerly with the Scottish Orchestra and Scottish National Orch, died recently in Glasgow.

Father, 87, of Henry Strauss, longtime staffer at the Columbia Pictures ad-pub department in New York, died in N. Y. Feb. 1.

Maisie Munro, vaude comedienne, died Jan. 24 in St. Leonards, Eng. She was a onetime member of the "Old Mother Riley" act.

Elizabeth Courtney-Cade, an actress professionally known as Phyllis Whyndham Courtney, died Jan. 25 in London.

Homer P. Hargrave, 68, financier and husband of former silent film actress Colleen Moore, died Feb. 3 in Phoenix, Ariz.

Joseph A. Lewandos, accountant with Trans-Texas Theatres of Dallas, died of a heart attack Jan. 21 in Plana, Tex.

Irving Kaye, vaude performer known as the Whistling Violinist, died Jan. 18 in London. His wife survives.

Widow of Sam Katz, co-founder of the Balaban & Katz motion picture theatre chain, died Feb. 2 in Chicago.

Patrick J. McLaughlin, 70, manager of the Community Theatre, Peterborough, N.H., died Feb. 3 in Boston.

Ted Maurice, comedian, died recently in England. He played most of Britain's musichalls and clubs.

Father of Joe Vegoda, managing director of Regal Films-International, died Jan. 22 in London.

Audrie Haynes, actress who had appeared with the Old Vic company, died Jan. 20 in London.

Mother of Warner Bros.' New York branch manager Al Blumberg died in Miami Jan. 17.

Wife of Abe Freeman, London and Home Counties exhibitor, died Jan. 26 in London.

Mother, of Dee Anthony, a personal manager, died Jan. 30 in New York.

Bob Chambers, head of Streatham's Mayfair Club, died Jan. 2 in London.

Father, 83, of actor Zachary Scott, died Jan. 19 in Austin, Tex.

MARRIAGES

Mrs. Ralph S. Peer to David Henry Morris, San Francisco, Feb. 4. Bride is the widow of the late Ralph Peer, founder of Peer International music company; he's a retired British naval commander and journalist-author.

Paula Noble to John Kennedy, London, Feb. 1. Bride is a model; he's a publicist and personal manager.

Jackie Hartman to Leon Memoli, Feb. 9, New York. Both are with the William Morris Agency.

Peggy Lee to Jack Del Rio, Beverly Hills, Calif., Feb. 5. Bride is the Capitol Records songstress and nitery performer; he's a conductor-percussionist.

Patricia Hille to William James Dolan Jr., New York, Feb. 1. Bride is a member of United Artists' sales contract department.

Rita Oksanen to Dan Hackle, Cleveland, recently. He is news director WEWS, Cleveland.

Corrine Tannenbaum to Irv Levy, Pittsburgh, Feb. 8. He's an actor who worked in tv's "The Untouchables" under the professional tag of Roland Kindheart.

Loltea Thereas Coltoniak to Robert W. Lerner, Mexico City, Jan. 19. He's a producer, formerly wed to actress Jan Clayton.

BIRTHS

Mr. and Mrs. Philip Gittelman, son, Queens, N.Y., Jan. 27. Father is producer for Public Affairs Dept., CBS News.

Mr. and Mrs. Jack Sobel, son, Hollywood, Jan. 25. Father is Coast sales manager for Screen Gems.

Mr. and Mrs. Mark Richman, son, Hollywood, Jan. 31. Mother is actress Teddi Landess; father's an actor.

Mr. and Mrs. Johnnie Beattie, daughter, Glasgow, Feb. 4. Father is a vaude comedian.

Mr. and Mrs. Richard Schickel, daughter, New York, Feb. 3. Father is book editor of NBC-TV's "Sunday."

Mr. and Mrs. Mark Richman, son, Hollywood, Jan. 31. Mother was known professionally as Teddi Landess; father is an actor.

'Lewd' Dog

Continued from page 1

town. A second charge of indecent dancing filed against a woman customer also was dismissed. The city's vice squad had sought to enforce the charges following a raid last summer.

The Municipal Court earlier had dismissed the case on the basis of lack of evidence, and the vice squad appealed. The dance has customers on all fours backing into each other in a bumping action. The club legal eagle, Louis Wagner, had the concluding comment, "They're just barking up the wrong tree."

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ROCKING REDCOATS ARE COMING

Lucy Makes It a Ball But Danny K.O.'s High Spirits at Emmy Bash

Hollywood, Feb. 18.

Danny Kaye came in for considerable disenchantment among spectators and further straining of relations between local tv stations and National Academy of Television Arts and Sciences was evidenced last Friday night at the presentation of nine Emmy Awards at Ambassador Hotel. Managers of two stations, both award winners, were outspoken in their criticism of event, which was resumed after a two-year hiatus, and attended by a record turnout of more than 700 sartorial examplars of the industry. Other station execs expressed their dissatisfaction at way affair was conducted.

Crux of dispute stemmed from the remarks of Kaye, co-presenter of the gold statuettes with Lucille Ball, who made light of the accomplishments and turned it into a comedy romp. The big blowup came when Elton Rule, KABC-TV veepee and manager, was called to the rostrum for an award for the station's police recruitment program. Looking coldly into the eye

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'Tastemongers' Irk Shelley Berman

London, Feb. 18.

Yank comedian Shelley Berman paid a flying visit to the U.K. this week (following a trip to Innsbruck for the Winter Olympics) and made with fighting talk about pressures brought to bear on comedians in the U.S. resorting to racial stereotypes. This came to a peak with Hitler and Dixiecrat politicking.

He said: "In general we suffer from a group of critics whom I prefer to call 'tastemongers.' They seize on anything they believe is in bad taste and raise such a stink

(Continued on page 56)

Denver Test Starting With Scrambled Image

Washington, Feb. 18.

FCC okayed a "scramble" picture operation on Denver's pay-television test.

KCTO-TV which plans the experiment on channel two had originally intended to send a conventional test but recently changed its mind and asked Commission approval for the scramble operation.

The test is scheduled to start May 1 with the Channel Two Corp. hoping for 2,000 subscribers.

A decoder will be installed between the subscriber's antenna and tv set to unscramble the picture. The cost of scrambling will not be passed on to the customers, the Channel Two Corp. told FCC.

5th Amendment Twist

Washington, Feb. 18.

Here's the latest Bobby Baker gag going the rounds of the cafes here. To an inquiry by a Senator the respondent replies.

"Sorry, sir, can't answer on the grounds it might incriminate *you*."

Brando to Ask Pix Not Play In Segregated Sites

London, Feb. 18.

Marlon Brando's primary reason for his quick trip to London was to gander the Joan Littlewood production of "Oh, What A Lovely War" with an eye to film prospects.

"I was a bit surprised to find that it was staged as a musical," he admitted. Asked whether he saw it as a film for himself Brando said: "Well, as I don't sing or dance . . ." A reporter cut in: "But you were in 'Guys and Dolls'." Brando countered: "yes, and as I was saying, as I don't sing or dance, it needs some thought."

Brando also held a press confab chaired by Kenneth Tynan, to explain his views on racial freedom. He stated that, in the future, a clause would be inserted in all his

(Continued on page 56)

Heckscher Departs As White House 'Mr. Arts'; LBJ Sets Four-Man Sub

Washington, Feb. 18.

President L. B. Johnson named a four-man committee to review the Government's relations with the arts and to propose policies for White House leadership in this direction.

Naming the committee and accepting the final resignation of White House Arts Advisor August Heckscher, the President promised to continue White House promotion and interest in the arts.

Named to the committee, which the White House stressed would be informal, were Asst. Sec. of State for Educational and Cultural Affairs Lucius Battle, Washington lawyer and confidant Abe Fortas, Isaac Stern and White House press secretary Pierre Salinger.

Heckscher originally submitted his resignation last smmer to the late President Kennedy. He had agreed, however, to stay on his post until a successor was named.

BEATLES LEAD MASSIVE DRIVE

By ROGER WATKINS

London, Feb. 18.

Spearheaded by The Beatles, British pop singers are being lined up by agents and managers for an invasion of the U.S. which, if all deals materialize, will be comparable to the successful recent British invasion of Broadway legitimate.

Beatles' success in America, which has boosted Britain's pop stock in the eyes of U.S. diskers, promoters and broadcasters, now finds a flurry of trans-Atlantic dickers, offers and deals involving top British disk names. It is becoming harder now to find a local click group that hasn't some sort of American date in the offing than it is to find a talent agent without a beat group.

At a time when her "I Only Want To Be With You" is climbing on Yank salescharts, Philips Records' Dusty Springfield is being set for a U.S. visit in April. Decca's Caravelles are winding up a trip following their hotselling "You Don't Have To Be A Baby To Cry." Rolf Harris, EMI artist whose "Tie

(Continued on page 50)

20 Countries Meet For a Solution on 1-Tint TV System

London, Feb. 18.

Crucial meetings involving more than 100 delegates from 20 countries were held in London late last week in a major attempt to settle on a color tv system to serve the U.K. and the whole of Europe.

Delegates concerned are a subcommittee on tint tv of the International Radio Consiltative Committee (CCIR), in turn a part of the International Telecommunications Union, the United Nations agency.

Having failed to settle on either

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Off-B'way Church Spots Mean Unorthodox Skeds

"Cabin in the Sky," at the Greenwich Mews Theatre, N.Y. is the only off-Broadway show currently giving night performances. The musical revival, which is foregoing Friday night performances, is in the this unusual situation because the Greenwich Mews is part of the Village Presbyterian Church—Brotherhood Synagogue.

The area above the theatre is used for weekly Jewish services

(Continued on page 61)

Buy a 'Champagne Box' for $50,000, N.Y. Fair's Music Hall Urges Big Biz

Big business, already heavily involved in the New York World's Fair in its own section, will be solicited for further contributions in the Fair's amusement enterprises. The Music Hall in the Texas Pavilion has started a campaign to sell blue chip firms on boxseats in its hall, where "To Broadway with Love" will be shown.

The top price is $50,000 which will enable a firm to buy one of the "champagne boxes" for two years. It will have the same box for every show. The champagne will be extra, of course. The same box will sell for half the price for one season, and for $10,000 a firm can buy a box for one show daily for the season.

The campaign for the bubbly boxes indicates anew the necessity of many of the fair's showmen to get in a lot of advance business before the Fair opens. The Fair itself has sold 7,000,000 tickets at a reduced rate in advance of the opening.

Organizations are being solicited by several shows prior to the opening in order to create an assured flow of traffic into the amusements area. The Texas show is sending out advance men in various cities

(Continued on page 63)

Arty Beatle Buffs

London, Feb. 18.

The Beatles hiked the Royal Academy takings following a tv review of the art show by Sir Gerald Kelly. Kelly said that the Queen had mentioned that architect Cuevo, one of Goya's portrait studies, "wore a Beatle haircut."

Beatle fans helped to throng the Royal Academy over the weekend, over 10,000 people visiting the exhib in two days, a winter record. Black and white repros of the Cuevo portrait were almost sold out.

Song and Talent Sharks Still Biting Naive Amateurs

The song and talent sharks have come to the surface again, hooking aspiring amateurs with promises of the big time.

One New York disk outfit recently took a youngster for $700 after "signing" him to a record contract.

The $700 allegedly paid for the recording session, the disk jockey pressing and the promotion. Wherever the money went, the disk company took it from a teenager with an unmistakable lack of talent, even for the current market where virtually anything goes.

Along with the glittering bait for the performing talent, the sharks are also still plying the old confidence game with tyro song-

(Continued on page 56)

Ct. Tosses Out Negro Tooters' Bias Charges Vs. AFM in Columbus

Charges by three members of an all-Negro musicians local in Columbus, O., that the American Federation of Musicians' leadership is blocking merger moves between the Negro and white musicians were thrown out of Ohio Federal Court last week.

AFM prexy Herman D. Kenin had branded the accusation as "false and infamous" and repudiated all claims that he or the other governing AFM officers had sought to block the merger of Local 589 with Local 103 in Columbus.

Kenin declared that it was the AFM's policy to seek such mergers in all areas. He reaffirmed the Federation's determination to end segregation in locals.

Segregated locals exist in Chicago.

Protestants Plan 'Entertaining' Pix

Hollywood, Feb. 18.

Imperator Productions Inc. has been formed by Bishop Gerald Kennedy, president, and a number of leading churchmen to go into commercial film production with a group of "entertainment" films, per George Heimrich, head of the Broadcasting and Film Commission of the National Council of the Churches of Christ.

Company will be activated with "To the Golden Shore," biography by Courtney Adnerson, with Sam-

(Continued on page 19)

N. Y. Paramount's First Stage Show in 6 Years

New York's Paramount Theatre will have its first stageshow in six years during the Easter school holidays, starting March 27. Martin Kummer, who recently resigned from Creative Management Corp. to handle Jack Paar, will promote the show in conjunction with Theatre Three Productions, which last week promoted The Beatles and Shirley Bassey at Carnegie Hall.

The Paramount layout is likely to be the second rock 'n' roller to be available for the school kids during that period. The Fox Theatre, Brooklyn, will have a show topped by WINS deejay Murray "The K" Kaufman.

10% Tax on Tab May End Come 1965

Much Congressional Support—Treasury Itself May Decide Not to Oppose Repeal

Washington, Feb. 18.

Top ranking Treasury Dept. officials hinted Administration backing for repeal in 1965 of theatre admission and cabaret taxes.

Dept. sources have suggested they might favor repeal or cuts in showbiz and all other excise taxes, but not before 1965.

If the Treasury does make any moves in this direction, it will surely get quick Congressional support. Administration forces weathered several close battles in batting down attempts to repeal excise taxes during the recent debate on the personal and corporation income tax reduction bill.

Efforts to repeal the admissions and cabaret levies have strong and vocal proponents in the Capitol.

Sen. William Proxmire (D-Wis.) made a good case in demonstrating how a cut in the cabaret tax directly stimulates business and boosts nitery and allied employment.

Sens. J. William Fulbright (D-Ark.) and Jacob Javits (R-N.Y.), who pushed for repeal of the 10% box office levy, figure they might have a majority in their corner when the issue comes up again.

In the House, where all revenue measures must originate, the Ways and Means Committee intends to hold wide-ranging hearings this spring on excise taxes.

Purpose of the hearings is to garner background information and lay the groundwork for legislation in 1965 or 1966.

As for this year, all indications point to another extension of the Korean War excise tax levies.

Biggest problem facing the Ad-

(Continued on page 19)

Kirk Douglas Tours Asia for Info Agency

Kirk Douglas will undertake a one-month goodwill tour in the Far East for the United States Information Agency following a European promo tour which he is currently conducting to plug Paramount's "Seven Days in May."

Actor left over the weekend (15) for a tour of London, Berlin and Rome. In London he'll be interviewed on BBC and Associated Rediffusion, as well as by other political and entertainment reporters. An official City Hall reception and a visit to the Wall and the Eastern sector have been set for his Berlin visit. In Rome, both houses of Parliament will attend a special screening of "Days."

After this activity Douglas heads for New Delhi on the first leg of his USIA junket. Additionally, he'll visit Bangkok, Manila and Hong Kong during the 30-day trip. On his way back, the actor, who coproduced "Days" via his Joel Productions, will stop over in Japan with a print of the pic.

OLYMPICS BALL TURNS INTO 'TELEVISION SET'

Innsbruck, Feb. 18.

Olympia Ball at the Lizum Hotel in Innsbruck, Austria, at the recent finale of the winter Olympics season seems to have been snubbed by a number of guests whose presence at the ball had been heavily touted in selling the $40 supper dance tickets to German industrialists, et

(Continued on page 26)

National General's 200% Net Gain

Los Angeles, Feb. 18.

National General Corp hit a record $908,782 in profits in the fiscal 1964 first quarter ended Dec. 24, equal to 25c a share on 3,590,443 common shares outstanding, according to prexy Eugene V. Klein.

Figure represents approximately a 200% gain, comparing with $303,733 or nine cents a share on 3,445,897 shares outstanding for the comparable period a year ago.

Net income rose 117% to a record $658,782, equal to 18c a share after a $250,000 provision for federal income taxes, comparing with $303,733, or nine cents a share, in the year earlier.

Shares outstanding in 1962 are adjusted for a four percent stock dividend paid in 1963 and four shares issued in acquisition of Mobile Rentals Corp.

Gross income increased 56% to $16,776,123 in the recent quarter from $10,741,378 in the corresponding period a year ago. Period is NGC's best first quarter since 1952, Klein said.

Klein attributed the results from "improved theatre operations and from profits derived from our diversification program" and called the latter "an increasingly important contribution to earnings."

PLEASE REMIT—

Johnson to Congress on JFK Center Main and Side Costs

Washington, Feb. 18.

President L. B. Johnson asked Congress to appropriate $15,500,000 for the Federal Government's share of building the John F. Kennedy Center for the Performing Arts.

In a supplemental appropriation request, the President also asked for $2,000,000 for the National Capital Planning Commission to acquire original land authorized for the Center site in 1958.

Another $1,300,000 was sought by the President for the Commission to garner even more land

WILLIAM B. WILLIAMS

WNEW Radio Personality, says: "PAUL ANKA wasn't handed success on a platter but his best-selling platters have won him hands all over the world."

"I enjoy playing PAUL'S records for my WNEW audience and also in private for myself and friends. Tops in his field, he flips people and turntables."

Felix's Lament: Everybody Wants Same 10 Writers

NBC-TV's Coast production veepee Felix Jackson, in New York last week for confabs on new product, says that one big problem that's always plagued tv drama is still around—not enough good writers.

There's a pool of 250 tv scripters available, says Jackson, but everybody wants the same top 10 guys. He figures, however, that he's doing okay for next season on the network project, "13th Gate," and okay on a couple of projects for the 1965-'66 season.

One, with Bob Bardash on the creative helm, Jackson describes as a comedy-drama about three young professional men launching careers in New York. Central character in the show, however, is none of the young men, but the fabulous apartment they live in (belonging to the aunt of one) and the dog they care for in return for free rent. The beast keeps them broke with his culinary tastes.

The other project is an hour meller, "The Warrington Papers," with Dick Bluel writing. It deals with stories of contemporary intrigue

Berle's Quip: Johnson May Cop Arthur Murray Prize As Dancingest President

Washington, Feb. 18.

Milton Berle was among a number of persons prominent in the entertainment industry who watched President L. B. Johnson dance almost every dance after the White House dinner honoring Prime Minister Alex Douglas-Home of Great Britain.

"You," Berle told the President when the dance was over, "are not only going to be reelected, you are also going to win the Arthur Murray Award."

Because the Prime Minister likes to dance, President and Mrs. Johnson substituted dancing, rather than a program of entertainment, following the Douglas-Home dinner.

The guest list for the dinner

(Continued on page 63)

Beat Goes Balalaika

London, Feb. 18.

Having captured the market in American, the Liverpool Sound is to be exported to the USSR.

The Swinging Blue Jeans, whose disk "Hippy Hippy Shake" (released in the U.S., too) soared in the British pic, "Circlorama Cavalcade," which preems in Moscow next October.

Blue Jeans will appear personally at the Moscow opening (they're the first) and hope to play the number on amplified balalaikas.

PARIS FASHIONS

By LUCETTE CARON

Paris, Feb. 18.

Another season—another silhouette: gone is the booted, tough sportive . . . "A new Gentle Woman rocks the World" is the hot news of the week. Enough of mad kooky fashions, Youthmania, Beatlemania, "Ye-Ye" shrieks. Paris Couturiers counterattack by glorifying the most feminine, ladylike, sexiest dream woman. Bosom, waist, legs—nothing is changed, but everything is glamorized and wrapped-up in fragile ruffles, pleats, lace, ostrich plumes, see-through fabrics, and as for 1964 necklines . . . they even outplunge, 1963. Same mad pace same cliches, same hysteria at each Premiere: stars, celebrities, press and buyers are crushed, trampled—all fighting for first place to be photographed congratulating and kissing the hero of the hour.

The 1964 Gentle Woman will wear pleated skirts and slick hip-jackets with a burst of white starched collars and cuffs trimmed with black bow-ties and gardenias, madly ruffled blouses, chiffon dinner dresses with divided skirts, transparent "cages" over curvy sheaths—and a choice between Vee necklines to depths lower than ever imagined, and puritan jeune fille dresses reminiscent of Gainsborough.

Over-publicized Gerard Pipart—the new boy at NINA RICCI hailed as the future Jacques Fath—did not quite hit the mark and became a bone of contention. Backed by several magazines, it grew into the Affaire Pipart. The boy's line is more Jax of Hollywood than Haute Couture, but he has talent and took the blow smilingly, learning his lesson for next season.

LANVIN'S Crahay, who recently quit Ricci to replace Castillo (a real merry-go-round), hit the right combination with powerful Lanvin workrooms behind him. He sparks up the old place: bicycle bloomers, snappy buckled suits, battledresses, huge ruffled collars topped by flat

(Continued on page 19)

FEIGHAN OF OHIO VEXED AS BURTON UNHEXED

Washington, Feb. 18.

U. S. State Dept's assertion that it had no grounds to revoke Richard Burton's visa drew an angry Congressional retort and threats of reprisal.

After receiving word from the State Dept. that Burton's visa would not be cancelled, Rep. Michael Feighan (D-Ohio) said a Justic Dept. lookout for the actor

(Continued on page 61)

57 Opera Houses, 11-Month Seasons

Munich, Feb. 18.

Since the re-opening of Bavaria's National Theatre (Opera) last December, a statistic on West Germany's Theatres has appeared: As of today there are 57 houses in which opera is given some 41 were destroyed by bombs during World War II and 36 of these have been rebuilt. Of the remaining 22 houses, 16 survived bombings. Six are still a heap of rubble but plans plans for the rebuilding pend.

All opera houses play 11 months a year, as opposed to the shorter season in Italian opera-houses (Milan, Venice, Bologna, Florence, Rome, Naples, Palermo) or Paris' two houses (Opera and Opera Comique) and London (Covent Garden and Sadler's Wells) or the Met Opera in Manhattan (Oct.-April).

LAMBS CLUB'S CURTAIN TIME

Eddie Dowling's 3-Way Task With Gambarelli and Many Others

Lambs Club theatre was busy all last week with rehearsals for the special show which will be performed four times, matinee and evening tomorrow (Wed.) and evenings only on Thursday and Friday. Show is being written, staged and performed in by Eddie Dowling, he being an old triple-threat showman.

Something offbeat for the occasion will be prima ballerina Maria Gambarelli in the role of an actress, working with Dowling in a scene from "Time Of Your Life" and in a special skit, "Reminiscences of Shubert Alley."

Another novelty will be an East Indian actor, Khigh Dheigh, who will impersonate a living statue that comes to life as Abe Lincoln.

In addition to three already named cast will comprise Lanny Ross, Arthur Tracy, Clare Luce, Clarence Nordstrom, Don DeLeo, Dave Mellen, Elizabeth Kerr, John Macurdy, Lorri Rogers.

Title of this special Lambs revue is "Mr. Broadway."

Daily Variety's Hellman Feted on 30th Anni

Hollywood, Feb. 18.

Hollywood Ad Club, which John West, then-prexy, on occasion of org's tributing Daily Variety columnist Jack Hellman five years ago in celebration of pillarist's 25 years with the tradepaper remarked that club actually was formed to launch Hellman, repeated yesterday (Mon.) at Hollywood Roosevelt with a noontime affair toasting columnist's 30th anni on sheet.

"Everything they said is true—because they are all friends," Hellman replied following a bevy of carefully planned friendly barbs directed toward him by such punsters and funsters as Hal Kantor, Pat Buttram, John Guedel, Edgar

(Continued on page 42)

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DAMP ENTHUSIASM AND PRINTS

20th Ups Amperage on Its 'Image'

General press conference scheduled in New York tomorrow (Thurs.) by 20th-Fox prez Darryl F. Zanuck and exec veep Seymour Poe looks to be the launching of a concerted drive on their part to upbeat the company's "image" in the trade, lay and (perhaps, particularly) financial press. Invites to the all-purpose meeting promise they'll "fully discuss 'Cleopatra' and the company's plans for the future."

This will be the first time Zanuck has met the New York press en masse since late 1962 when he called a special conference to answer charges made anent the editing of "Cleopatra" by director Joseph L. Mankiewicz. This will also be the first time that Zanuck and Poe have met the press tandem-style.

Abe Schneider Likes Coast Outlook; Malibu Super-Studio Still in Works

Hollywood, Feb. 18.

Exuding confidence that Hollywood is in a healthy condition and that his studio will step up the production pace in the months to come, Columbia Pictures president Abe Schneider ended his stay here and after a brief vacation in Arizona returns to his N. Y. base. He noted more "practical thinking" in the area of film budgets, with money not being spent loosely just for big sets.

Filming costs will remain high, he commented, but the money will be invested more realistically on basis of story values. Prexy pointed to his company's "Dr. Strangelove" and U.A.'s "Tom Jones" as two current examples of pix with sensible cost factors which are cleaning up at the boxoffice.

Slow but continuing progress is being made on proposal for Columbia, Metro and 20th-Fox to set up at Malibu a common studio facility. Schneider said there was no importance to a report that a parcel of land other than the Fox ranch property in Malibu was being considered as an alternate site for the tri-studio building project.

He commented it was not unnatural that other real estate interests might want to try to swing a land deal, but added that the principals were giving serious thought only to resolving matters concerning the 20th site. Blueprint of proposed studio operation is being studied in Washington to head off any problems with the Dept. of Justice. First news of studio leaked last May.

Poitier 1st Negro To Direct Film?

United Artists and Sidney Poitier are huddling as to the possibility of the actor making his directorial debut via the company. If plans work out, Poitier would become, as far as known, the first Negro to direct a major feature.

The actor has several projects in mind and so does UA. What is being worked out is which, if any of these, will be the right vehicle. Among Poitier's own projects is a comedy about several well-to-do men who form a gang and pull off some spectacular robberies as sort of a hobby.

Although there are some Negro assistant directors who have worked as close as first assistant, none have become directors of a major feature, it is felt. In addition to this plan, UA is also considering a followup to "Lilies of the Field," in which Poitier starred and which drew substantial critical favor. Ralph Nelson directed this pic and dickers are presently in progress at UA for him to do a sequel with Poitier also starring.

Milt Samuels Posted As Mandel's Special Aide

Milton Samuels has been upped to the post of special assistant to RKO prez Harry Mandel. He'll work closely with Tom Crehan, Mandel's exec assistant.

Samuels comes to the RKO operating department from the Glen Alden Corp., the circuit's parent, where he has been handling special assignments since 1958.

Paul Hochuli's Stroke

Houston, Tex., Feb. 18.

Paul Hochuli, amusement editor of the Houston Post suffered a stroke last Monday (10) which paralyzed the right side of the body.

His condition was later reported improved at the Bellaire General Hospital.

General Artists Takes John Redway Office In London Expansion

General Artists Corp. has acquired a second talent agency in Great Britain. Last week, Lawrence R. Barnett, GAC chairman, finalized a deal to take over John Redway & Associates, a London based office which specializes mainly in film talent bookings. A couple of years ago, GAC tied in with Blackburn-Lewis which has been taking care of GAC's variety bookings in England as well as elsewhere on the Continent.

According to Barnett, there are presently no plans to merge both offices, but said it was a future possibility.

The new office will be known as GAC-Redway, with John Redway and Dennis Selinger in charge of the operation. Redway has maintained offices in London, Paris, Rome, Geneva and Munich, which will continue under the new setup. Redway, at one time was a director and executive of MCA Artists Ltd., England, and left in 1957 to form his own agency. Selinger joined the office in 1960.

Barnett, upon completion of negotiations which resulted in the merger, followed with meetings in Rome with Franco Reggiani, managing director of GAC-Rome, and Gerald Lebovici, GAC's rep in Paris.

GAC recently took over International Management Associates, and earlier last year acquired United Talent Management. The agency is still shopping around for more agency acquisitions as one means of getting additional manpower and artists.

SUMMER AT RADIO CITY

House Dickers Still on Films Beyond U's 'Chalk Garden'

Radio City Music Hall's bookings for the immediate future are these: "Captain Newman, M.D." (U); "The World of Henry Orient" (U.A.); "Pink Panther" (U.A.) and "Chalk Garden" (U). This carries the house until about June.

On the question of the Hall's summer bookings, these choices remain in negotiation with President Russell V. Downing. Some 12 films have been screened for decision. Typically the big theatre goes through the warm weeks with a maximum of two films.

Among three films mentioned last issue of VARIETY in a news item, Warners' "Ensign Pulver," Metro's "The Unsinkable Molly Brown" and Universal's "Bedtime Story," it is stated that these are possibilities for the period, but not pinned down as actual bookings.

ROSSEN THINKS HE WAS 'HUSTLED'

"It's a good picture, but I think it'd be better if we cut out some of the pool playing at the beginning and the end."

This comment, by a former 20th-Fox production exec after a studio screening of "The Hustler," sums up to producer-director Robert Rossen the fashion in which he feels his 1961 drama about a pool shark was given the once-over-lightly treatment by some key members of 20th's pre-Darryl F. Zanuck-Seymour Poe administration. Needless to say, the pool-playing scenes were not cut. However, the pic went into "wet print" release and played off so quickly that it never had a chance to realize the b.o. potential indicated by the reviews, word-of-mouth and (eventual) awards.

Thus, the decision now by the "new" 20th-Fox and Rossen to re-release the pic (probably starting in April) with an all-new campaign which will eschew the torn T-shirt ad motif of the original. The aim, says Rossen, will be to cash in—not only on the prestige which now as never before attaches to class pix—but also on the rep of "The Hustler" itself which he feels many people regard as a sort of "lost" classic.

According to the producer-director, the picture, in its original domestic playoff, brought in a rental in excess of $3,000,000 in something like 13,000, playdates. "It really is difficult to make so little money if you play so many theatres." This has prompted the reissue decision within two years of the original run, even though the industry's rule-of-thumb has been that there's no dough—or public excitement—in a picture reissued within five years of its original playoff.

Rossen is aware of this rule-of-thumb and says that to him it sounds like a great many other cliches which film salesmen will spout without ever giving attention to the unique qualities of a problem at hand. For this reason he is pleased by 20th exec veep Seymour Poe's decision to buck a cliche and, hopefully, to prove "The Hustler" an exception to the five-year rule.

According to Rossen, the picture, which has earned about $1,500,000 abroad, is "just now getting into the black." It was an open secret at the time of its original release that he was appalled at the speed and the manner in which it was sent out. (At that time, star Paul Newman sounded off in the press, criticizing the 20th sales org for not knowing that they had a prestige item calling for a slow, artie build-up, prior to general commercial release.) Pic preemed day-date at the huge Paramount Theatre on Broadway, day-dating with the occasionally firstrun 72nd Street Playhouse on the eastside. Within a couple of weeks of this launching, pic opened also at a Brooklyn firstrun.

Today, thinks the producer-director, were the pic going into firstrun for the first time, it probably would get the prestige east-side treatment, a la Warners' launching in N. Y. of Elia Kazan's "America, America" at the posh Paris artie, day-dating with nobody.

Rossen acknowledges that there were special financial considerations at work when "The Hustler" went out originally. 20th was then heavily involved in the production of both "Cleopatra" and "The Longest Day," and, having had a string of b.o. losers, was in need of a fast cash flow.

On the Sinatra Cuff

George Jessel flew into Manhattan for Monday's (17) banquet to Darryl F. Zanuck by the Motion Picture Pioneers. Frank Sinatra made available to Jessel his luxury apartment, chauferred Rolls, champagne and Jack Daniels cellar, his domestic staff, including valet.

Wired Jessel: "What about spending money?"

Vaulties Value to Video Going Up; Paramount Post '50s Short-Leased To NBC at $300,000 Average

Paramount Pictures stands to make nothing but money out of its 200 post-1950 features. It's just-consummated deal with NBC-TV can yield $28,000,000 over the next few years, if options are picked up, and Paramount retains 110 post-'50s for which it has yet to make a deal, the average asking price on which is $300,000 per pic. All the features go to NBC with a repossess to Par. Most will only have unspool on the web once, others but twice.

An arresting aspect of the tv syndication value of the Par features is the way their worth has increased. Less than a year ago, the company had estimated that the pix would go for about $200,000 apiece. Now the first sale has been made at $300,000 and the remainders may rate higher.

For the NBC deal, Paramount is "leasing" 30 post-'50s to the network for $8,200,000 in a one-year agreement which gives the web options for two more years. In each of the two option years, the web can get 30 more pix at approximately the same price, the eventual 90-film, three-year bargain figuring to yield as high as $28,000,000. This is because some pix go for over the $300,000 price, it being just an average. It is what's characterized as a one-and-a-half showing deal, with some films to be shown once and the others to be aired no more than twice.

Par made the NBC deal via its own tv subsid, Paramount Television Productions, which will continue to handle the post-'50 library. What will happen with the remaining 110 films in that library hasn't been decided yet but it is firmly established at Paramount that the tv division will handle all syndication or network deals with no leases or sales to outside syndicators. The pix which come back from NBC will probably be released for syndication by Par but,

(Continued on page 19)

Kevin McClory to L.A.

London, Feb. 18.

Kevin McClory has left London for New York and thence to Los Angeles On Coast he confers with agent Irving Lazar in connection with future production of feature films.

Ernie Anderson accompanies McClory on the trip.

'On Way to the Forum' For Screen Rewriting; To Use Foreign Comics

Hollywood, Feb. 18.

Norman Panama-Melvin Frank team is prepping "A Funny Thing Happened On the Way to the Forum" as a "large scale entertainment musical comedy" for filming in 1965 for United Artists. Stephen Sondheim musical will be expanded, very likely will be cast with large group of international comedians and no big name stars. Opening number, "Comedy Tonight," is planned for over titles and Sondheim has made himself available to write additional songs as film progresses. Panama and Frank will do screenplay.

"Forum" is separate from two-picture deal remaining for Panama and Frank at UA. One set is "A Free Hand," comedy based on play they wrote which ran years ago off Broadway. Ivan Goff and Ben Roberts collaborated on screenplay. Picture will go after "Forum."

CALIFORNIA LOCALE FOR PANAMA & FRANK

Hollywood, Feb. 18.

Norman Panama and Melvin Frank, who have been making Hollywood productions in London for the past three years, are switching their tack with "Strange Bedfellows," now prepping for Universal.

Producers will bring a number of top British comedians to Hollywood for roles in the film, first of whom is Arthur Haynes, who makes his Hollywood bow in the picture. Similarly, while film locale is London, Panama and Frank will duplicate London settings on the Universal and possibly Warner Bros. back lot and go back to London only for a few background and process shots.

Picture stars Rock Hudson, Gina Lollobrigida and Gig Young. Michael Pertwee collaborated with team on the screenplay, with Frank to remain here filming while Panama returns shortly to England to prep other pictures. "Bedfellows" is on a $3,000,000 budget and a co-production between producers, Hudson's Gibraltar Productions and Universal.

UA OSCAR TRAILERS

Prep One-Minute Pix to Plug Academy Entries

Speculating on Academy Award nominations, United Artists has prepared special one-minute tv trailers on the pix it feels have a chance for nods from the Academy. Seven or eight will be put into a package by the company and distributed free to tv stations all over the country.

UA reports that so far 50 Canadian stations have already requested the package and that two New York outlets have also gone for the array. The trailer plot is in line with the company's increased push for tv pub space. Pix included in the trailers are all in release, naturally, and so the hope is to stimulate b.o. action, in addition to lensing prestige to the features involved.

Fay Dies at 88; A Vaude Buff

Providence, Feb. 18.

State and city officials joined with hundreds of friends in a last tribute to Edward M. Fay, 88, internationally known theatre owner, who died Thursday (13) after an extended illness. Funeral services were held Saturday (15).

One of the staunchest defenders of vaudeville, Fay owned six houses at the height of his career. Among them were the Majestic, Carleton and Fay's theatres. He sold the last of them, the Majestic about 12 years ago.

In his early teens, Fay played violin and was giving violin recitals at the age of seven. He later directed the Reeves' American Band. On entering theatre business, Fay's earliest bookings included Maude Adams, Cornelia Otis Skinner, Ethel Barrymore, Katherine Cornell and Tallulah Bankhead.

Two nephews, Albert J. Clarke, manager of the Majestic Theatre; and Everett A. Clarke of Providence, and a niece, Mrs. Paul Sindo of Houston, survive.

Charlotte, N. C., Tent Turns Back Charter

Charlotte, N. C., Feb. 18.

The Charlotte Variety Club is closing. William G. Carmichael, Chief Barker of the local Tent, said the charter is being turned in and the club in the Queen Charlotte Hotel has been closed.

"We found we were unable to support a charity of the Variety Club standards," said Carmichael. "We were forced to close our charity eye clinic a few years ago and could not find another which we could support."

Pioneers Put Darryl Over Barrel At 25th Anni Roast & Toast Fest

By VINCENT CANBY

Twentieth-Fox prez Darryl F. Zanuck Monday (17) night was honored for his "executive leadership" — and occasionaally lampooned, Friars' style—as pioneer of the year at the 25th anniversary dinner of the Motion Picture Pioneers in the Imperial Ballroom at the Americana Hotel in New York.

The affair, which drew a near capacity attendance, got off to a fairly serious start as Pioneers prez William Heineman and publisher William Randolph Hearst Jr. treated the guest of honor with all due piety. It was left for Zanuck himself, toastmaster George Jessel and comedians Milton Berle, Red Buttons and Joe E. Lewis to shake the solemnity. (There were no ladies present so it was occasionally sky-limit for blue gags.)

Zanuck paid special tribute to 20th chairman Spyros Skouras and, after remarking on their long association, said he could write a book about Skouras, although a couple had recently been done. However, said Zanuck, his book would not be "fabricated, twisted and warped." It would not concentrate on Skouras' "failures," but on all his positive deeds and accomplishments over the years. Additionally, said the prez turning to Skouras: "Thanks for going out of your way to look so bad during the last five years so I couldn't help but look good in this first year."

Zanuck also regretted the absence at the last moment of his old friend Jack Warner, but asked several other old and close associates on hand to take a bow. These included agent Charlie Feldman ("If I had listened to him more often, perhaps I wouldn't be here tonight"); son Richard Zanuck, Edward Leggewie, now head of 20th's production affiliate in France; Mike Romanoff, and, from his old studio days, his barber Sam Silver and studio commissary chief Nick Janus.

Berle, in top form, came on noting that Walter Wanger had offered him $10,000 to throw the show. Looking around the dais at such as Barney Balaban, Arthur Krim, Milton Rackmil, et al., he couldn't help but feel, he said, that "if a bomb hits this room tonight, Sam Katzman rules Hollywood." Berle's gags, as those of Lewis and Buttons, touched some familiar Liz-Dick-"Cleopatra" bases, but concentrated on the guest of honor. After one straight line in Zanuck's favor, he observed that bringing back Zanuck to save 20th was really like making Oscar Levant Secretary of Health.

A story from left field by Jessel (having to do with a camel's anatomy) signaled a number of lively if rough gags from Berle and Buttons, all taken in good stride by most of the pioneers. Some outsiders — notable dais guest Gen. James Van Fleet, a 20th director — occasionally looked appalled, though the humor was no more borscht than barracks.

Zanuck himself confided that when he heard he was to be pioneer of the year, he was apprehensive that it meant he'd reached the end of his career. But then, he said, he remembered that today's astronauts are pioneers and that he himself had not done too badly in the past. He had pioneered, he said, in making an eight the hard way, and "in several other ways I'm sure you've all read about."

Heinemann presented the 20th chief with a gold note case inscribed with words praising Zanuck for his leadership in restoring 20th to "its eminence in the international motion picture field" and "for the vision and courage that have characterized his long career."

Dinner affair also saw the induction of 137 new pioneer members and the passage of a resolution in the org's by-laws to increase the board of directors from 25 to as many as 50.

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Nationwide Worldwide depend on TWA

Play Oscar Scrabble

Atlanta.

Editor, VARIETY:

Concerning the rising Academy Award fever, we suggest "Any Number Can Win"; consider:

"Act One"
"Two Tickets To Paris"
"Three Fables Of Love"
"Four For Texas"
"Five Miles To Midnight"
"My Six Loves"
"Seven Seas To Calais"
"8½"
"Nine Hours To Rama"
"The World Ten Times Over"
"West 11"
"12 Chairs"
"13 Frightened Girls"
etc., etc., on through "Love At 20," "40 Pounds of Trouble," "50 Days At Peking," even "PT 109."

Marjorie Dillard
Bob Swenson

Over-Seated Balto May Convert Hipp Into Legit House

Baltimore, Feb. 18.

With the 1,819-seat Ford Theatre, used in recent years to house touring legit shows, now closed and about to be torn down, there is talk of building a new theatre strictly for legiters. Although the city has about 1,000,000 population, exhibs think it is already badly overseated.

Move for still another theatre seems a bit out of line because Thomas E. Rodgers, general manager of Trans-Lux, is reported interested in turning the 1,800-seat Hippodrome into a legit house. Trans-Lux recently facelifted the Hipp at a cost of over $250,000 and reduced the seating capacity by 400 from 2,200 for the engagement of "Cleopatra." In between touring legiters, the house would be available for larger screen productions like "Cleo," now in 34th week with new scale of $1.50-$2, but now rated fairish at about $6,500 weekly.

American Int'l Diversifying, Too

Will Venture Into Video Production—Also Acquire 'Some' Theatres

American International Pictures, which in its 10-year history to date has concentrated exclusively on theatrical production, is now about to make two important moves towards diversification, Prez James H. Nicholson reported in New York yesterday (Tues.) that (1) the company will start production of its first two television series sometime this fall, and (2) is about to close deals for the acquisition of its first theatres, which will be located in both the U.S. and abroad.

The tv series will be "spin-offs"—that is, based on—two of the company's theatrical releases, "Beach Party," a 1963 release for which theatrical sequel has already been completed and another planned, and "It's Alive," a comedy-horror pic which is being made this spring. Nicholson emphasized that both series will be for 1965-66 season and will in no way conflict with the theatrical pix which will have played off by that time. No network or syndicator tie-ups have yet been made, by prez says he is confident deals will have been concluded by this fall. The feature pix themselves are serving, in effect, as the show's pilots.

There are two motives behind the proposed theatre acquisitions, according to Nicholson. The first is to guarantee AIP pix proper release in areas where the company is not now so repped, and the second is "profitable investment," especially in the matter of drive-ins. In the areas where AIP acquires theatres in the vicinity of some of its old exhib customers, said Nicholson, company will put its pix up for bidding. Although AIP is not bound by the consent decree, it doesn't want to be put in the position of being criticized for discrimination.

For Nicholson, the theatre acquisitions will mean he has come full circle. The AIP chief started out in the biz first as a projectionist and then as an exhib. He doesn't now have any theatre interests, however. Some of the upcoming acquisitions will be outright buys; others will be co-owned with others.

Reporting on AIP's financial position, Nicholson said AIP's total income for fiscal year ending Feb. 29, 1964, will be up 40% over 1963. No figures were mentioned ("when we go public, we'll give out the figures"). Re the matter of going public, he doesn't anticipate that move in the immediate future. "The principal reason to go public," he says, "is to get needed financing—and we have no such need at the present time."

VITTORIO GASSMAN PAIR GO TO LEVINE

Embassy Pictures has made deals in Italy for two features starring Vittorio Gassman. He toplines Embassy's "Easy Life," which has been doing solid business in its current engagements.

One of the new pix, "Il Successo," is presently playing in Italy. It stars Gassman, Jean Louis Trintignant and Anouk Amee, and was directed by Dino Risi who directed "Easy Life." The other is tentatively titled "The Women," and has Gassman starring in a series of segments, eight in all, of various length. It contains several Italo femme faves and was made by several directors. Mario Cecchi Gori who produced "Easy Life," also produced "Women."

Embassy has U. S. and Canada rights to these pix. The former is planned for fall release with the other to go next winter. Gassman, incidentally, will come to the U. S. March 20 for two weeks. While Stateside, he'll dub his "Easy Life" role into English and do some promo work for Embassy.

Federal Sanction Given Stanley Warner House In Massachusetts Shops

Stanley Warner this week was given Federal Court approval to construct a new theatre in the White City Shopping Centre, which is just outside the boundary of the city of Worcester, Mass.

There were no objections from Maurice Silverman, who represented the Dept. of Justice and Fed. judge Edmund L. Palmieri, hearing the SW petition in N. Y., said okay. Arthur Schwartz and Stuart Aarons represented SW.

New theatre acquisitions on the part of the five major exhibition chains require court approval under terms of the industry anti-trust decrees.

Bronston's 'Circus' Goes Cinerama

Paramount Will Handle the Sales and Exploitation Facets of Operation

A three-way deal concluded over the weekend between Samuel Bronston Productions, Paramount and Cinerama will bring Bronston's "Circus World" into Cinerama release in June in the widescreen company's single lens process. Cinerama will open the pic in more than 60 houses in the U.S., Canada and South America as a roadshow attraction.

Paramount will release the multi-million dollar film in 35m in 1965, following the Cinerama playoff. The deal concludes five months of negotiations and is understood to be a good one for all concerned. Pact is understood to involve substantial advances to both Bronston and Par, almost enough in Paramount's case to cover the company's investment in the film. The payments will be applied against percentages, with all three parties sharing in the receipts.

Also understood is that Par will control advertising and publicity on "Circus" through both the Cinerama and Paramount engagements. This was worked out primarily for continuity's sake. Deal is the first such pact between Cinerama and either Paramount or Bronston and the pic will be distributed under the billing "Samuel Bronston presents" for both runs.

"Circus" is one of several projects Paramount has with Bronston. In March, Par will open the producer's "Fall of the Roman Empire" as a 70m roadshow attraction. The company also has coproduction deals with Bronston for the making of "Nightrunners of Bengal," presently in pre-production stages in Spain, and "Suez." Bronston's production coin stake in all of these is substantial, his reported investment in "Circus," which stars John Wayne, Claudia Cardinale and Rita Hayworth, figured at $9,000,000.

Cinerama debuted its single lens wirescreen process last fall with Stanley Kramer's "It's a Mad, Mad, Mad, Mad World," a United Artists release which has been grossing nicely. Still under discussion is whether or not George Stevens will issue his "Greatest Story Ever Told," also a UA release, in single lens or the original three-panel Cinerama process. It won't be issued until November, in any case. "Circus" will be the second pic to get the Cinerama single lens treatment.

N.Y. to L.A.

Jack Bernstein
Willie Gilbert
Benedict Gimbel Jr.
Jack Weinstock

L.A. to N.Y.

Irving Allen
Miriam Colon
Henry Fonda
George Gobel
James H. Nicholson
Martin Ransohoff
Abe Schneider

U.S. to Europe

Gil Gates
Stanley Dean
Robert D. Graff
Kim Irwin
B. B. Kreisler
Ely Landau
Mo Rothman
Herbert Steinmann

Europe to U. S.

Ernie Anderson
Kevin McClory
Seymour Poe
Fred L. Thomas
Nolan Van Way

United Artists Checking Its Money on That 'Train'

"The Train," the John Franhenheimer project temporarily derailed in Paris because of European weather conditions, is drawing considerable exec attention from the United Artists brass. Amid reports of spiraling budget and the like, prez Arthur Krim paid a visit to the location last week and this coming weekend (22) a whole contingent of UA brass will plane to Europe to look things over.

Heading over will be exec v.p. Arnold Picker, and veeps David Picker, James Velde, Fred Goldberg and Eric Pleskow. Their primary intention in making the trip is to meet with Frankenheimer, who is now editing the completed footage of the film, and talk things over. The production has been stalled because all interior shooting has been completed and foliage is needed outdoors before the remaining exteriors can be lensed.

After the Paris visit, some of the execs will go to the Coast to huddle on production matters there. "Train" budget is acknowledged to be over its original boundaries but most of this was caused by the change of directors from Arthur Penn to Frankenheimer and the delays caused by the switch. Actually, it has been pointed out, the film isn't too much over the new budget established after the change but there has been some coin already spent by the previous administration.

ITALO FILM-EYE ON DISTRIBS

National Boxoffice Survey

Trade Turns Spotty; 'Jones' Still No. 1, 'World' 2d 'Cardinal' 3d, 'Prize' 4th, 'Stranger' 5th

It's the week before the usually rousing Feb. 22 birthday session. This coupled with a dearth of many strong, new pix will make the current week a spotty one across the country in key cities covered by VARIETY.

"Tom Jones" (UA) (12th wk) is finishing on top, same as last week. **"It's a Mad World"** (UA) (13th wk) will finish second as compared with third spot last week. **"The Cardinal"** (Col) (8th wk) wound up third best.

"The Prize" (MGM) is taking fourth position, same as a week ago. **"Love With Proper Stranger"** (Par) (4th wk) is pushing up to fifth place as compared with eighth last round.

"Victors" (Col) (4th wk) is edging up to sixth place. "Favorite Sport" (U) (2d wk) is copping seventh money, first week out in release to any extent. **"Charade"** (U) (8th wk) is winding up eighth.

"Cleopatra" (20th) (34th wk) is pushing up to ninth place. **"Merlin Jones"** (BV) (3d wk) is capturing 10th spot, first week in circulation extensively. "How West Won" (MGM), "Dead Ringer" (WB), "Easy Life" (Emb) and "Strait-Jacket" (Col) are the runnerup pix.

"Sunday in New York" (MGM) looms as one of the most promising newcomers, looks hotsy in Boston, hep in Omaha, smash in New York, nice in St. Louis and good in Cleveland.

"The Doll" (Indie) is socko in Boston and N.Y. while "Seven Days in May" (Par), also new, is torrid in Boston, smash in Washington and big in Minneapolis. "Global Affair" (MGM), another newie, looks big in Detroit and okay in Pitt.

"Soldier in Rain" (AA) looms okay in Providence and stout in Philly. "Irma La Douce" (UA) still is lofty in Portland, Ore. "Kings of Sun" (UA) shapes bright in Balto.

"Any Number Can Win" (MGM) shapes good in Chi, and nice in Frisco and Washington. "Billy Liar" (Cont) just starting out, looks good to hep in most locations.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases.

(Complete Boxoffice Reports on pages 10-11-13.)

Max Youngstein-David Karr Unite; Their Diversified Films Inc. Dealing

Max Youngstein, longtime partner and production official at United Artists, and David Karr, whose antecedents include advertising agency, corporation and proxy fight strategy have formed Diversfied Films Inc. with offices on Fifth Ave. in Manhattan. As a first closing they have in hand a multi-feature deal with Columbia Pictures. The relationship is expected to be "a Mirisch."

Youngstein has a current arrangement with his former home base, UA, for the production of "Seigfried and The Sergeant."

Diversifield Inc. contemplates a Metro production, "The Money Trap," and has also been in negotiation with 20th-Fox on unspecified properties. The anticipation is that Youngstein will headquarter in Hollywood as executive veep while Karr remains in Gotham as president.

Karr has had intermittent prominence in the film business proper, notably as chief of staff when the Joe Vogel group successfully withstood the Louis B. Mayer & Canadian friend raiding-and-boarding party which sought to possess Metro-Goldwyn-Mayer. Thereafter Karr showed up as chairman of the board of Fairbanks-Whitney.

Karr is believed to be close to Bank of America, formerly active in film production finance. That might account for the funds necessary to put Diversified Inc. in the running.

As a young man Karr worked in Washington as a legman for Drew Pearson. Thereafter he was the contact with the Kaiser account at the old Weintraub ad Agency, which subsequently became and is Norman, Craig & Kummel. His specialty in handling stock proxy wars led to his writing a book on the subject, "Fight For Control." A sequel to that, "Backstage in The Board Room" is soon to appear under the Trident label of Simon & Schuster. Also among Karr's literary works, upcoming, is his reminiscences of Lyndon B. Johnson, "Come Let Us Reason Together," the manuscript of which is not completed.

Separately, Karr has Westhampton Film Corp. which acquires theatrical features and transfers them to television syndication. Henry C. White, ex-CBS, is involved in the operation.

Herman Robbins Memorial

Herman Robbins Foundation Inc. has changed its name to Herman Robbins Memorial Foundation Inc.

Phillips, Nizer, Benjamin, Krim & Ballon recorded the certificate at Albany.

Martin Starr Libel Suit Vs. UA & Columbia Pics Nearing Actual Trial

Libel action of Martin Starr, former radio broadcaster disseminating film gossip, against United Artists and Columbia Pictures is nearing actual trial, according to Starr's attorneys, Harry A. Lieb and Jacob W. Friedman, both of Manhattan. Starr is asking $200,000 on a charge of defamation. Involved are alleged communications sent to Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres by Roger H. Lewis, former UA ad-pub veep, and Robert S. Ferguson, then and still Columbia ad-pub chief.

Starr charges he lost his job and income because he was unfairly rapped by the film companies. Starr was put through some 39 hours of pre-trial examination by the lawyers for the two distributors.

Starr had been on the air as a film commentator some 25 years until his dismissal.

KEITH GOLDSMITH IN EXIT FROM AMER. INT'L

Keith Goldsmith, foreign administrative manager for American International Pictures, has resigned, thus following the lead of Sam Seidelman, foreign distribution veep, who resigned last month to be replaced by David Horne. Goldsmith was brought into AIP by Seidelman.

Prior to joining AIP, Goldsmith was with Allied Artists International for seven years, and before that, he was associated with United Artists as Far East supervisor and Universal and 20th-Fox.

N.Y. OFFICE ON FRENCH PATTERN

Italy's film industry "definitely" plans to set up an information office in New York—more or less on the lines of the French Film Office here—in the near future, principally to "facilitate" relations between Italian producers and U.S. distribs. This is the word from Henry Croshicki, head of Sancro Films of Rome which is currently repped on the U.S. scene by "The Conjugal Bed," an Embassy release this side.

According to Croshicki, who is in the States presently to investigate coproduction deals and, not so incidentally, to get married, the long-talked-of plans for Italo industry representation this side are now close to fruition. Office would be a joint venture of Unitalia, the Italo industry org designed to promote Italian pix abroad, and ANICA, the Italo producers org.

As Croshicki sees it, such an office is needed not only to disseminate promotion and publicity material on Italian films, but also to rep Italo producers' interests in their sometimes rough relations with their U.S. distribs. With their own reps on the Stateside scene, Italo producers stand to get more equitable treatment from their U.S. distribs, including, perhaps, more specific and prompt accountings of how much money is being earned and where it's all going if, as is often the case, there's nothing left to be called the producer's share.

Sensitive Fellows

Croshicki also suggests that even when an Italo producer speaks English, he isn't necessarily speaking the same language as his U.S. distrib. "You ask to see their books," he says, "and they think they've been insulted."

One of the biggest thorns irritating Italo-U.S. relations, he thinks, is the distrib contract which leaves the amount of money to be spent on prints and advertising to the discretion of the distrib, though it comes out of the producer's share. Most Italo producers simply are not in a strong enough position to get a ceiling amount for this written into their U.S. distrib deals. Until they do, he indicates, the first minimum guarantee dollar the producer gets is likely always to be the last.

Among the deals the producer is exploring on his current visit is possible tie-up with Reade-Sterling on his projected film version of the Belgian legit comedy, "The Magnificent Cuckhold' and a tv series to be coproduced with Joe Levine in Rome. He returns to Italy at the end of this week.

If an Oscar Nominee, Add $ $ to U. S. Rights For Louis Malle Film

Louis Malle's "Lee Feu Follet" (Will-o-the-Wisp), which won for the French director a special jury prize at the 1963 Venice fest, has been purchased for U.S. release by Gibraltar Films, New York-based indie distrib.

Deal, which is an outright sale, reportedly is for $50,000, plus another $10,000 if the pic, which has been picked by France to compete for the foreign language Oscar, winds up as one of the five final nominees selected by the Academy of Motion Picture Arts and Sciences.

Pic had its N.Y. preem Monday (17) at the Little Carnegie.

Rothman's Europe Swing

Mo Rothman, exec v.p. of Columbia Pictures International, left his New York headquarters at the past weekend for a swing of Rome, Paris and London to participate in branch meetings in each capital.

He figures to return to the home-office March 1.

Jose Ferrer-J. G. Besch Plot Thomas Mann Tale For Germany and Italy

Jose Ferrer, currently starring on Broadway in "The Girl Who Came To Supper," and Joseph G. Besch, former veep of Astor Pictures and before that a member of the Bill Doll office, have acquired the screen rights to Thomas Mann's novella, "Death in Venice."

Besch, who heads his own Romplarlo Productions, and Ferrer hope to get into production at the end of Ferrer's current musical stint. Plans call for Ferrer to direct and co-author the screenplay with British writer H. A. L. Craig. Pic is to be made in color, on locations in Italy and Germany, on a budget of between $750,000 and $1,000,000. No star has yet been pacted.

The famous Mann story concerns the emotional disintegration of an aging German businessman who, on a trip to Venice, becomes obscessed (from afar) by the beauty of a young Polish boy.

N. JOSEPH ROSS SUES PAR ON YORK CORP.

Los Angeles, Feb. 18.

N. Joseph Ross, who asserts he holds 9.18% of outstanding shares of Jerry Lewis' York Pictures Corp., slapped $6,000,000 suit in Superior Court against Paramount Pictures, which he claims controling remaining 90.82% interest in company, and York. Specifically, he asked $5,000,000 in compensatory damages and for profits and benefits derived by Paramount but assertedly due York over a contract involving Lewis.

Ross claims Paramount caused York to fail to exercise a claim against Par for $1,325,000 due York over the Lewis employment contract, which called for seven pix over a period of seven years, including "It's Only Money." He also charges Par wrongfully received additional overhead payments for furnishing its facilities.

Plaintiff also alleges an amendment to an original distribution agreement between York and Paramount wrongfully caused gross receipts from Par's distribution of six pix produced by York to be divided, after deduction of distribution costs, 25% to Par, 25% to Lewis and 50% to York, instead of the original agreement giving York 75%.

NEW IRVING, TEXAS, OZONER

Irving, Tex., Feb. 18.

Construction has been started here by Lee-Kay Enterprises on the Park Plaza Drive-In Theatre which will have a 622-car capacity. The ozoner has been designed by Tom Parkinson and is under contract by Lee Fisher who said the drive-in would be completed by May 1.

55th Street, Pioneer, Further 'Out'; With Overhead-Fighting Avant-Garde

The 55th Street Playhouse, a unit of the B. S. Moss circuit and one of the first art houses in New York, is switching one step further at the end of this week to a policy of showing avowed experimental, avant garde pix. Reason, according to circuit head Charles Moss, is now that so many houses around the city are on an art policy, it's time for the 55th Street to move on to showcase those pix of off-beat nature which cannot sustain the higher overheads of the regular arties.

First program, opening Friday (21), is comprised of Gregory Markopoulos' feature, "Twice A Man," a prize-winner at this year's Belgian fest at Knocke of experimental pix, and Stan Vanderbeek's short, "Breath-Death."

Publicist Al Sherman is acting as general manager of the small-seater under the new policy.

In recent years, the house has played occasional firstruns, reissues, subruns and, in recent weeks, strongly emphasized exploitation product. Sample titles shown since the first of the year: "Sex Pot," "Shameless Sex," "Of Sin and Sex," "Careless Sex." In the midst of all that, "West Side Story" got in for an 11-day run in January.

Sam Goldwyn Jr. Hits 40 Campuses; Lectures On Making a Feature

Hollywood, Feb. 18.

Samuel Goldwyn Jr. will have the opportunity of promoting his production of "The Young Lover" in at least 40 universities throughout the country during the next few months — and getting paid for it.

Goldwyn, on the invitation of Prof. Alan Downer of Princeton University last Dec. 1 lectured to drama students on the process of making a film as a part of the university's regularly-scheduled student lecture series. Filmmaker also held two seminars, received considerable interest and was approached by Downer to continue to series in other educational institutions.

To date, Goldwyn has received invitations from more than 40 universities to repeat his lecture and has developed a full program, including one general talk and one specialized seminar all on the making of "Young Lovers" to deliver in each instance. He gets paid a varying fee plus expenses in every case.

Next scheduled dates for Goldwyn lectures are Hollins College, Virginia, on Feb. 27; U. of Virginia, March 2-4; Washington and Lee, March 5; Mary Washington, March 6; Yale, 10-11; Wesleyan, 12, and Carnegie Tech, 17. At latter, the seminars will be used as a student paper project. Also penciled in are appearances at Duke, U of Georgia, U of Chicago, Purdue, Michigan and others.

Project was initiated by George Garrett, screenwriter of "Lovers," who is instructor at U. of Virginia. Peter Fonda, Nick Adams and Sharon Hueguena star in "Lovers," indie film which Goldwyn says will be in summer release. No release deal is yet set.

Producer now is working with director Delbert Mann on "April Morning," with Michael Wilson scripting from the Howard Fast book. He has commitments for further pix with Fonda and Miss Huegueny.

DuPois Situation Change

Pittsburgh, Feb. 18.

Stearn-Hanna-Moore Co-Operative Theatre Service and James F. Nash, Pennsylvania drive-in operator, have taken over operation of the Avenue Theatre and the HiWay Drive-in in DuPois, Pa.

Leases were acquired from the estate of Al May.

'Divorce-Italian Style,' $2,252,013

A number of queries have reached VARIETY concerning the Lux production, "Divorce—Italian Style," distributed in the States by Embassy Pictures. This was first released in 1962, and then grossed less than $1,000,000, the required amount for inclusion in the Variety Annual Top Gross Compilation. Then in 1963 when the gross was exceptionally large for an import it was overlooked on the technical point that it was not a 1963 release in the U.S. In justice to its performance the grosses for the two years are given:

1962 — $ 803,666
1963 — 1,449,347

These are high rental figures for an import. Film is still in U.S. playoff.

Reorganized Cinema V to Challenge Indie Distribution 'Monopoly' Trend

In view of the increasing concentration of U.S. indie film distribution in the hands of fewer and fewer big operators, the formation of a new distribbery of serious intent becomes significant.

Thus the interest in the reorganized Cinema V, originally set up a year ago by Donald S. Rugoff, head of Rugoff Theatres, and Robert Lawrence to buy (but not distribute) indie product. In the reorganization completed last week, Rugoff has bought out the Lawrence interests and brought in Carl Peppercorn, just resigned as sales veep of Embassy Pictures, to act as exec veep of Cinema V. The new firm, according to Rugoff, plans to enter active distribution and is prepared to participate, a la Joe Levine and Walter Reade Jr., in coproduced features.

Cinema V hopes eventually to compete with these two Big Boys who, with Cy Harvey, have come to dominate the indie distribution field in the U.S.

It's been an obvious fact of life in recent years that only Levine's Embassy Pictures and Reade-Sterling have the financial resources (for both film acquisition and aggressive showmanship) to provide a continuity of class product. Operating on a somewhat smaller scale, Cy Harvey's Janus Films wheels and deals successfully with the work of the more esoteric artie directors — Ingmar Bergman, Antonioni, Olmi and the like.

This dramatic evolution of the business in which, just five years ago, any number of smaller indie operators could and did play—and win—may be realized from the following facts.

Since Sept. 5, 1963, 22 artie distribs have been repped by 57 imported or independently produced domestic pix in New York firstrun theatres. Nineteen of these films were handled by the wheeler-dealers named above: R-S, seven; Embassy, five, and Janus, seven. Columbia, playing off a huge artie backlog, was repped by seven and Toho, feeding the maw of its Toho Cinema showcase on Broadway, released six. Thus, five companies actually handled well over half of the new artie product going into release in the five-month period.

This, of course, isn't the complete story. It can probably be safely estimated that over half of the theatrical grosses for the period were earned by the product from three companies: Embassy ("Divorce, Italian-Style," "8½," "Conjugal Bed," etc.), Reade ("Sporting Life," "Lord of The Flies," "Billy Liar," etc.) and United Artists-Lopert (the whopping "Tom Jones").

Some of the key indie distribs of yesteryear were repped by only one pic each in the five-month period: Zenith International ("An Affair of The Skin"), Trans-Lux ("The Seventh Juror") Richard Davis ("Naked Autumn"). And a couple of others were not repped at all: Irvin Shapiro's Films Around The World is now inactive, and Tom Brondon (Brandon Films) has been concentrating on production of a short subject and on his 16m and reissue operation.

Peppercorn

Because Carl Peppercorn, as a veep of Reade's Continental Distributing division, was instrumental in setting up that company's own distrib offices around the country, and because he later did the same for Embassy, it may be assumed that the Rugoff venture is seriously prepared to get into competition with the big boys.

Asked about this last week, Peppercorn answered with an unequivocable affirmative. He said also that he definitely plans to set up — sometime in the future — Cinema V's own offices in perhaps eight or nine keys around the country, thus to avoid the financial hammerlock which subdistribs have on the New York-based indie operators.

He argues this way: subdistribs charge on the average a 25% distribution fee, which, of course, must come out of the main distrib's 35% fee which, after print, handling and ad costs, seldom leaves the main distrib with any kind of profit.

On the basis of his Reade and Embassy experience, he estimates that he can profitably run his own streamlined national distrib organization on collections of upwards of $2,000,000. In fact, he estimates that cost of distribution at Embassy in the last year came to the equivalent of a distrib fee of 8%.

How many pix will Cinema V have to handle to make up annual collections of $2,000,000? Answered Peppercorn, in effect, how high is up? "Two Women" did $3,000,000 domestic U.S. biz and would carry a distrib org on its own. However, that kind of an import is the exception to the rule these days, and one had better count on handling maybe eight to 10 pix a year, hoping to hit an average domestic rental on each of several hundred thousand dollars.

In entering active distribution, exhib Rugoff, successful son of a successful father, is following the path taken 10 years ago by exhib Reade, himself also a successful son of a successful father. The Rugoff circuit is flagshipped by such posh Manhattan firstrun arties as the Cinema One, Cinema Two, Beekman, Sutton and Paris (latter with Pathe Cinema Corp.) theatres. Success of the circuit and its dependence on top quality pix have long pointed the way towards the direction which Rugoff is now taking.

Though the official handout announcing the reorganization of the new company did not list any picture acquisitions to date, reputation of the Rugoff and Peppercorn names would hardly indicate this to be the kind of "derby hat" distribbery which sets up shop to handle one or two pix and then suddenly is gone with the wind.

Says Rugoff, "We're prepared to bid for top product." And by that he means pix which will have the potential of playing both arties and commercial houses. He is not interested in esoteric fare. As an exhib, he knows only too well how often such pix fail to bring in even the house "nut."

'Question Seven' Grosses $254,000; Big Net Loss

Minneapolis, Feb. 18.

It was revealed here that, after netting more than $700,000 on its first produced feature film, "Martin Luther" (Indie), a $2,400,000 total grosser, the Lutheran National Council now is deeply in the red with its current second film, "Question 7" (Indie). Like its predecessor, this release has been a critical success. But, reversing "Martin Luther's public patronage experience, it's a boxoffice flop—one that hasn't had a commercially successful theatre run.

Produced at a $398,000 cost and entailing $254,000 additional expenses, bringing the total expenditures thus far to $652,000, it up to now hasn't grossed much more than $254,000 net theatre rentals, according to figures made public.

It remains the Council's hope that at least half the original investment will be recouped during the ensuing five years, chiefly on anticipated 5,000 bookings through 16m. film libraries. Since the film was made available to churches and groups last September, 125 prints have been in steady use, it's announced.

"Question 7" deals with the conflict between Christianity and Communism in East Germany.

Peck For Cinerama

Hollywood, Feb. 18.

Gregory Peck has been signed as first star of "The Martian Chronicles," which producer Alan J. Pakula and director Robert Mulligan are prepping from Ray Bradbury's book. Film is first multi-million-dollar space spectacular planned for shooting in Cinerama.

Peck, of course, starred for Pakula-Mulligan in "To Kill a Mockingbord," for which he won last year's Academy Award.

Bob Benjamin's Night

Robert S. Benjamin, United Artists board chairman and chairman of the United States Committee for the United Nations, will be guest of honor at the America-Israel Cultural Foundation's annual dinner concert March 19 at the Americana Hotel, N.Y.

Laurence A Tisch, Loew's Theatres prez, will be chairman for the event.

Warn Scribes On Hotair Promises By 'Producers'

Hollywood, Feb. 18.

Members of Directors Guild of America are warned by their prexy George Sidney: "Don't take the word of any producers on future commitments, without confirmation from their front offices.

Sidney's letter, dated Feb. 13, said there have been several incidents where DGA members, working in motion pictures and film tv in good faith, accepted commitments from individual producers in various studios, only to be told later those individuals have no authority to bind the companies, and that the commitments would not be recognized.

"We have been notified by a number of employers that individual producers have no authority whatsoever to make binding commitments with our members," Sidney informed DGA members.

"In the future, for your own protection, you should not rely on any offer of employment made to you by any individual producer, whether a straight employe or unit producer, but on the other hand, you should insist that each commitment be confirmed by the executive office of the employer," wrote Sidney.

The DGA prexy told directors if they have any questions regarding the situation, they or their agents should contact the guild office.

Kazan Rifles Brethren

Hollywood, Feb. 18.

Elia Kazan provoked an instant verbal counterattack from the Hollywood producing fraternity when he implied they were "expendables." Argument is, of course, not a new one but in light of the increasingly director-dominated times in Hollywood it seems to twang at an especially sensitive nerve among producers today.

Pandro S. Berman retorted "When producers were supreme, Hollywood was at its peak. Now that the young director has taken over, Hollywood has gone to hell."

Though the Screen Producers Guild had no comment, a spokesman offered his personal views stressing that they lacked official sanction.

"If a producer wasn't important as a director why do they all want to become producers? Why don't they just drop the producer title in their credits? Somebody has to have the dream first; somebody has to coordinate. Maybe there are some sour apples in the barrel, but isn't that true in anything?"

Orleans' Atomic Film

Knoxville, Feb. 18.

Sam Orleans, longtime southeastern film producer and consultant to major picture concerns, has completed a new motion picture for the Atomic Energy Commission entitled "Atoms for the Americas."

The picture covers training and research activities of the Puerto Rico Nuclear Center. The 28-minute, 16-millimeter color film has been made available in three languages; English, Spanish and Portuguese. Orleans did on-site filming in Puerto Rico.

Film Reviews

Psychomania

Low-budgeter for the sexploitation market; good b.o. potential in that area.

Victoria Films release of a Del Tenney production. Stars Lee Philips, Shepperd Strudwick; features Jean Hale, Lorraine Rogers, Margot Hartman, Sylvia Miles, Kay Elhardt. Directed by Richard L. Hilliard. Screenplay, Robin Miller; camera, Louis McMahon; music, W. L. Holcombe. Reviewed at World Theatre, N.Y., Feb. 14, '64. Running time, 90 MINS.

Elliot Freeman	Lee Philips
Adrian Benedict	Shepperd Strudwick
Carol Bishop	Jean Hale
Alice St. Clair	Lorraine Rogers
Lynn Freeman	Margot Hartman
Dolores Martello	Kaye Elhardt
Charlie Perone	James Farentino
Palmer	Richard Van Patten
Janet (Lolita) Terhune	Sheila Forbes
Silvia	Sylvia Miles
Mr. Melbourne	Day Tuttle
Inspector Grey	Mike Keene
Max	Mike O'Dowd

Sex and horror are a reliable formula for b.o. success in exploitation houses and "Psychomania" takes full advantage of it. But, unfortunately, this low-budgeter's approach is so crude that it frequently borders on the pornographic.

In light of the film's theme and its tasteless handling, this Victoria Films release may encounter censorship problems in some states. While there are no artistic values in the Del Tenney production, it unquestionably adds up to sock fare for the sexploitation market.

Robin Miller's screenplay depicts the murder of a couple of shapely femmes. A wealthy Korean War vet for whom one of the victims posed in his art studio is a prime suspect. So are a lot of other sordid characters.

A good part of the action takes place at a girls' college which appears to be an excuse for the inmates to display their charms from multitudinous angles. Murders, incidentally, are delicately alternated between assignation scenes that leave little to the imagination.

Lee Philips fails to put much color into his role of the war vet with a yen for painting nude models. Shepperd Strudwick is realistic as Philips' attorney despite some awkward lines.

Lorraine Rogers and Kaye Elhardt are pretty victims while Jean Hale is an attractive near-victim. Their talent, as well as that of the rest of the cast, is largely obscured by Richard L. Hilliard's inept direction and the debauchery of the script.

Louis McMahon's camerawork is fairish as is the W. L. Holcombe score. The title credits acknowledge cooperation of the Stamford (Conn.) Police Dept. The picture hardly improves Stamford's civic image or that of the surrounding area.

Gilb.

Die Oese
(The Loop)
(GERMAN)

Oberhausen, Feb. 11.

Atlas production and release. With Branka Pepric, Bekim Fehmiu, Plaka Kostic, Slobodan Dimitriuvic, Bata Stoikovic. Directed by Jakov Lind. Screenplay, Jakov Lind; camera, Milan Babic; music, Pim Jacobs; editor, Ytsen Brusse. Previewed at Oberhausen Film Fest. Running time, 50 MINS.

For the international critic, most of the German pix are either mere routine, superficial escapist fare or, if they try to achieve something different, morbidly intellectual.

This little pic, "The Loop," is neither fish nor fowl. It is technically primitive, but of some interest for several reasons. It was financed by Atlas-Film, West Germany's most ambitious distributing outfit, and authored and directed by Jakov Lind, an Austrian-born poet living in London, and is an original. It's his first directorial effort. Atlas took interest in his "Loop" idea and let him go ahead. Film was lensed in Yugoslavia with a cast mostly composed of Yugoslavs whose voices later were dubbed into German. So the pic is a strange German one.

Plot is simple. A pretty girl goes to a Yugoslav spa for the holidays. Four local boys take an immediate interest in the curvacious blonde. She flirts with everyone and there's a substantial exchange of kisses, yet no one reaches his goal. She would rather tell strange stories than go to bed with one of the boys. The theory is that a sexy-looking gal needn't be sexy at all. The boys find out that she is actually boring. Title, incidentally, stems from the girl's job. She works in a factory that produces such things as buttons, hooks, loops, etc.

Film has some original dialog sequences of which some are truly and others involuntarily funny. Acting by Branka Pepric is so convincing that one thinks she portrays herself. But she's a member of the Belgrade Theatre. The boys in this are nothing but sparring partners. For a beginner, Lind didn't do too bad a job. Film is partly rather amusing. Technically, however, there's nothing impressive about it.

Where to place such a 50-minute vehicle? Atlas will release it together with another featurette, "The Weekend," to be directed by Detten Schleiermacher this coming September. This may be okay for some native offbeat houses but hardly anything for export.

Hans.

Ratai
(The Body)
(JAPANESE — COLOR — GRANDSCOPE)

Shochiku release of a Shochiku (Masao Shirai-Shigeru Wakatsuki) production. Directed by Masashige Narusawa. Screenplay by Narusawa, based on novel by Kafu Nagai; camera (Eastman Color-Grandscope), Ko Kawamata; art director, Koji Uno; music, directed by Toru Takemitsu, Joji Iwata. Features Michiko Saga, Minoru Chiaki, Kazuko Matsuo, Mitsuko Takara, Yusuke Kawazu, Hiroyuki Nagato, Eitaro Shindo. Reviewed at Kabuki Theatre, Los Angeles, Feb. 11, '64. Running time: 85 MINS.

Sakiko Okamura	Michiko Saga
Her father	Ichiro Sugai
Her mother	Kumeko Urabe
Sasaki	Minoru Chiaki
Kimiko	Kazuko Matsuo
Marie Angel	Mitsuko Takara
Sota	Yusuke Kawazu
Takasugi	Hiroyuki Nagato
Hyodo	Eitaro Shindo
Proprietress of sex club	Isuzu Yamada
Naka	Chieko Naniwa
The handsome boy	Isao Sasaki

"The Body," had it been made by an American company with the same theme and intent, would have gone straight to the sexploitation outlets. Its naive approach to a controversial subject—the debasement of woman—and a professional slickness to its technical aspects, particularly fine color camerawork, makes this Japanese effort a flexible film that can either be used as bottom-half of an art house bill or, dubbed, dumped on the thrill market.

Mashashige Narusawa uses his proven know-how as a director to polish up the rough edges of his own script. As a screenwriter, he couldn't lick the problem of giving coherence and meaning to a story that had to be kept suggestive and sexually enticing; as the film's director, his big problem was to keep the story from getting in the way. As a result, "The Body" is willing but the flash is weak.

Michiko Saga stands out as the poor little girl who finds that luxury demands high prices. Her combination of childish mannerisms and guileless immorality forecast her sordid future. Outstanding in support are Minoru Chiaki and Eitaro Shindo as two of her "teachers" and Mitsuko Takara and Kazuko Matnu as Nipponese ecdysiasts. The pair, plus the heroine, provide considerable nudity.

Robe.

Greek Church Benefit Pic: Kazan's 'America'

Albany, Feb. 18.

A premiere of "America, America," for the benefit of the St. Sophia's Greek Orthodox Church Building Fund, will be held at the Delaware Theatre the night of Feb. 27. Ushers in Greek costumes will meet the audience, members of which will receive Greek pastries.

Charles A. Smakwitz, Stanley Warner zone manager, is expected from Newark, N.J. for the affair. There is a possibility that Elia Kazan, producer of the screenplay based on the Kazan family's experiences, will be present, too.

Theodore M. Moisides, manager of Delaware, is working with Rev. George X. Gallas, pastor of the Church, and with a committee headed by Chris Martin, of WABY (he does two foreign-language programs over it). Father Gallas broadcasts via WABY on Sunday morning.

MONTREAL CENSORING AD-COPY

Present UA Regime Calls It 'Lucky 13'

Company Actually 45 Years Old—Present Vice-Presidential Count of 12

Last Saturday (15) began what United Artists hopes will be a lucky 13th for the company. That date marked the 13th anni of the present UA administration which took over from Mary Pickford and Charles Chaplin Feb. 15, 1951.

In connection with the Arnold Picker Sales Drive, a 53-week campaign, UA is planning to incorporate a "big 13th" aspect, hoping to give the push added impetus. Surprisingly enough, no mention of the anni or the plans in connection with the sales drive have been forthcoming from UA which normally doesn't miss a chance to get in a good word for itself.

Still on the bridge as helmsmen of the UA operation are prez Arthur B. Krim and chairman Robert S. Benjamin. In the years since the takeover, Arnold Picker has moved from foreign operations v.p. to exec v.p. of the company and a couple of other Pickers have come along, Eugene joining as distribution v.p. and David being promoted from presidential assistant to veep. William J. Heinemann is still a vice prez from the original 1951 unit. Of the originals, both Max Youngstein and Seymour M. Peyson are no longer present.

Meanwhile, v.p. ranks have swollen, now including James R. Velde, Fred Goldberg, Seward I. Benjamin, Robert F. Blumoff, Joseph Ende, Leon Goldberg, Herbert T. Schottenfeld, Eric Pleskow and Alfred Katz. That makes 12 veeps in all. A while back UA abolished most of the titles that went with the v.p. stripes, leaving only the vice prez stamp.

Actually, the present UA administration has left quite a mark on the industry in so short a time. It pioneered the approach of dealing with independent filmmakers, without operating a studio of its own and has had a few big Oscar years with the system. It's patterns in this field have become methods for imitation by others as the industry has changed.

In distribution, UA introduced the controversial "premiere showcase" plan which has come to be adopted by all other major distribs in the Gotham area at least. Although the "showcase" idea met with considerable skepticism when introduced, both from distribs and exhibs, it has now won the support of majorities of both camps, albeit that there have been some gripes from local indie exhibs.

Financially, the administration has seen its ups and downs, with the stock sagging considerably last year. Prognosis for the first half of 1964 is for record earnings, however, and the year as a whole has a solid look to it. All of this contributes to the "lucky 13th" atmosphere.

Actually UA is now 45 years old, having been formed in 1919 by Miss Pickford, Chaplin, Douglas Fairbanks Jr. and D. W. Griffith. It is believed to have made its greatest strides under the forward-thinking present group, taking on major status in the industry both as a producer and distributor.

13 Pix For 13 Years

United Artists has set a distribution lineup for the coming spring and summer months which is the most extensive in its history, possibly setting some kind of record for volume during a five-month period. Between March and July, the company will issue 10 new features and by mid-summer will have 13 major productions all in playoff at one time.

The ball starts rolling in mid-March when "Pink Panther" opens in Florida, spreading into 10-15 key situations for Easter. Meanwhile, "The World of Henry Orient" opens at Radio City Music Hall as the Easter attraction. When "Orient" finishes its Hall run, "Panther" goes into that showplace and "Orient" takes over in the key markets vacated by "Panther." Both pictures then go into broad circulation starting early in June and start to saturate in July.

In the meantime, "From Russia

(Continued on page 15)

AA AND RANK SHARING TONY MANN'S 'BATTLE'

Allied Artists has made two more deals involving three features. In one deal, Allied and the Rank Organization will share world distribution of a picture called "The Unknown Battle," to be directed by Anthony Mann. It will be produced by Mann and S. Benjamin Fisz under the banner of their British indie company, Benton Film Productions. Stephen Boyd and Elke Sommer are set for the top roles. It's skedded to roll March 15 in Norway on a $5,000,000 budget. Project is based on two books, "Skis Against the Atom" by Capt. Knut Hankelid and "But For These Men" by John D. Drummond.

Additionally, AA has acquired western hemisphere distrib rights to two suspense items. One is "Clash by Night," adpated from Rupert Croft-Cooke's novel of the same name. The other is "Master Spy," based on an original story by Gerald Anstruther called 'They Also Serve." Maurice J. Wilson produced both pix for Britain's Protelco Films and Montgomery Tully directed both. The duo collaborated on the screenplays.

Referendum Set On SDIG-DG Pact

Under a ruling passed last week by the Screen Directors International Guild board of directors, a referendum will be conducted within the SDIG membership March 2 to determine the Guild's feeling regarding merger with the Coast Directors Guild of America.

Decision to mail out the ballots was made after written word from the DGA stating that its old proposals were still open for consideration.

Referendum will be handled by the Honest Ballot Assn. which will mail and count them. Ballots must be returned within 30 days.

Meanwhile, an effort is being made to get some harmony going within the SDIG board which has heard some bitter wrangling in the past few weeks. An attempt is being made to eliminate the factionalism that has divided the board and caused confusion within the membership.

Gleason Gets Holdovers And That Cheers AA

With the exception of Samuel Bronston's "El Cid" and "55 Days At Peking," Blake Edwards' "Soldier in the Rain" with Jackie Gleason and Steve McQueen looms as Allied Artists' biggest grosser in four years, prez Steve Broidy predicts.

Picture is holding over for a second week in five key situations as a result of hefty openings and has rolled up substantial biz in other dates. At San Francisco's Fox Warfield Theatre, where it hit the $12,000 mark in its first five days, and at the Fox-Oakland, where it did about $10,000 in the same period, "Soldier" racked up the biggest non-holiday biz since the summer. At Washington's RKO Keith, the five-day gross topped $11,000, a record since the theatre's July 4th pic, UA's hot "Great Escape," also a UA's McQueen starrer.

Hefty busines has also been recorded in a Toronto multiple and at Atlanta's Roxy Theatre. "Soldier" was also holding at San Francisco's Geneva Drive-In, where it did $6,000, and at San Jose's Fox Theatre and Winchester Drive-In, where the dual gross for the five days came to $14,000.

EASIER ON PIX, TOUGH ON ADS

By CHARLES LAZARUS

Montreal, Feb. 18.

Montreal's film showmen are reeling from the impact of a order handed down Friday (14) by the provincial cabinet, that all advertising copy must be okayed before green light is given to release the films for public viewing. Commented one theatreman: "Some Valentine!"

Making the order even tougher to take, is the fact that it became effective Monday (17), two days after it was handed down.

Crackdown came at a surprising time, just when it had become pretty well established that Quebec—under the Liberal regime of Jean Lesage—had established one of the most liberal censorship policies in North America.

Still unclear, as the dust of the order begins to settle, is whether the decree is aimed at curbing nudity and so-called "obscenity" in newspaper and theatre front display advertising, curbing misleading advertising, or a combination of both.

What is clear, is that the government means business, although there is no indication or nothing to suggest that there will be a backtracking in the film censorship policies, to the old days when a guy couldn't even be shown kissing another guy's wife, or even a man and woman—especially if they're happily married—sharing the same sack.

As of the moment, the policy is anything—well, almost anything—goes, with either the entire film being rejected or given the green light. Patrons no longer have to figure out what is going on because of silly scissoring which used to leave hundreds of frames and dozens of lines of dialogue, completely out of sequence or context.

The advertising crackdown requires that two copies of all advertising material describing the film, has to be approved by the censorship board before the film involved is released for showing.

Letter sent by Andre Guerin, chairman of the censorship board to all distribs, said that despite many pleas for cleaner advertising, there were instances of the complete reverse being the case, particularly in recent weeks.

Because of this deterioration insofar as the ad copy was concerned, the matter was brought to the attention of the cabinet, with the result that an order was issued to enforce Article 31 of the 1925 Film Act, giving the censor board the veto power on all film advertising.

Guerin's letter said:

"No film will be approved unless two copies of proposed advertising are supplied along with the film itself. This is not a wish, nor a simple recommendation, but a very precise directive we intend to have observed to the letter."

The recently implemented liberal policy on film censorship itself, is made possible by the fact the children under 16 are barred—and have been for many years—from regular film theatres, unless under special conditions and only to see films approved by the provincial authorities.

Meanwhile In Germany—

Oberhausen, Feb. 18.

Working committee of W-German film journalists handed its annual vote of thanks to Professor Hans Hillman, a draughtsman, for his merits in the field of the German film poster. The journalists pointed out that Hillman has been mainly responsible for the fact that the German film poster has become more fastidious and not so sensation-minded as it used to be. They expressed hope that the domestic film industry will still more recognize the publicistic importance of the artistic film poster.

Last year's vote of thanks went to Hilmar Hoffman, head of the annual Oberhausen short film festival. The journalists' vote of thanks is always handed out in connection with this festival.

Texas Drive-Ins Exclude Hardtops, Hear 'Popcorn Pictures' Extolled; Optimism Strong But Strike at Toll

By BILL BARKER

Dallas, Feb. 18.

The film industry has "swung back to the black" and a feeling of confidence was expressed by a crowd of 480 members of the Texas Drive-In Theatre Owners Assn. in its 12th annual, three-day (Feb. 11-13) convention at the Statler-Hilton Hotel. While exuding optimism, the ozoner owners still castigated the usual industry ills—tollvision, product shortage and censorship. Association, besides being the sole exhibitor organization in Texas, is the only exclusive ozoners' group in the country. At this session, as in 1963, the directors' board didn't expand the organization by voting to include conventional theatre owners into the membership. The idea is logical, since some TDITOA members also own hardtops, membership would be greatly increased, thus presumably enhancing the org's bargaining power.

The spirit of optimism was accented by Samuel Z. Arkoff, executive v. p. and general counsel of American International Pictures of Hollywood, who cited the 10-year success of AIP's "popcorn pictures." Arkoff said, "We went into the motion picture business in 1954 to make money—for ourselves, for distributors and for exhibitors. We did it with popcorn pictures and you can expect more of the same from us, but bigger and better than before. If Foreman's new Cinerama Theatre in Los Angeles can start selling popcorn, then, by golly, we are going to continue making popcorn pictures.

Code of Fair Practice

Stuart H. Aarons, New York, chairman of the legal counsel for Theatre Owners of America, in his address called for formation of a new industry committee, a Code of Fair Practice, as a means of helping producers, distributors and exhibitors to settle problems between exhibition and distribution stemming from anti-trust rules and regulations.

John H. Rowley, president of Theatre Owners of America, and head of Rowley United Theatres of Dallas, urged support in fighting pay-tv, and outlined the exhib-backed California Crusade for Free TV, the organized fight to get California voters' to plebiscite veto toll in November election. Rowley also rapped 20th-Fox for withdrawing "The Longest Day" from exhibs until June, saying he hoped "20th Century-Fox will reconsider this drastic decision and put this fine feature back in release immediately."

At the closing session Thursday (13), the TDITOA board of directors elected Albert H. Reynolds, Stanley Warner Texas Inc., Dallas, chairman of the board; Earl Podolnick, Trans-Texas Theatres Inc., Austin, president; S. K. Barry, Fiesta Drive-In, San Antonio, vice-president; John L. Fagan, Bunavista Drive-In, Borger, veepee; Moran K. McDaniel, Bayou Drive-In, La Marque, veepee; Philip C. Tidball, Parkaire Drive-In, Fort Worth, secretary and Harry D. McCartney, Stanley Warner Texas Inc., Dallas, treasurer.

Sixth annual John H. Hardin gold stuatuette award to "the outstanding Texas drive-in exhibitor" went to Edwin Tobolowsky, TDITOA's general counsel.

A special plaqe went to Evelyn Neeley, Weisenburg Theatres, Dallas, for "wonderful and dedicated service for 11 years in handling TDITOA convention registrations."

Resolutions adopted covered:

(1) *Crusade against toll television.*

(2) *Opposition to all forms of censorship.*

(3) *Opposition to road shows and extended runs.*

(4) *Shortage of product.*

(5) *Pursuit of excellence in exhibition.*

(6) *Need for more research.*

(7) *Re-evaluation of distribution methods.*

RACIAL HARMONY DOCU FOR OVERSEAS SHOWING

Washington, Feb. 18.

William Hale of Revue Studios has completed a documentary on Los Angeles' Grand Central Market for overseas showing by the U.S. Information Agency.

Aim of the film is to show friendly relations between vendors and consumers of different religions and races at the market.

Picture carries no narration but does have a musical background. It shows a day at the market from morning when the trucks bring produce in until evening when displays are torn down and the doors closed.

Power to Exclude Minors Is Denied

Baltimore, Feb. 18.

Maryland State Board of Censors, drew fresh attention when the Senate Judicial Proceedings Committee turned down a proposal to bar minors from seeing "unsuitable" films. Proposal would have empowered the three-member board to license films for showing only to persons 18 years or over. It has been recommended by a Legislative Council subcommittee studying censorship and headed by Senator James A. Pine (D., Baltimore county).

Senator Frederick C. Malkus Jr., (D., Dorchester) chairman of the Proceedings Committee said: "This same bill was called unconstitutional in a Chicago case. I don't want any board of censors saying something is legal to see but I can't let my children see it. If a movie is legal and not obscene according to the board, then everyone should be allowed to see it. If it is obscene, then no one should see it," he said.

Senator Pine said "You can argue the constitutionality, but I do think we have got to protect our children. I have to two boys and two girls. I do not want my daughter to see that stuff at the movies."

Proposal was part of a new Legislative Council bill that would make changes in operation of the board. The committee delayed a formal vote on it until it is amended to eliminate the classification system.

The Proceedings Committee informally indorsed two parts of the bill. One would require at least two of the three censors to act on films. Present law allows one member to decide on licensing.

Other part of the bill would allow the board to keep films seven, instead of three, days before reaching making decision.

Two days after this action, it was learned that a move to abolish the Board will be made at this session of the General Assembly in Annapolis. Supporters will attempt to impose severe penalty for showing obscene films on conviction by a court, but want to eliminate censorship prior to exhibition.

Delegates Murray Abramson (D, Fourth, Baltimore) and Alexander Stark (D., Fifth, Baltimore) will circulate bill to gain more sponsors before measure is introduced.

Stark said he thought stiff penality should be imposed on those who show obscene films and suggested a $200 fine and year in jail as maximum.

Prior censorship, he said, should go. He wants the courts to determine what is obscene rather than two or three individuals.

A short while after these developments, the Baltimore Evening Sun ran story saying three of the four regular reviewers, who work with the board, lack high school educations.

"TOM

Unmatched In Building

Every Engagement A Record-Breaker!

NEW YORK CITY
Cinema I
Opened October 7, 1963

1st week	$ 35,480
2nd week	$ 38,135
3rd week	$ 37,398
4th week	$ 36,157
5th week	$ 36,859
6th week	$ 36,153
7th week	$ 30,710
8th week	$ 36,829
9th week	$ 29,620
10th week	$ 27,681
11th week	$ 26,211
12th week	$ 42,014
13th week	$ 46,533
14th week	$ 36,577
15th week	$ 35,764
16th week	$ 37,954
17th week	$ 40,353

LOS ANGELES
Orpheum
Opened November 25, 1963

1st week	$ 10,893
2nd week	$ 8,211
3rd week	$ 5,889
4th week	$ 5,881
5th week	$ 9,349
6th week	$ 12,151
7th week	$ 8,085
8th week	$ 6,446
9th week	$ 6,057
10th week	$ 6,550

L. A.-Beverly
Opened October 24, 1963

1st week	$ 18,942
2nd week	$ 19,621
3rd week	$ 20,548
4th week	$ 19,275
5th week	$ 18,197
6th week	$ 18,164
7th week	$ 14,221
8th week	$ 13,140
9th week	$ 15,901

Moveover to

L. A.-Picfair
Opened December 25, 1963

1st week	$ 17,576
2nd week	$ 13,598
3rd week	$ 10,289
4th week	$ 9,552
5th week	$ 9,275
6th week	$ 9,231

L. A.-Vogue
Opened December 25, 1963

1st week	$ 19,412
2nd week	$ 17,549
3rd week	$ 13,893
4th week	$ 12,945
5th week	$ 13,420
6th week	$ 13,985

SAN FRANCISCO
United Artists
Opened December 17, 1963

1st week	$ 18,819
2nd week	$ 24,469
3rd week	$ 27,840
4th week	$ 22,922
5th week	$ 22,030
6th week	$ 22,210
7th week	$ 22,410

BOSTON
Beacon Hill
Opened December 18, 1963

1st week	$ 16,109
2nd week	$ 24,066
3rd week	$ 23,029
4th week	$ 21,179
5th week	$ 22,148
6th week	$ 24,494
7th week	$ 23,632

CHICAGO
Michael Todd
Opened December 18, 1963

1st week	$ 12,224
2nd week	$ 26,350
3rd week	$ 24,993
4th week	$ 18,950
5th week	$ 22,737
6th week	$ 26,111
7th week	$ 24,032

WASHINGTON, D.C.
Ontario
Opened December 25, 1963

1st week	$ 31,193
2nd week	$ 28,260
3rd week	$ 19,881
4th week	$ 22,839
5th week	$ 26,565
6th week	$ 27,311

TORONTO
Hyland
Opened December 25, 1963

1st week	$ 24,374
2nd week	$ 25,856
3rd week	$ 23,530
4th week	$ 24,535
5th week	$ 23,703
6th week	$ 23,763

WORCESTER, MASS.
Cinema I
Opened January 15, 1964

1st week	$ 10,748
2nd week	$ 11,536
3rd week	$ 10,897

...and there's no end in sight for any

No Matter What Kind Of Theatre—

JONES"

And Staying Power!!!

MIAMI Florida	
Opened December 31, 1963	
1st week	$ 5,433
2nd week	$ 4,363
3rd week	$ 4,332
4th week	$ 4,206
5th week	$ 3,021
Miami Beach Loew's 170th St.	
Opened December 31, 1963	
1st week	$ 15,394
2nd week	$ 11,227
3rd week	$ 10,170
4th week	$ 9,081
5th week	$ 7,093
Miami Beach - Flamingo	
Opened December 31, 1963	
1st week	$ 10,350
2nd week	$ 6,202
3rd week	$ 6,051
4th week	$ 6,022
5th week	$ 4,965
Coral Gables - Riviera	
Opened December 31, 1963	
1st week	$ 16,188
2nd week	$ 14,663
3rd week	$ 12,310
4th week	$ 10,009
5th week	$ 7,021

"Based on its continuing performance in every engagement to date TOM JONES will shatter more records in more situations than any other picture in motion picture history!"

—ARNOLD M. PICKER
Executive Vice President

of these runs!

TOM JONES" Means Record Business!

THRU UA

UNITED ARTISTS—LOPERT PICTURES

Chi Marks Time; 'Victors' Hot $21,000; 'Stranger' Lusty 15G, 'Jacket' 14G In 4th; 'Jones' 23G, 'Cardinal' 24G

Chicago, Feb. 18.

Windy City firstrun biz is marking time this round, with few new pix to stir up trade and holdovers beginning to tire. Brightest first rounder is "Don Juan," which looks slick at the World. Monroe duo of "That Kind of Girl" and "Beauty and Body" looms lively in first frame.

"The Victors" is pulling a happy second State-Lake session. "Any Number Can Win" is okay for Esquire third. "Love With Proper Stranger" looks lusty in United Artists fourth stanza.

Of the other fourth-rounders, "Strait-Jacket" is nailing a snappy Roosevelt lap. Reissued "Fantasia" looks socko at the Loop. "Prize" is nabbing a solid fifth Oriental session.

"The Cardinal" is registering a socko eighth Woods frame. "Charade" shapes smart in same Chicago round. "Tom Jones" continues torrid in ninth Todd lap. "It's a Mad World" is posting a dandy 11th week on hardticket at the McVickers.

Estimates for This Week

Carnegie (Brotman) (495; $1.25-$1.80)—"8½" (Embassy) (reissue) (3d wk). Fine $4,200. Last week, $4,500.

Chicago (B&K) (3,900; 90-$1.80)—"Charade" (U) (8th wk). Dandy $15,000. Last week, $19,000.

Cinema (Stern) (500; $1.50) — "Lord of Flies" (Cont) (21st wk). Nice $2,700. Last week, $3,000.

Esquire (H&E Balaban) (1,236; $1.25-$1.80) — "Any Number Can Win" (MGM) (3d wk). Oke $3,300 in 5 days. Last week, $8,200.

Loop (Brotman) (606; 90-$1.80)—"Fantasia" (BV) (reissue) (4th wk). Tall $9,000 or near. Last week, $8,500.

McVickers (Beacon) (1,100; $2.20-$3.80)—"It's A Mad World" (UA) (11th wk). Hefty $22,500. Last week, $22,000.

Monroe (Jovan) (1,000; 65-90)—"That Kind of Girl" (Indie) and "Beauty and Body" (Indie). Oke $5,500. Last week, "Playgirl and War Minister" (Indie) and "The Witch" (Indie) (reissues), $4,700.

Oriental (Indie) (3,400; 90-$1.80)—"The Prize" (MGM) (5th wk). Nifty $15,000. Last week, $20,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Strait-Jacket" (Col) (4th

(Continued on page 13)

Key City Grosses

Estimated Total Gross

Last Year $2,678,780
(Based on 23 cities and 270 theatres).

This Week $2,482,882
(Based on 22 cities and 262 theatres, chiefly first runs including N. Y.)

'Jones' to Record $14,000, Pitt Ace

Pittsburgh, Feb. 18.

"Tom Jones" is roaring toward a record week in first round at the Squirrel Hill, running way ahead of anything the house has played since it went on an arty policy in 1952. "Love with Proper Stranger" shapes trim in initial round at Stanley. Two other newcomers are "Global Affair" which is fairish at Penn and "Ceremony," soft at the Shadyside.

"It's a Mad World" continues its heady pace in ninth at Warner. "Lilies of Field" continues remarkably well in 15th at Forum. "Victors" looks lofty in second at Fulton. "Charade" remains boff in eighth and final week of run at the Gateway. "Sunday in New York" is fair in second at Nixon.

Estimates for This Week

Forum (Assoc.) (380; $1.75)—"Lilies of Field" (UA) (15th wk). Brilliant $3,500. Ditto last week.

Fulton (Assoc.) (1,900; $1-$1.75)—"Victors" (Col) (2d wk). Tall $10,000. Last week, $13,000.

Gateway (Assoc.) (1,900; $1-$1.75)—"Charade" (U) (8th wk). Final stanza for Cary Grant starrer looks sock $7,000. Last week, $8,000.

Nixon (Rubin) (1,760; $1.25-$1.75) — "Sunday in New York" (MGM) (2d wk). Fair $5,000. Last week, $6,000.

Penn (UATC) (3,472; $1-$1.50)—"Global Affair" (MGM). Fairish $10,000. Last week, "Move Over, Darling" (20th) (4th wk-9 days), $11,000.

Shadyside (MOTC) (623; $1.75)—"Ceremony" (UA). Soft $2,000. Last week, "Knife in Water" (Kana) (3d wk), $2,100.

Squirrel Hill (SW) (800; $1.75)—"Tom Jones" (UA). Sensational $14,000 or over, with house record being broken easily. New highs for single day on Friday and for following night, Saturday (15). Last week, "No, My Darling Daughter" (Zenith) (2d wk), $1,800.

Stanley (SW) (3,700; $1-$1.75)—"Love with Proper Stranger" (Par). Trim $11,000. Last week, "Dead Ringer" (WB) (2d wk-5 days), $5,000.

Warner (SW) (1,260; $1.50-$3)—"It's a Mad World" (UA) (9th wk). Wow $12,000. Last week, $12,500.

'Merlin' Swell $11,000, Seattle; 'Stranger' 9G

Seattle, Feb. 18.

Some new entrants here this round but shape spotty. "Global Affair" is thin in first at the Blue Mouse but "Merlin Jones" looks swell on opener at Coliseum. "Love With the Proper Stranger" looms good in first at Fifth Avenue. "Man's Favorite Sport" is modest at Orpheum for initial week.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.25-$1.50) — "Global Affair" (MGM). Slow $3,000 or less. Last week, "Charade" (U) (7th wk), $4,300.

Coliseum (Fox-Evergreen) (1,870; $1.25-$1.50)—"Marlin Jones" (BV) and "Disneyland After Dark" (BV). Swell $11,000. Last week, "Who's Sleeping in My Bed" (Par) and "Vertigo" (Par) (reissue), $6,800.

Fifth Avenue (Fox-West Coast) (2,500; $1.25-$1.50) — "Love With Proper Stranger" (Par) and "To Catch a Thief" (Par) (reissue). Good $9,000 or close. Last week, "Soldier in Rain" (AA) and "Gunfighter Comanche Creek" (AA) (2d wk), $5,300.

Martin Cinerama (Martin Theatres) (870; $1.25-$2.25) — "How West Was Won" (MGM) (46th wk). Big $8,000. Last week, $8,200.

Music Box (Hamrick) (739; $1.50-$1.75)—"Irma La Douce" (UA) (30th wk). Big $7,000. Last week, $6,600.

Orpheum (Hamrick) (2,200; $1.25-$1.50) — "Man's Favorite Sport" (U). Modest $6,000 or close. Last week, "Dead Ringer" (WB) (2d wk), $3,400.

Paramount (Fox-Evergreen) (3,000; $1.25-$1.50)—"Love on Pillow" (Col) and "Magnificent Sinner" (Indie). Bad $4,000. Last week, "Comedy of Terrors" (FF) and "Bullet for Billy" (AA) (2d wk), $4,700.

'Jones' Brisk $10,000, L'ville; 'Sport' 12G, 2d

Louisville, Feb. 18.

"Tom Jones" at the Kentucky, only fresh entry in firstrun lineup, is off to a fast start, and a sock session looms. Also smash is "Man's Favorite Sport" at United Artists in second. "Cardinal" at the Penthouse in third is lofty.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25)—"Tom Jones" (UA). Broke ahead of the field and sock $10,000 looms. Last week "Charade" (U) (7th wk), $4,000.

Mary Ann (People's) (1,100; 75-$1.25) — "Dead Ringer" (WB) (2d wk). Light $3,500. First was $4,000.

Ohio (Settos) (900; 75-$1.25) — "Strait-Jacket" (Col) (2d wk). Okay $6,000. First was $6,500.

Penthouse (Fourth Avenue) (900; 75-$1.25) — "Cardinal" (Col) (3d wk). Rosy $10,000 and about same as second week.

Rialto (Fourth Avenue) (1,100; $1.50-$2.50)—"It's A Mad World" (UA) (9th wk). Good $8,000. Eighth was $9,000.

United Artists (Fourth Avenue) (1,700; 75-$1.25)—"Man's Favorite Sport" (U) (2d wk). Swell $12,000. First was $12,600.

'Jones' Whopping 11G, Port.; 'World' 13G, 9th

Portland, Ore., Feb. 18.

Some new screen fare is helping currently but some of the long-run pix are shaping up too well. "Tom Jones" paces the newcomers, with a wow session at the Irvington. "Comedy of Terrors" is only fair on opener at Fox. "It's a Mad World" shapes socko in ninth round at the Hollywood. "Charade" is rated fast in eighth week at the Broadway.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Charade" (U) (8th wk). Fast $5,000. Last week, $6,600.

Cinema 21 (Foster) (648; $1.50)—"Yum Yum Tree" (Col) (13th wk). Solid $3,500. Last week, $4,100.

Fine Arts (Foster) (421; $1.50)—"Irma La Douce" (UA) (m.o.) and "Mary, Mary" (WB) (reissue) (5th wk). Lusty $4,000. Last week, $3,900.

Fox (Evergreen) (1,600; $1-$1.49)—"Comedy of Terrors" (AI) and "Bullets Billy The Kid" (AI). Fair $6,000. Last week, "Cardinal" (Col) (3d wk), $5,800.

Hollywood (Evergreen) (1,890; $1.49-$2.75)—"It's a Mad World" (UA) (9th wk). Socko $13,000. Last week, $12,400.

Irvington (Smith) (650; $1.50)—"Tom Jones" (UA). Wow $11,000. Last week, "Move Over, Darling" (20th) 7th wk), $4,300.

Music Box (Hamrick) (640; $1-$1.50)—"Love With Proper Stranger" (Par) and "Lil Abner" (Par) (reissue) (2d wk). Nifty $5,500. Last week, $7,200.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Merlin Jones" (BV) (2d wk). Fine $6,500. Last week, $8,000.

Paramount (Port-Par) (1,406; $2-$3.50)—"Cleopatra" (20th) (34th-final wk). Hot $7,000. Last week, $5,100.

'Jones' Mighty $11,000, Cincy; 'Cardinal,' Great 14G; 'Charade' 7G, 8th

Cincinnati, Feb. 18.

Joining Cincy firstruns after 23 years of dualers on grind, the Times bids forcefully with a smash session for "Tom Jones" opening week. "The Cardinal," new entry at Keith's, looks wow. "Mad World" remains great in ninth canto at Capitol.

"Charade" continues healthy in windup of eight weeks at Albee. "Dead Ringer" shapes okay on first holdover week at Palace. "Victors" rates fairish in second frame at Valley.

Estimates for This Week

Albee (RKO) (3,100; $1.25-$1.50)—"Charade" (U) (8th wk). Pleasing $7,000 finale for this flagship's longest run. Last week, $7,200.

Capitol (SW-Cinerama) (1,329; $1.25-$2.75) — "Mad World" (UA) (9th wk). Looks like wham $14,500 after $15,000 in eighth round.

Esquire (Cin-T-Co) (500; $1.25)—"Auntie Mame" (WB) and "Fanny" (WB) (reissues). So-so $1,200. Last week, "Billy Liar" (Cont), $1,400.

Grand (RKO) (1,396; $1.80-$3)—"Cleopatra" (20th) (34th wk). Mild $4,500. Same last week, $4,700. Engagement extends to April 14.

Guild (Kilgore) (272; $1.25)—"Knife In Water" (Kana) (2d wk). Fairish $1,400. Last week, $1,200.

Hyde Park (Cin-T-Co) (700; $1.25)—"Auntie Mame" (WB) and "Fanny" (WB) (reissues). Light $1,100. Last week, "Billy Liar" (Cont), $1,200.

Keith's (Cin-T-Co) (1,500; $1.25-$1.50) — "Cardinal" (Col). Great $14,000. Weekend traffic slowed by 180-minute running time of pic. Last week, "Strait-Jacket" (Col) (4th wk), $7,300.

Palace (RKO) (2,600; $1.25-$1.50)—"Dead Ringer" (WB) (2d wk). Okay $7,000 after $7,500 bow.

Plaza (Fine Arts) (600; $1.25)—"Love and Larceny" (AI). Slow $1,000.

Times (Mid-States) (660; 90-$1.80)—"Tom Jones" (UA). Smash $11,000 or near kickoff for this downtown smallie's switch to first-runs after 23 years on grind of double bills. Rave press and radio-tv reception for "Tom Jones" and theatre's facelifting helped.

Twin Drive-In (Cin-T-Co) (West side only. 800 cars; $1)—"Children of Damned" (MGM) and "Gladiators 7" (MGM). Good $4,500. Last week, "Bride of Dracula" (Indie), 'Bride and Beast" (Indie) and "Bluebeard's 10 Honeymoons" (Indie) (repeasts), $3,500.

Valley (Cin-T-Co) (1,275; $1.50)—"Victors" (Col) (2d wk). Fair $6,000. Last week, $7,000.

'May' Great $21,000, Hub; 'Doll' Fancy 10½G, 'Terrors' Brisk 10G; 'Sun.' 13G

Boston, Feb. 18.

Biz is perky at firstruns this week, with new product luring the patrons as downtown houses step up their promo aimed towards getting suburbanites into city with strong fare. Because downtown parking is a bugaboo, with towing resumed in Hub this week by police tow trucks with fines from $8 to $25, some downtown houses are working out parking arrangements with garages for their customers.

"Seven Days in May" looms boffo at Astor. "Doll" is rated fancy at Capri. There's action, too, with "Comedy of Terrors" at the Center. "Point of Order" is good at the Cinema, Kenmore Square. "Victors" turned in smash first week at the Gary.

"It's a Mad World" is smash in 13th at the Boston. "Sunday in N.Y." looks hotsy in second at Orpheum.

Estimates for This Week

Astor (B&Q) (1,117; 90-$1.50)—"Seven Days in May" (Par). Boffo $21,000. Last week, "Strait-Jacket" (Col) (4th wk), $10,000.

Beacon Hill (Sack) (900; $1-$1.80)—"Tom Jones" (UA) (9th wk). Wham $20,000. Last week, $22,000.

Boston (Beacon Ent.) (1,354; $1.20-$3.95)—"Mad World" (UA) (14th wk). The 13th round ended Monday (17) was great $18,000 or close. Last week, $20,000.

Capri (Sack) (850; 90-$1.50)—"Doll" (Indie). Fancy $10,500. Last week, "Royal Ballet" (Indie) and "Bolshoi Ballet" (Indie) (2d wk), $4,500.

Center (E. M. Loew) (1,250; 90-$1.25)—"Comedy of Terrors" (AI) and "Saddist" (Indie). Bright $10,000. Last week, "Prelude to Ecstasy" (Indie) and "Isle of Sin" (Indie), $5,200.

Cinema, Kenmore Square (Indie) (320; $1.50-$1.90)—"Point of Order" (Indie). Good $4,000. Last week, "To Bed or Not to Bed" (Cont) (7th wk), $3,500.

Exeter (Indie) (1,276; 90-$1.40)—"Easy Life" (Embassy) (3d wk). Second week ended Friday (14) was hotsy $10,000.

Gary (Sack) (1,277; $2-$3.90)—"Victors" (Col) (2d wk). Second week opened Friday (14). First week was torrid $18,000.

Mayflower (ATC) (689; 90-$1.50)—"Move Over, Darling" (20th) (subrun) and "Love and Desire"

(Continued on page 13)

Broadway Grosses

Estimated Total Gross

This Week $604,000
(Based on 33 theatres)

Last Year $531,182
(Based on 30 theatres)

'Sunday' Nice 14G, St. L.; 'Ringer' 8G

St. Louis, Feb. 18.

Some fresh, strong films will give biz a lift here this session. "Sunday in New York" shapes lively at the State while "Love With Proper Stranger" looms good at the huge Fox, both openers. "Dead Ringer" is rated slow in first at Ambassador.

"Merlin Jones" looms nifty in second at Loew's Mid-City. "How West Was Won" wound up a record 44-week run at the Martin Cinerama last week, the house now being shuttered to prep for opening Feb. 21 with "It's a Mad World."

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25)—"Dead Ringer" (WB). Slow $8,000. Last week, "Strait-Jacket" (Col) (4th wk), $7,000.

Apollo Art (Grace) (700; 90-$1.25)—"8½" (Emb). Good $2,000. Last week, "Fiasco in Milan" (Indie), $1,500.

Esquire (Jablonow-Komm) (1,800; 90-$1.25)—"Charade" (20th) (6th wk). Okay $5,800. Last week, $6,000.

Fox (Arthur) (5,000; 90-$1.25)—"Love With Proper Stranger" (Par). Fairly good $16,000. Last week, "Move Over, Darling" (20th) (5th wk), $8,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Merlin Jones" (BV) (2d wk). Neat $10,000. Last week, $16,000.

State (Loew) (3,600; 60-90)—"Sunday in New York" (MGM). Nice $14,000 or close. Last week, "Ceremony" (UA), $9,000.

Pageant (Arthur) (1,000; 90-$1.25)—"Cardinal" (Col) (7th wk). Okay $1,500. Last week, $1,700.

Paris Art (Chernoff) (800; $1.50)—"Third Lover" (Indie). Dull $1,200. Last week, "400 Blows" (Indie) and "Hiroshima" (Indie), $1,200.

St. Louis (Arthur) (3,800; 75-90)—"North to Alaska" (Indie) and "Comancheros" (Indie) (reissues). Dull $7,000. Last week, "Man in Middle" (20th) (2d wk), $10,000.

Shady Oak (Arthur) (760; 90-$1.25)—"Billy Liar" (Cont). Good $2,500. Last week, "Suitor" (Indie) (3d wk), $2,000.

'Merlin' Neat $7,000 In Prov.; 'Jones' 11G, 2d

Providence, Feb. 18.

Daylong snowstorm practically wiped out Sunday downtown theatre biz and cut heavily into week's total. Elmwood is highest with second round of "Tom Jones." Loew's "Sunday in New York" looks limp in second. Majestic's newcomer "Merlin Jones" is rated rich. "Love With Proper Stranger" is okay in second at Strand.

Estimates for This Week

Albee (RKO) (2,200; 90-$1.25)—"Soldier In Rain" (AA) and "Heroes the Hard Way" (AA). Mild $4,500. Last week, "Charade" (U) (7th wk), $3,500.

Elmwood (Snider) (2,200; $1-$1.75)—"Tom Jones" (UA) (2d wk). Socko $11,000 expected. First was $9,000.

Majestic (SW) (2,200; 90-$1.25)—"Merlin Jones" (BV). School's vacation week is expected to help if weather will cooperate. Neat $7,000 or near. Last week, "Move Over, Darling" (20th) (4th wk), $4,000.

State (Loew) (3,200; 90-$1.25)—"Sunday In New York" (MGM) (2d wk). Lean $6,000. First was $5,500.

Strand (National Realty) (2,200; 90-$1.25) — "Love With Proper Stranger" (Par) (2d wk). Just okay at $4,500. First was $5,500.

'Stranger' Okay $7,000, Cleve.; 'Sun.' Good 11G

Cleveland, Feb. 18.

Not many new entrants here this stanza but two are shaping strongly. "Love With the Proper Stranger" looks only okay at the Ohio while "Sunday in New York" is heading for a good take at State, both on openers. The Cardinal" looms fine in sixth round at the Allen.

Estimates for This Week

Allen (Stanley-Warner) (2,866; $1.25-$1.50)—"Cardinal" (Col) (6th wk). Fine $9,500 or over. Last week, $13,500.

Colony Art (Stanley-Warner) (1,354; $1.50)—"Nurse on Wheels" (Janus). Good $3,700. Last week, "Ceremony" (UA), $1,800.

Continental Art (Art Theatre Guild) (925; $1.50) — "Hidden Fortress" (Indie). Slow $1,800. Last week, "Mondo Cane" (Times) (6th wk), $2,000.

Heights Art (Art Theatre Guild) (925; $1.50)—'Billy Liar" (Cont) (2d wk). Fair $1,800. Last week, $2,500.

Hippodrome (Hipp Bldg. Co.) (3,500; $1.25-$1.50)—"Charade" (U) (5th wk). Okay $6,000. Last week, $7,500.

Ohio (Loew) (1,020; $1.25-$1.65)—"Love With Proper Stranger" (Par). Passable $7,000 or over. "Win" (MGM) (m.o.).

Palace (F&A Theatres) (1,263; $1.50-$3)—"It's a Mad World" (UA) (9th wk). Excellent $14,000. Last week, $13,700.

State (Loew) (3,450; $1.50) — "Sunday in New York" (MGM). Good $11,000 or better. Last week, "Love With Proper Stranger" (Par), $10,000.

Westwood Art (Art Theatre Guild) (955; $1.50)—"Billy Liar" (Cont) (2d wk). Fair $2,100. Last week, $2,600.

'Sport' Slick $21,000, L.A.; 'Merlin' Nice 17G, 'Affair' NG 9G; 'Jones' Rugged $27,500; 'World' 28G, 15th

Los Angeles, Feb. 18.

Firstruns here continue on the fairly hefty side this week, with "Merlin Jones" sighting a torrid $180,000 for 28 spots to pace area. "Man's Favorite Sport," in same number of situations, looks good $135,600 but is brisk $21,000 for three downtown houses. "Merlin" is nice $17,000 or near in three hardtops downtown. "Global Affair" is shaping dull in 28 spots.

Flock of holdovers are still in the money. "Tom Jones" shows great staying power with fine $27,500 likely for 12th week at Orpheum and eighth at Vogue and Picfair. "Charade" continues potent $16,000 for eighth week at the Chinese.

On hardticket, "It's a Mad World" looks wow $28,000 in 15th round at the Cinerama. "Cleopatra" looms hefty $23,600 in 35th at the Pantages. "How West Was Won" is slick $20,000 in 52d session at Warner Hollywood.

Estimates for This Week

Los Angeles, Crest, Four Star (Metropolitan-State-UATC) (2,049; 750; 868; $1-$1.49) — "Global Affair" (MGM) and second feature pix. Dull $9,000. Last week, Los Angeles, "Children of Damned" (MGM), "Gladiators 7" (MGM) (2d wk), $4,100. Crest, "L-Shaped Room" (Col) (reissue) (2d wk), $3,800. Four Star, "Show Boat" (Bor), "Great Caruso" (Bor) (reissues), $2,500.

Hillstreet, Iris, Loyola (Metropolitan-FWC) (2,752; 825; 1,298; ($1-$149) — "Merlin Jones" (BV) and "Murder at Gallop" (MGM). Nice $17,000 or over. Last week, Hillstreet with Pix, Wiltern, "All Way Home" (Par), "Who's Minding Store" (Par) (m.o.), $12,500. Iris, "Great Escape" (UA) (reissue) (3d wk), $4,000. Loyola, "Yum Yum Tree" (Col), "Who's Minding Store" (Par) (m.o.), $6,800.

Warren's, Wiltern, Hollywood, Baldwin (Metropolitan-SW-FWC-State) (1,757; 2,344; 856; 1,800; $1-$1.49) — "Man's Favorite Sport"

(Continued on page 13)

'Merlin' Big $20,000 In K.C.; 'World' Boff 13½G, 'Sport' 8G, 'Prize' 4½G

Kansas City, Feb. 18.

"Merlin Jones" was a Valentine's Day newcomer to the local scene at the Uptown and Granada, and it shapes big on initial week. "Man's Favorite Sport" sailed into a bright second week at Paramount.

"Charade" is rated nice in fourth round. "Prize" may top last week at Roxy for a neat total. "The Cardinal" looks dandy at the Brookside in eighth stanza. Local weather was sunny going into the weekend.

Estimates for This Week

Brookside (Fox Midwest Nat. Gen. Corp.) (800; $1.50)—"Cardinal" (Col) (8th wk). Dandy $4,500. Last week, $4,600.

Capri (Durwood) (1,260; $1.85-$3) —"Cleopatra" (20th) (14th wk). Solid $9,000. Last week, $9,200.

Empire (Durwood) (866; $1.50-$2.50)—"It's a Mad World" (UA) (9th wk). Big $13,500. Last week, $13,000.

Kimo (Dickinson) (504; $1.50)—"Playgirl and War Minister" (Indie). Good $2,000. Last week, "Love on Pillow" (Col) (4th wk), $1,000.

Paramount (Blank-UP) (1,900; $1.25-$1.50) — "Man's Favorite Sport" (U) (2d wk). Sprightly $8,000 or near. Last week, $9,500.

Plaza (FMW) (1,630; $1.25-$1.50) — "Charade" (U) (4th wk). Nice $10,000. Last week, with Granada, $13,000.

Rickhill (Art Theatre Guild) (821; $1.50)—"Promises, Promises". (Indie) (3d wk) and "Cold Wind in August" (UA) (reissue). Fairly good $1,800. Last week, "Promises" alone, $2,400.

Roxy (Durwood) (664; 75-$1.50) —"Prize" (MGM) (8th wk). Neat $4,500. Last week, $5,500.

Uptown and Granada (FMW) 2,043; 1,219; $1.25-$1.50) — "Merlin Jones" (BV). Looks big $20,000 or better. Last week (Uptown only), "Man in Middle" (20th) and "Harbor Lights" (20th), $4,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Affair' Fast 15G, Det.; 'Jones' 28G

Detroit, Feb. 18.

Biz is great this week. "It's a Mad World" looms large in second round at the Music Hall. "Tom Jones" is terrific in second session at Trans-Lux Krim. "Global Affair" appears neat on initial frame at the Grand Circus.

"Charade" is lively in seventh week at the Mercury. "Love With Proper Stranger" looks slick in fourth at the Michigan. "Strait-Jacket" is nice in second at Palms.

Estimates for This Week

Fox (Downtown Fox Corp.) (5,041; $1.25-$1.49)—"Yank in Viet Nam" (AA) and "Cry of Battle" (AA). Fairish $12,000 or close. Last week, "Pyro" (AI) and "Glass Cage" (Indie), $8,000.

Michigan (United Detroit) (4,926; $1.25-$1.49)—"Love With Proper Stranger" (Par) (4th wk). Swell $15,000. Last week, $17,000.

Palms (UD) (2,995; $1.25-$1.49) —"Strait-Jacket" (Col) (4th wk). Nice $10,000. Last week, $14,000.

Madison (UD) (1,408; $1.25-$1.49) —"Cardinal" (col) (9th wk). Big $15,000. Last week, $18,000.

Grand Circus (UD) (1,400; $1.25-$1.49)—"Global Affair" (MGM) and "Life in Danger" (AA). Trim $15,000. Last week, "Conjugal Bed" (Indie) and "Bluebird" (Indie), $5,000.

Adam (Community) (1,450; $1.23-$1.50)—"Merlin Jones" (BV) (2d wk). Oke $7,000. Last week, $9,000.

United Artists (UA) (1,667; $1.50-$2.50) —"Cleopatra" (20th) (34th wk). Up to fancy $12,000 as a result of lower prices and two-a-day sked. Last week, $9,000.

Music Hall (Beacon Enterprises) (1,213; $1.25-$2.80) — "It's a Mad World" (UA) (2d wk). Boff $25,000. Last week, $26,000.

Mercury (Suburban Detroit) (1,468; $1-$1.80) — "Charade" (U) (7th wk). Lively $13,000 or near. Last week, $13,500.

Trans Lux Krim (Trans-Lux) (980; $1.25-$2)—"Tom Jones" (UA) (2d wk). Wow $28,000. Last week, $30,000.

'STORE' SOCK $17,000, BUFF.; 'MERLIN' FAT 8G

Buffalo, Feb. 18.

Some new screen fare is boosting biz here this stanza. "Who's Minding the Store" looks fancy in 10 days at Century while "Love With Proper Stranger" is rated fine at Paramount, both in first weeks. "Tom Jones" looms sturdy in second session, daydating two houses. "Merlin Jones" shapes lofty on opener at the Granada. "Dead Ringer" looks okay in first at the Center while "Man's Favorite Sport" is good in second at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,500; $1-$1.49) —"Man's Favorite Sport" (U) (2d wk). Good $8,000. Last week, $14,000.

Center (AB-PT) (2,500; $1-$1.49) —"Dead Ringer" (WB). Okay $7,000. Last week, "Move Over, Darling" (20th) (7th wk), $5,500.

Century (UATC) (2,700; $1-$1.49) — "Who's Minding Store" (Par) and "Twice Told Tales" (UA) (10 days). Fancy $17,000 in 10 days. Last week, stageshow.

Paramount (AB-PT) (3,000; $1-$1.49)—"Love With Proper Stranger" (Par). Fine $10,000. Last week, "Children of Damned" (MGM) and "Gladiators" (MGM) (2d wk), $6,000.

Teck (Loew) (1,200; $1-$1.49)—"The Birds" (U) and "List of Adrian Messenger" (U) (reissues). Sad $1,200. Last week, "Kings of Sun" (UA) (m.o.), $3,000.

Cinema (Martina) (450; $1-$1.49) —"Tom Jones" (UA) (2d wk). Nifty $5,500. Last week, $6,000.

Amherst (Dipson) (1,000; $1-$1.49)—"Tom Jones" (UA) (2d wk). Sturdy $10,000. Last week, $11,000.

Granada (Schine) (1,000; $1-$1.25)—"Merlin Jones" (BV). Lofty $8,000. Last week, "Sword in Stone" (BV) (7th wk), $2,500.

Philly Sturdy; 'Sport' Good $14,000, 'Soldier' Solid 13G, 'Easy' 12G

Philadelphia, Feb. 18.

Saturday firstrun biz was lush despite slush, with overall take in current round shaping big. Few newcomers but they're all to the good. "Man's Favorite Sport" shapes good at Randolph while "Soldier in Rain" is solid on opener, too, at the Stanton.

"Easy Life" is rated happy in two small spots. "Charade" is socko in eighth Trans-Lux round. "Cardinal" is great in ninth stanza at the Midtown.

The 20th-Fox reissue of "South Pacific," laying saturation in 24 drive-ins and hardtops looks to hit splendid $105,000.

Estimates for This Week

Arcadia (S&S) (623; $1.20-$1.80) —"Prize" (MGM) (8th wk). Fancy $6,000. Last week, $9,000.

Boyd (SW) (1,536; $2-$2.75) — "Mad World" (UA) (9th wk). Big $15,000. Last week, $16,000.

Bryn Mawr (Goldman) (630; $1.49) — "Easy Life" (Embassy). Happy $6,000. Last week, "All Way Home" (Par) (2d wk), $3,000.

Fox (Milgrim) (2,400; 95-$1.80)— "Love With Proper Stranger" (Par) (3d wk). Fast $13,000. Last week, $16,000.

Goldman (Goldman) (1,000; 95-$1.80) — "Victors" (Col) (3d wk). Fast $12,500. Last week, $16,000.

Lane (SW) (1,000; $1.49)—"Small World of Sammy Lee" (Indie) (2d wk). Good $4,000 or near. Last week, $5,000.

Midtown (Midtown) (1,200; 95-$2) —"Cardinal" (Col) (9th wk). Great $18,000. Last week, $22,000.

Randolph (Goldman) (2,200; 95-$1.80) — "Man's Favorite Sport" (U). Good $14,000 or near. Last week, "Merlin Jones" (BV) (2d wk), $7,000.

Stanley (SW) (1,450; $1.49-$2.50) —"Cleopatra" (20th) (34th wk). Flossy $10,000. Last week, $11,000.

Stanton (SW) (1,483; 95-$1.80)— "Soldier in Rain" (AA). Solid $13,000 or near. Last week, "Strait-Jacket" (Col) (4th wk), $9,000.

Trans-Lux (T-L) (500; 95-$2) — "Charade" (U) (8th wk). Sock $10,000. Last week, $11,000.

World (Rugoff) (499; 95-$1.80)— "Easy Life" (Embassy). Sweet $6,000. Last week, "Dr. Nu" (UA) and "Manchurian Candidate" (UA) (reissues), $3,500.

Yorktown (SW) (1,000; 95-$1.49) "Sound of Trumpets" (Janus) (2d wk). Quiet $1,700. Last week, $2,600.

'SPORT' STURDY 10G, COL.; 'SWORD' 15G, 2D

Columbus, O., Feb. 18.

"Man's Favorite Sport," only new film at firstruns this week, expected to give the Ohio an okay session. "Sword in Stone" is due to hold big in second round at Palace. Final weeks of "How The West Was Won," after a record-smashing 10-month run at the Grand, looks great in 43d round. "It's a Mad World" opens today (Tues.) after installation of new Cinerama single-lens system.

Estimates for This Week

Grand (RKO) (860; $1.50-$2.75) —"How West Was Won" (MGM) (43d wk). Sock $10,000. "It's a Mad World" (UA) replaces.

Ohio (Loew) (3,079; 50-$1.50)— "Man's Favorite Sport" (U). Sturdy $10,000. Last week, "Cardinal" (Col) (2d wk), $9,200.

Palace (RKO) (2,845; 50-$1.50)— "Sword in Stone" (BV) (2d wk). Lusty $15,000 or over. Last week, $27,000.

Additional Picture Grosses On Page 13

Snow, Lack of New Fare Bops B'way; 'Sunday' Stout 36G, 'Crippen' Fair $20,000, 'Doctor' Mighty 70G in 3rd

Dearth of newcomers and unfavorable weather are being blamed for the very spotty biz at Broadway deluxers this round. Snow early Saturday night plus rain and snow on the following day (Sun.) which cut into the two prize days of the week, proved a real handicap at most firstruns.

"Sunday in New York" shapes top new pic, with big $36,000 in initial round, daydating the Forum and Tower East. "Dr. Crippen" looks to hit fair $20,000 on opener at the Paramount.

Big blockbuster continues to be "Doctor Strangelove," which held at mighty $70,000 or close in third session, daydating the Victoria and Baronet. "The Cardinal" still is smash $32,000 or near in 10th stanza hardticket at the DeMille.

"The Silence" still is smash at $43,000 for second, daydating the Trans-Lux East and the Rialto. "Man's Favorite Sport" moves into the Astor today (Wed.) after three excellent weeks on subsequent-run with "Charade."

"The Prize" with stageshow looks to finish its fourth-final week at the Music Hall with an okay $115,000. "Capt. Newman" with new stageshow opens tomorrow (Thurs.). "Seven Days in May" moves into the Criterion and Sutton today (Wed.) after nearly 10 weeks with "The Victors."

"It's a Mad World" pushed to great $35,500 in 13th session at the Warner, with a lift from two extra matinees. "Love With the Proper Stranger" held with nice $22,600 in eighth round, daydating the State and Murray Hill. "Tom Jones" held with great $31,700 in 19th week at the Cinema One and is smash $12,000 or close opening week at the adjoining Cinema Two.

"To Bed or Not To Bed" continues to attract attention, winding up with a big $11,000 in eighth round at the Coronet. "Psychomania" is heading for a new record at the bandbox World with $20,000 in initial stanza.

"Love With the Proper Stranger" is credited with a smash $292,089 in first six days playing in 23 N.Y. theatres on Showcase. "Sunday in New York" grossed a sock $245,971 in first session playing in 17 Showcase Presentation Theatres.

Estimates for This Week

Astor (City Inc.) (1,094; $1.25-$2)—"Man's Favorite Sport" (U). Opens today (Wed.). In ahead, "Charade" ((U) (subrun) (3d wk), good $13,000 or close after $16,500 for second.

Cinerama (Loew) (1,552; $1.50-$2.50)—"Best of Cinerama" (Cinerama) (9th wk). The eight round finished yesterday (Tues.) was fair $13,500, with two extra shows. Stays on, but not for long.

Criterion (Moss) (1,520; $1.50-$2.50) — "Seven Days in May" (Par). Opens today (Wed.). Last week, "Victors" (Col) (10th wk-5 days), okay $15,000 after $17,500 for ninth full week.

DeMille (Reade) (1,463; $1.50-$3.50)—"Cardinal" (Col) (10th wk). This session ending today (Wed.) is heading for great $32,000 after $34,000 for ninth week. Stays on until late in March.

Embassy (Guild Enterprises) (500; $1.50-$2.50) — "The Doll" (Kana) (6th wk). Fifth round ended Sunday (16) was excellent $10,000 after $11,000 for fourth.

Forum (Moss) (813; $1.25-$1.80) —"Sunday in New York" (MGM) (2d wk). Initial frame completed Monday (17) was great $20,000 or near. Daydating with Tower East.

Palace (RKO) (1,642; $1.25-$2)— "Dead Ringer" (WB). Opens today (Wed.). In ahead, "Dark Purpose" (U) (2d wk), slim $7,000, pic doing much better on "Showcase" dates.

Paramount (AB-PT) (3,665; $1-$2)—"Doctor Crippen" (WB). First session finishing tomorrow (Thurs.) looks like fair $20,000 or close. Holds, but booked only for 19 days, with "Man in Middle" (20th) due in March 4.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "The Prize" (MGM) and stageshow (4th-final wk). This final week looks to hit okay $115,000 or close after $120,000 for third round. "Capt. Newman" (U) and new stageshow opens tomorrow (Thurs.).

Rivoli (UAT) (1,545; $2.50-$5.50) —"Cleopatra" (20th) (37th wk). The 36th stanza ended yesterday (Tues.) was good $17,000 or close after $16,000 for 35th week.

Rialto (Brandt) (600; $1.25-$2.50) —"Silence" (Janus) (3d wk). Second week ended Sunday (16) was great $20,000 after $23,500 opener.

State (Loew) (1,850; $1.50-$2.50) —"Love With Proper Stranger" (Par) (9th wk). Eighth session completed yesterday (Tues.) was nice $17,000 after $20,000 for seventh, which incidentally was the first week that the pic had gone on saturation playdates in 23 N.Y. houses, and this hurt, of course.

Victoria (City Inv.) (1,003; $1.25-$2) — "Doctor Strangelove" (Col) (4th wk). Third round ended yesterday (Tues.) was wow $44,000 or near after $47,000 for second. Daydating with Baronet.

Warner (SW) (1,813; $2.50-$4.60) —"It's a Mad World" (UA) (14th wk). The 13th week finished Saturday (15) was wham $35,500, with boost from 2 extra shows after $29,000 for 12th round.

First-Run Arties

Baronet (Reade) (430; $1.25-$2) —"Doctor Strangelove" (Col) (4th wk). Third stanza completed yesterday (Tues.) was mighty $26,000 after $27,000 for second, which was record second after new all-time high on opener.

Beekman (Rugoff Th.) (590; $1.50-$2)—"Point of Order" (Indie) (6th wk). Fifth round finished Monday (17) was lofty $10,500 after $10,300, way over hopes, for fourth.

Carnegie Hall Cinema (F&A) (330; $1.50-$2)—"Der Rosenkavalier" (Show) (9th wk). Eighth session finished yesterday (Tues.) was great $9,200 after $8,500 for seventh.

Cinema One (Rugoff Th.) (700; $1.50-$2)—"Tom Jones" (UA) (20th wk). The 19th frame ended Sunday (16) was wow $31,700 after $35,000

(Continued on page 13)

'Merlin' Robust $22,000, Denver; 'Sport' Bangup 16G, 2d; 'West' Big 10G

Denver, Feb. 18.

With only two new films launched here this week, biz still is holding very good as the extended-runs hold up. "Merlin Jones," top newcomer, is rated socko at the Denver. "Man's Favorite Sport" still is wow in second session at Paramount, not far from opening week.

"Love With the Proper Stranger" shapes hep in third round at the Centre. "The Cardinal" looks stout in eighth week at RKO International. "How West Was Won" continues very big in 50th stanza at the Cooper.

Estimates for This Week

Aladdin (Fox) (900; $1.45)— "Charade" (U) (8th wk). Smart $6,000. Last week, $7,500.

Centre (Fox) (1,270; $1.25-$1.45) —"Love With Proper Stranger" (Par) (3d wk). Hep $8,500. Last week, $9,500.

Cooper (Cooper) (814; $1.65-$2.50)—"How West Was Won" (MGM) (50th wk). Fancy $10,000. Last week, $10,700.

Denham (Indie) (800; $1.45-$3)— "Cleopatra" (20th) (34th wk). Nice $4,500. Last week, $4,000.

Denver (Fox) (2,431; $1.25)— "Merlin Jones" (BV). Sock $22,000 or close. Last week "Strait-Jacket" (Col) and "Terror on Train" (Indie), $12,700.

Esquire (Fox) (600; $1.25)— "Strait-Jacket" (Col) (m.o.). Good $3,500. Last week, "School for Scoundrels" (Cont), $2,400.

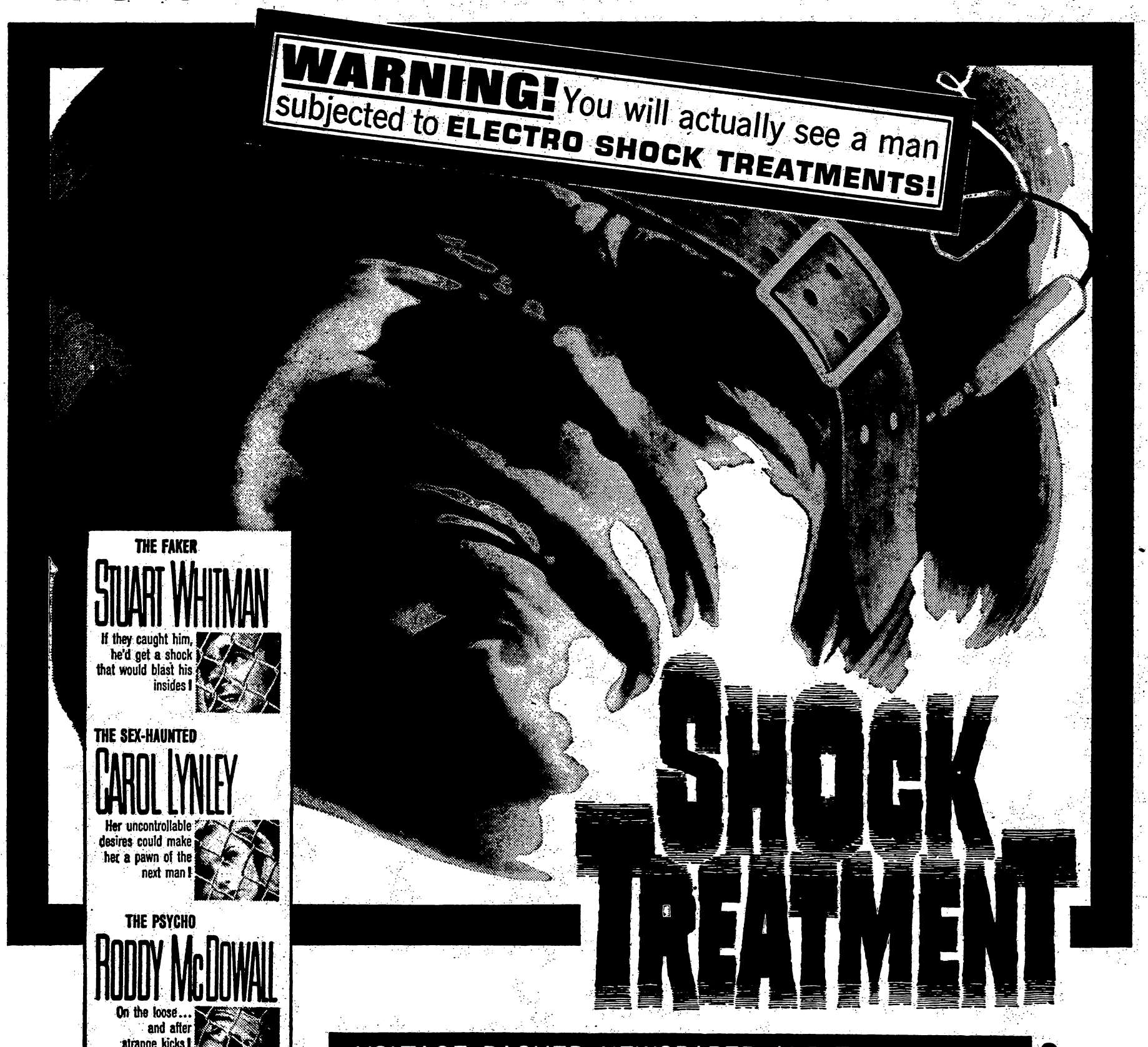
Paramount (Wolfberg) (2,100; 90-$1.25) — "Man's Favorite Sport" (U) (2d wk). Wow $16,000. Last week, $16,500.

RKO International 70 (RKO) ($1.25-$1.80) — "Cardinal" (Col) (8th wk). Stout $7,000 or near. Last week, $6,500.

Town (Indie) (600; $1.25-$1.45)— "Prize" (MGM) (8th wk). Okay $2,300. Last week, $2,500.

Vogue (Art Theatre Guild) (450; $1.25)—"My Name Is Ivan" (Indie). Fair $1,800. Last week, "Lord of Flies" (Cont) (7th wk), $1,500.

THE BOX-OFFICE CHARGE STARTS TODAY IN LOS ANGELES...26 THEATRE MULTIPLE KICKS OFF THE WAVE OF SHOWMANSHIP!



THE FAKER
STUART WHITMAN
If they caught him, he'd get a shock that would blast his insides!

THE SEX-HAUNTED
CAROL LYNLEY
Her uncontrollable desires could make her a pawn of the next man!

THE PSYCHO
RODDY McDOWALL
On the loose... and after strange kicks!

AND
LAUREN BACALL
as Dr. Edwina Beighley
She used "the treatment" as a weapon!

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ANOTHER SIZZLER FROM 20th CENTURY-FOX

New Pix Lift Mpls.; 'May' Smash 11G, 'Victors' Big 12G, 'Stranger' Hep 9G

Minneapolis, Feb. 18.

For a change, there's a raft of fresh entries currently, greatest number in a long time. One outstanding arrival, "Seven Days in May," playing the nabe firstrun, the Park, looks mighty. Another smash newcomer is "Victors" at the State. "Love With Proper Stranger" shapes wham on opener at Lyric. "Merlin Jones" is okay at Orpheum in first week.

Hanging on strongly although a long time here are roadshows "How West Was Won," within a fortnight of rounding out a full year, and "Cleopatra" in 34th stanza. "Man's Favorite Sport" looms lusty in second at the Mann.

Estimates for This Week

Academy (Mann) (1,050; $1.25-$1.50) — "Charade" (U) (8th wk). Brisk $4,500. Last week, $5,000.

Avalon (Frank) (900; $1)— "Nymphs" (Indie) and "Doctors in Love" (Indie) (subrun). Satisfactory $1,300. Last week, "Playgirls International" (Westfield) and "Carry On, Constable" (Indie (subrun) (2d wk), $1,000.

Century (Par) (1,300; $1.50-$3.50) — "Cleopatra" (20th) (34th wk). Nice $4,500. Last week, $5,200.

Cooper (CF) (900; $1.25-$2.50)— "How West Was Won" (MGM) (50th wk). Wham $11,000. Last week, $11,800.

El Lago (Carisch) (800; $1) — "Adventures of Lucky Pierre" (Indie) and "Her Bridal Night" (Indie) (reissue). Passable $1,000.

Gopher (Berger) (1,000; $1.25-$1.50) "Move Over, Darling" (20th) (8th wk). Nice $4,000. Last week, $4,800.

Lyric (Par) (1,000; $1.25-$1.50)— "Love With Proper Stranger" (Par). Sockeroo $9,000 or over. Last week, "Strait-Jacket" (Col) (4th wk), $5,000.

Mann (Mann) (1,000; $1.25-$1.50) —"Man's Favorite Sport" (U) (2d wk). Lusty $7,000. Last week, $11,000.

Orpheum (Mann) (2,800; $1-$1.25)—"Merlin Jones" (BV). Oke $10,000. Last week, "Goliath, Sins of Babylon" (AI) and "Samson and Slave Queen" (AI), $3,000 in four days.

Park (Mann) (1,000; $1.50) — "Seven Days in May" (Par). Big $11,000. Last week, "Any Number Can Win" (MGM) (2d wk), $2,800.

State (Par) (2,200; $1.25-$1.50)— "Victors" (Col). Smash $12,000. Last week, "Soldier in Rain" (AA) (2d wk), $8,000.

Suburban World (Mann) (800; $1.25) — "Billy Liar" (Cont) (3d wk). Sweet $2,500. Last week, $3,000.

Uptown (Mann) (1,000; $1.50)— "Any Number Can Win" (MGM) (m.o.). Okay $2,000 for third downtown week. Last week, subrun.

World (Mann) (400; $1.25-$1.50) —"Prize" (MGM) (8th wk). Lively $3,500. Last week, $4,000.

LOS ANGELES

(Continued from page 11)

(U) and "The Raiders" (U). Bright $21,000 or over. Last week, Warren's, Hollywood, "Lord of Flies" (Cont), "Sporting Life" (Ster) (1st general release), $10,900. Baldwin, "Dead Ringer" (WB) (m.o.), "Who's Been Sleeping My Bed" (Par) (2d wk), $4,000.

Pix (Prin) (756; $1-$1.49) — "Smashing of Reich" (Indie) and "Kamikaze" (Indie). Dim $3,000.

Music Hall (Ros) (730; $2-$2.40) — "Big Time Operator" (Indie) and "Your Past Is Showing" (Indie) (reissues). Last week, "Nurse on Wheels" (Janus) (2d wk), $2,600.

Fine Arts (FWC) (631; $2-$2.40) — "The Silence" (Janus) (2d wk). Wham $9,200. Last week, $11,900.

Lido (FWC) (876; $1-$1.49) — "Easy Life" (Emb) (2d wk). Lush $7,500. Last week, $9,400.

El Rey (FWC) (856; $1-$1.49) — "Hud" (Par) (reissue) (3d wk). Busy $2,500. Last week, $2,800.

Fox Wilshire (FWC) (1,990; $2-$2.40) — "The Victors" (Col) (8th wk). Trim $9,000. Last week, $7,000.

Chinese (FWC) (1,468; $2-$2.40) — "Charade" (U) (8th wk). Sock $16,000. Last week, $18,500.

Hollywood Paramount (State) (1,468; $1.55-$2.40) — "Captain Newman" (U) (8th wk). Lusty $10,000. Last week, $11,500.

Beverly (State) (1,150; $2-$2.40) — "America, America" (WB) (8th wk). Fair $5,500. Last week, $6,000.

Warner Beverly (SW) (1,316; $2-$2.40)—"The Prize" (MGM) (8th wk). Hefty $11,000. Last week, $10,900.

Village (FWC) (1,535; $1.49-$2.40) — "Love With Proper Stranger" (Par) (8th wk). Smart $7,000. Last week, $7,700.

Egyptian (UATC) (1,392; $1.25-$3.50)—"The Cardinal" (Col) (9th wk). Solid $17,000. Last week, $17,800.

Orpheum, Vogue, Picfair (Metropolitan-FWC-State) (2-213; 810; 750; $1-$2.40)—"Tom Jones" (UA) (12th wk, Orpheum; 8th wk, Vogue, Picfair). Fancy $27,500. Last week, $29,500.

Cinerama (Pac) (915; $1.49-$3.50) — "Mad World" (UA) (15th wk). Torrid $28,000. Last week, $28,200.

Pantages (RKO) (1,512; $2.50-$5.50) — "Cleopatra" (20th) (35th wk). Lofty $23,600. Last week, $22,400.

Warner Hollywood (SW) (1,291; $1.25-$2.80) — "How West Was Won" (MGM) (52d wk). Sturdy $20,000. Last week, $21,900.

BROADWAY

(Continued from page 11)

for 18th week. Also now at Cinema Two.

Cinema Two (Rugoff Th.) (300; $1.50-$2)—"Tom Jones" (UA) (2d wk). First week finished yesterday (Tues.) was sock $12,000, one high figures for house. Playing side-by-side with Cinema One, this is taking some pressure off the other theatre.

Coronet (Reade) (590; $1.50-$2) —"To Bed Or Not To Bed" (Cont) (9th wk). Eighth stanza ended Saturday (15) was great $11,000 after $13,000 for seventh.

Festival (Embassy) (546; $2-$2.50) — "Easy Life" (Emb) (9th wk). Eighth round completed Saturday (15) was big $9,700 after $10,800 in seventh. Holds.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2)—"Beat the Devil" (UA). Opens today (Wed.). Last week, "High and Low" (Toho) (m.o.), thin $2,000 or less.

Fine Arts (Davis) (468; $1.80-$2) — "And Suddenly It's Murder" (Royal) (4th wk). Four days of current week hit big $8,000 after $9,800 for third full session.

Guild (Guild) (450; $1-$1.75)— "Knife in Water" (Kana) (3d wk). First holdover week ended yesterday (Tues.) was sharp $5,200 after $5,000 in first "Two Are Guilty" (MGM) opens Feb. 27.

Murray Hill (Rugoff Th.) (565; $1.50-$2) — "Love With Proper Stranger" (Par) (9th wk). Eighth week ended yesterday (Tues.) good $5,600 after $6,500 for seventh round.

Paris (Pathe Cinema) (568; $1.50-$2) — "America, America" (WB) (9th wk). Eighth round ended Thursday (13) was big $8,900 after $8,200 in seventh week.

Plaza (Lopert) (525; $1.50-$2)— "Chaplin Revue" (Indie) (reissue) (4th wk). Third session finished Sunday (16) was great $12,000 after $14,000 for second. "Great Dictator" (Indie) (reissue) opens Friday (21).

Sutton (Rugoff Th.) (561; $1.50-$2)—"Seven Days in May" (Par). Opens today (Wed.), daydating with Criterion. In ahead, "Victors" (Col) (9th wk-5 days), okay $4,900.

Toho Cinema (Toho) (299; $1.50-$2)—"Different Sons" (Toho) (2d wk). First round completed yesterday (Tues.) was okay $5,600. "Stray Dog" (Toho) opens March 3.

Tower East (Loew) (588; $1.50-$2)—"Sunday in New York" (MGM) (2d wk). Initial session ended Monday (17) was great $16,000 or near. Daydating with Forum.

Trans-Lux East (T-L) (600; $1.25-$2) — "The Silence" (Janus) (3d wk). First holdover week finished Sunday (16) was wow $23,000 after $25,000 for initial session. Daydating the Rialto.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Seventh Juror" (T-L) (4th wk). Third stanza completed Monday (17) was mild $2,700 after $3,400 for second. "Day and Hour" (MGM) comes in today (Wed.)

World (Perfecto) (390; 90-$1.50) —"Psychomania" (Victoria). First session ending tomorrow (Thurs.) is heading for a wow $20,000, which would give it a new record here. Weekend was particularly big, with lines Sunday biz hit a new alltime high for that day at the World.

BOSTON

(Continued from page 10)

(Indie) (2d wk). Modest $4,000. Last week, $4,600.

Memorial (RKO) (3,000; 90-$1.50)—"Charade" (U) (8th wk). Potent $10,000. Last week, $13,000.

Music Hall (Sack) (4,400; 90-$1.80) — "Merlin Jones" (BV). Opened Friday (14) and looks headed for a nice session. Last week, "American in Paris" (MGM) and "Brigadoon" (MGM) (reissues), $10,000.

Orpheum (Loew) (2,900; 90-$1.65) —"Sunday in New York" (MGM) (2d wk). Torrid $13,000. Last week, $15,000.

Paramount (NET) (2,357; 90-$1.65)—"Dead Ringer" (WB) (2d wk). Slight $6,500. Last week, $13,000.

Pilgrim (ATC) (1,909; 75-$1.25)— "Passion Holiday" (Davis) (rerun) and "Beauty and Body" (Indie). Fast $8,500.

Park Square Cinema (Indie) (300; $1.80)—"To Bed or Not to Bed" (Cont) (subrun). Oke $3,000. Last week, "Move Over, Darling" (20th) (subrun), $2,800.

Paris Cinema (Indie) (698; $1.75) —"Billy Liar" (Cont) (2d wk). Fine $8,000. Last week, $10,000.

Saxon (Sack) (1,100; $2-$3.90)— "Cardinal" (Col) (10th wk). Going great with still another soldout week at $28,000. Last week, ditto.

State (Trans-Lux) (730; $1-$1.50) —"All of Me" (Brenner) and "Ravaged" (Indie) (2d wk). Hotsy $10,000. Last week, $12,000.

West End Cinema (E. M. Loew) (500; 75-$1.50)—"Knife in Water" (Kana) (4th wk). Oke $4,000. Last week, $4,200.

'Merlin' OK 15G, Frisco; 'Love' 19G

San Francisco, Feb. 18.

Some new screen vehicles will brighten the local firstrun scene this stanza. "Love With Proper Stranger" looks lively daydating two spots in first. "Merlin Jones" shapes okay on opener at Paramount. "Man's Favorite Sport" looms lusty in initial round at Golden Gate.

"It's a Mad World" is landing a whopping take in eighth week at Orpheum. "Tom Jones" looks great for ninth session at United Artists.

Estimates for This Week

Alexandria (United Calif.) (1,444; $5)—"Cleopatra" (20th) (34th wk). Looks good $14,000 or near. Last week, $15,000.

Clay (Ros) (360; $1.49) — "Any Number Can Win" (MGM) (3d wk). Nice $3,000. Last week, $3,200.

El Rancho Drive-In (Affil.) (925 cars; $1.25 person)—"Dead Ringer" (WB) (2d wk). Fair $3,500. Last week, $6,000.

Embassy (Dibble-McLean) (1,400; $1.75)—"The Prize" (MGM) (4th wk). Big $7,500. Last week, $8,000.

Geneva Drive-In (Syufy) (910 cars; $1.25 person)—"Love With Proper Stranger" (Par). Lusty $7,000. Last week, "Soldier In Rain" (AA) (3d wk), $5,000.

Golden Gate (RKO) (2,850; $1.25 - $1.50) — "Man's Favorite Sport" (U). Sturdy $15,000 or close. Last week, "Charade" (U) (6th wk), $6,200.

Metro (United Calif.) (1,000; $1.75-$2)—"8½" (Emb) (14th wk). Good $2,000. Last week, $2,500.

Music Hall (Ros) (364; $1.49-$1.75) — "Billy Liar" (Cont) (2d wk). Good $3,900. Last week, $4,500.

Orpheum (Cinedome) (1,439; $2.50-$3.50)—"It's a Mad World" (UA) (8th wk). Wham $37,000. Last week, $31,500.

Paramount (Par) (2,646; $1.50-$1.75)—"Merlin Jones" (BV). Okay $15,000. Last week, "Who's Been Sleeping My Bed" (Par) (2d wk), $9,500.

St. Francis (Par) (1,400; $2) — "The Victors" (Col) (3d wk). Socko $14,000. Last week, $15,000.

United Artists (No. Cst.) (1,148; $2-$2.40)—"Tom Jones" (UA) (9th wk). Holding at great $17,000 or close. Last week, $18,000.

Vogue (S. F. Th.) (365; $2) — "Knife in Water" (Kana) (9th wk). Good $1,800. Last week, $2,000.

Warfield (FWC) (2,656; $1.25-$1.50) — "Love With Proper Stranger" (Par). Nice $12,000. Last week, "Dead Ringer" (WB), $14,500.

'Victors' Wow 15G, D. C.; 'May' Record 25G, 'Sport' Socko 14G, 'Middle' 12G

CHICAGO

(Continued from page 10)

wk). Snappy $14,000. Last week, $15,000.

State-Lake (B&K) (2,400; 90-$1.80) — "The Victors" (Col) (2d wk). Fat $21,000. Last week, $27,000.

Surf (H&E Balaban) (684; $1.50-$1.80) — "Purlie Victorious" (Indie) (4th wk). Brisk $3,200. Last week, $4,500.

Todd (Todd) (1,089; 90-$1.80)— "Tom Jones" (UA) (9th wk). Hot $23,000. Last week, $24,000.

Town (Teitel) (640; $1.25-$1.80) —"Gold of Naples" (Indie) and "Anatomy of Love" (Indie) (reissues). Fair $3,000. Last week, "Black Fox" (Indie), $3,500.

United Artists (B&K) (1,700; 90-$1.80)—"Love With Proper Stranger" (Par) (4th wk). Bright $15,000. Last week, $17,000.

Woods (Essaness) (1,200; 90-$1.80)—"Cardinal" (Col) (8th wk). Stout $24,000. Last week, $25,000.

World (Teitel) (608; 90-$1.80)— "Don Juan" (Indie). Fast $5,500. Last week, "Young Love" (Indie) and "Passionate Summer" (Indie) (reissues), $3,000.

'Sun' Boff $14,000 In Balto; 'Cardinal' Sock 9G, 'Prize' Strong 7G

Baltimore, Feb. 18.

Downtown biz is holding nice currently, continuing as it has since the holidays. "The Prize," which was supposed to give way to "Tom Jones" two weeks ago, continues strong at the Charles where it's in eighth week. "Charade" is sturdy in same at the Stanton.

"The Cardinal" is holding smash in ninth week at Mayfair. "Love With Proper Stranger" is pleasing in fourth round at the Town. "Kings of Sun" opened boff at the Senator while "Man in Middle" shapes modest in first at the New. "Cleopatra" is only fair in 34th session at the Hippodrome.

Estimates for This Week

Charles (Fruchtman) (500; 50-$1.50) — "Prize" (MGM) (8th wk). Fine $7,000 or near. Last week, $7,500.

Five West (Schwaber) (435; 90-$1.50) — "Devil and 10 Commandments" (Union) (3d wk). Down to okay $1,500. Last week, $2,000.

Hippodrome (T-L) (1,800; $1.50-$2)—"Cleopatra" (20th) (34th wk). Fair $6,500. Last week, $7,000.

Little (T-L) (300; 50-$1.65)— "Ceremony" (UA) (2d wk). Slow $2,300. Last week, $2,900.

New (Fruchtman) (1,600; 50-$1.50) — "Man in Middle" (20th). Mild $7,000. Last week, "Soldier in Rain" (AA) (2d wk), $9,000.

Mayfair (Fruchtman) (700; 50-$1.50)—"Cardinal" (Col) (9th wk). Holding at sockeroo $9,000. Last week, $10,200.

Playhouse (Schwaber) (365; 90-$1.50) — "Suitor" (Indie) (3d wk). Oke $1,500. Last week, $1,800.

Rex (Freedman) (500; $1.50)— "Naked and Wicked" (Indie). Fair $2,000. Last week, "Bachelor Tom" (Indie) (2d wk), $1,500.

Senator (Durkee) (960; 65-$1.65) —"Kings of Sun" (UA). Boff $14,000. Last week, "McLintock" (UA) (7th wk), $6,500.

Stanton (Fruchtman) (2,800; 50-$1.50) — "Charade" (U) (8th wk). Stout $8,000. Last week, $9,400.

Town (T-L) (1,125; 50-$1.50)— Closed for coming of Cinerama.

CEA Also Urged To Hold Line on Brit. Pix

London, Feb. 18.

Following the British major film companies' pledge that they will play no fewer local pix this year than in 1963 (45%), the Cinematograph Exhibitors Assn. has been asked for a similar assurance by the British Film Producers Assn.

Exhibitors say: "While unable to give any specific or firm undertaking or assurance, the CEA representatives believe it would be the hope and intention of all independent exhibitors that in 1964 their first feature quota achievement would be approximately the same as in 1963, provided the films available were similar in number and quality."

Washington, Feb. 18.

Trade is perking currently with new product bringing in real coin at several houses. "Victors" shapes socko in Embassy opener while "Man's Favorite Sport" is equally strong on its debut at the remodeled Loew's Palace.

"Seven Days in May" is rated record on initialer at Trans-Lux. "Man in Middle" looms lofty in Keith's opener. "Dead Ringer" is sad for second in two spots. "Tom Jones" still is smash in eighth frame at the Ontario. "Charade" continues sockeroo at the Town, also in eighth.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49) — "Dead Ringer" (WB) (2d wk). Slight $6,000. Last week, $10,000.

Apex (KS) (940; $1.25-$1.40)— "Any Number Can Win" (MGM) (5th wk). Trim $6,000. Last week, $6,900.

Dupont (Mann) (400; 90-$1.55)— "Hide and Seek" (U). Mild $2,500. or near. Last week, "Love on Pillow" (Col) (2d wk), $3,000.

Embassy (Loew) (567; $1.25-$2) —"Victors" (Col). Wow $15,000. Last week, "Prize" (MGM) (7th wk), $6,500.

Keith's (RKO) (1,838; $1-$1.49)— "Man in Middle" (20th). Boff $12,000. Last week, "Soldier in Rain" (AA) (3d wk), $7,000.

MacArthur (KB) (900; $1.25-$1.40)—"Ladies Who Do" (Cont) (3d wk). Slow $3,500. Last week, $4,200.

Ontario (KB) (1,240; $1-75-$3)— "Tom Jones" (UA) (8th wk). Smash $25,000 or near. Last week, $25,500.

Palace (Loew) (2,360; $1.25-$1.80)—"Man's Favorite Sport" (U). Sock $14,000.

Playhouse (TL) (459; $1.25-$1.80) —"Cardinal" (Col) (subrun). Sturdy $9,000 or near. Last week, "Lord of Flies" (Cont) (8th wk), $5,300.

Plaza (TL) (278; $1.25-$1.80)— "Orgy at Lil's Place" (Indie) (8th wk). Brisk $5,000. Last week, $5,400.

Town (King) (800; $1.25-$1.80)— "Charade" (U) (8th wk). Lofty $10,000. Last week, $11,000.

Trans-Lux (T-L) (899; $1.49-$2)—"Seven Days in May" (Par). Record $25,000 or close. Last week, "Cardinal" (Col) (8th wk), $9,000.

Warner (SW) (1,250; $1.50-$2.75) —"Cleopatra" (20th) (32d wk). Fair $7,000 or close. Last week, $6,800.

'Showman of Year' Nod To Nico Jacobellis

Cleveland, Feb. 18.

Nico Jacobellis, general manager of three art houses here, won the "Showman of the Year" award given by Variety Club No. 6 at the annual Cleveland Critics' Circle prize luncheon. Jacobellis supervises the Heights Art, Continental Art and Westwood Art theatres for the Art Theater Guild.

Featured speaker was Jonathan Winters, a native of Dayton, O., who was given a "Comedian of the Year" plaque by Variety's showman. Winters also accepted an award for Stanley Kramer, picked by Critics' Circle as year's best director, for "Mad World," in which Winters has a role.

Cleveland-born Paul Newman was named best actor of 1963 for "Hud," which copped prize as best English language picture. Star's mother, Mrs. Theresa Newman, was on hand to receive the award for her son. Leslie Caron took honors as best actress, in opinion of local critics Stanley Anderson and Tony Mastroianni of Scripps-Howard Press, W. Ward Marsh and Glenn C. Pullen of Plain Dealer and Arthur Spaeth of Heights Sun Press.

Winners of critics' other awards were as follows: "Electra" as best foreign picture; Marcello Mastroianni as best foreign language actor; Irene Pappas as best foreign language actress; Howard Da Silva as best supporting actor; Patricia Neal as best supporting actor; Peter O'Toole as best male newcomer of the year; Maggie Smith as best female newcomer of the year.

Annette Funicello, from Walt Disney's Bueno Vista Studio, was present to receive the award of "juvenile find of the year."

MR. EXHIBITOR

M-G-M INVITES YOU TO

see the UNSINKABLE MOLLY BROWN at special studio sneak previews on February 27th! Witness for yourself the unparalleled audience enthusiasm for 'Molly'! Recent San Francisco and Oakland previews produced the strongest affirmative reaction ever accorded an M-G-M picture! 6 additional previews are set for the cities listed below. Come see 'Molly'! It's unthinkable to miss out on "The Unsinkable Molly Brown"!!!

NEW YORK	DETROIT	ATLANTA	CHICAGO	LOS ANGELES	DALLAS
27 Feb., 2:00 P.M.	27 Feb., 8:15 P.M.	27 Feb., 8:45 P.M.	27 Feb., 8:15 P.M.	27 Feb., 8:15 P.M.	27 Feb., 8:15 P.M.
LOEW'S STATE	ADAMS Theatre	ROXY Theatre	ORIENTAL Theatre	WARNER-BEVERLY	PALACE Theatre

Admission by invitation only. If you have not yet received your invitation, contact your M-G-M branch manager.

M-G-M IS ON THE MOVE!

REDS LEAD SHORTS FESTIVAL

New York Sound Track

Twentieth-Fox exec veep **Seymour Poe** returned from his trek to Europe just in time to attend the Motion Pioneers bash for prez **Darryl F. Zanuck** Monday (17) night . . . **George Reagan**, Janus Films' subdistrib in Chicago, reports the Michigan State Prison has booked his "Crooks Anonymous" and "Maid for Murder."

Ely A. Landau and Landau Co. exec **Herbert Steinmann** flew to London over the weekend to discuss production plans there and in Rome and Paris . . . **Willis Bouchey** into "Where Love Has Gone" . . . **Sidney Michaels** in Hollywood discussing a possible picture deal for "Dylan," which he authored, and the legit production of his musical "Ben Franklin in Paris" . . . **Maurice P. Levine** named special assistant to Embassy Pictures New England branch manager **Joe Wolf** . . . **Sam Norkin** inked to do some art work for "Carpetbaggers" advertising.

Robert Mitchum injured slightly in Kenya while filming "Mr. Moses" when an elephant he was riding bolted and brushed him against a tree . . **George Garrett**, author of **Sam Goldwyn Jr.'s** "Young Lovers," back in hometown Charlottesville, Va., after a preview of the pic in Gotham . . . **Jonathan Winters** named "comedian of the year" by Variety Club of Northern Ohio Tent 6, Cleveland . . . **Howard Haines** has joined pubrel firm John Springer Associates as Gotham office head.

"Sunday in New York" rated about fair by the local critics, who liked **Jane Fonda** particularly. Also some wonderment expressed about what the Production Code would have done with this entry 10 years ago . . . **Mel Konecoff** named to chair the press committee for N. Y. Variety Club, Yent 35. **Jack Levin** is chief barker.

George Weltner, Par exec v.p., in Paris for production-distribution confabs, also planning to visit Rome and Madrid before returning March 2 . . . **Sophia Loren** the SatEvePost cover girl currently . . . **Don Murray** in New York for talks with **Dr. Norman Vincent Peale** regarding UA's Peale biopic "One Man's Way" . . . **Sy Bartlett** has checked in at Universal to start a new project, as yet untitled . . . UA getting lotsa plug space in the March Seventeen mag, with five of its pix repped.

George Chakiris in Mt. Sinai Hospital, L.A., for minor surgery prior to starting a two-week tour of European capitals plugging "West Side Story" . . . **Charles Drake** added to the cast of U's "Lively Set" . . . columnist **Hedda Hopper** will play herself in **Jerry Lewis'** "The Patsy" and **Ed Rider** has also joined the cast . . . **George Axelrod** and **Jack Lemmon** have formed an indie company called Murder Inc. to film their "How to Murder Your Wife" for UA.

Universal's "Captain Newman, M.D." and "Man's Favorite Sport" spotlighted in the March Seventeen mag, which picks "Becket" as its "picture of the month" for April . . . the **Harmonicats** have etched the theme from "Seven Days in May" for Columbia Records.

Gig Young inked to costar with **Rock Hudson** and **Gina Lollobrigida** in **Melvin Frank's** "Strange Bedfellows" for Universal . . . "Becket" tickets have gone on sale at the Loew's State Theatre, N. Y., it's world preem skedded for March 11 . . . **Chris Nelson** inked for "Send Me No Flowers" at Universal . . . Italo composer **Armando Trovajoli** signed to compose the score for "Italiano Brava Gente," the Embassy-Italo-Rusian coproduction.

Barbara Stanwyck inked to play opposite **Elvis Presley** in **Hal Wallis'** "Roustabout" for Paramount . . . **Ralph Nelson-Fred Engel** productions will film "The Pied Pipers," an outdoor adventure story by **Clair Huffaker** with screenplay by **Richard Matheson** for Universal this year . . . **William H. Wright** will produce the **John Wayne** starrer "Brannigan" for Par, having signed a long-term producer pact with the studio . . . Conqueror Lodge #559 of the Knights of Pythias have taken over the DeMille Theatre March 25 for a special preview performance of "Fall of the Roman Empire," proceeds to go to various charitable purposes.

Alfred Katz, UA foreign distribution v.p., in Tokyo meeting with the company's local manager **Ed Kerner** . . . **M. A. Ripps**, Cinema Distributors of America prez, in Gotham dickering foreign distribution for some of his exploitation pix . . . **Dr. Norman Vincent Peale** in Los Angeles continuing his promo tour for UA's "One Man's Way," his biopic.

Former UA veep and now independent producer **Roger Lewis** keeps busy between production chores. He's just sold two more scripts to CBS-TV's "The Defenders," bringing to four his script contributions to the show in recent months . . . Argentine director **Leopoldo Torre-Nilsson** in town for talks with **Paul Heller** re their projected pic, "Friend of The Family" . . . **Jane Russell**, who hasn't made a film in four years, returns to the screen in a bit of off-beat casting: playing herself entertaining GIs during World War II in 20th's "Fate Is The Hunter" . . **Britt Ekland**, 21-year-old (live) Swedish doll who hit the headlines as **Peter Sellers'** new bride, signed by 20th to costar with **Jack Hawkins** and **Richard Attenborough** in "Guns at Batasi," starting in London Monday (24).

Richard Breen signed by producer **Robert Arthur** to do the screenplay for U's "D Is for Diamonds" in a deal by Artists Agency Corp. . . . **Mrs. Evelyn Y. Davis**, bete noire of the corporate body politic, has tacked on a resolution to the Metro proxy statement calling for elimination of all charity contributions unless it advances the financial interests of the company. She plans a simillar resolution for the upcoming 20th-Fox proxy statement.

Of more than 200 foreign guests that attended the 10th Oberhausen (Germany) Short Film Festival, Americans included **George Wallach**, film and tv officer, American Embassy; **Amos Vogel**, director of the New York Film Festival, **George C. Czuczka**, director of Amerika Haus in Essen, and his wife; **Lawrence Howes**, press attache at American Embassy; **Edward Preston**, of N.Y. Herald Tribune, Munich office; **Fred Jacobson**, of Voice of America, Munich office, and his assisting wife; **Edmund H. Kellogg**, U.S. general consul, Duesseldorf; **Robert V. Shinn**, U.S. consul, Duesseldorf; and **Gene Moskowitz**, Paris correspondent of VARIETY.

The Legion of Decency has B-rated (morally objectionable in part for all) the Metro-Seven Arts "Sunday in New York." LOD comments that the pic "frequently resorts to leering sensationalism in its treatment" . . . **Marty Ransohoff** has bought film rights to **Richard Jessup's** "The Cincinnati Kid" for Filmways . . . Publicist **Phil Freed**, who suffered a broken back in an automobile accident last fall, is in circulation again, touting, among other things, "The Parisienne and The Prude," Beattle wigs and "New York City Salutes Tokyo Week," which, as everybody knows, is Feb. 22-29.

Add N. Y. to India: **R. K. Narayan**, whose novel, "The Guide," is the basis of the upcoming **Tad Danielewski-Pearl Buck** film . . . 20th has purchased film rights to **D'Arcy Niland's** novel, "Call Me When The Cross Turns Over." It's set in contemporary Australia . . . The new "Die Fledermaus" took in more than $5,000 (at a top of $1.50) in its first three days at Yorkville's 86th Street Casino Theatre . . . AIP's new foreign distribution veep **Dave Horne** took off Sunday (16) for his first sales swing through the Far East since taking on the new job. He expects to be gone about six weeks.

Joseph E. Levine back from the Coast over the weekend and into Doctor's Hospital, N. Y., to continue his weight-reduction program . . . quried about his engagement to Swedish beauty **Britt Eklund** after their quickly courtship, actor Peter Sellers was asked: "Is this strange-love, Mr. Sellers?" "No," he replied, "it isn't a shot in the dark either."

1,198 ATTEND OBERHAUSEN

By HANS HOEHN

Oberhausen, Feb. 18.

Here in this town, one of the six biggest in the Ruhr, West Germany has held (Feb. 3-8) the 10th annual Short Film Festival. It may rate as, and many would so say, the top event of its kind, even beyond the short Film Fest at Tours, France. Suffice that for the 1964 event the jury accepted 86 films from 24 nations from a total of 800 items submitted by 44 nations. Contrasting fact: a decade ago there were 45 films unspooled from six nations.

The guest list of personages meanwhile correspondingly expands. There were 791 Germans present, 207 foreigners. Separately some 200 came to take part on the Youth Special Meetings. This reckons a total of 1,198 guests at Oberhausen in 1964.

Plainly a town like Oberhausen (250,000 inhabitants) can't handle so many guests. The hotel room shortage, long the town's biggest handicap, forced organizers to adopt drastic measures: The hotel rooms were mainly given to foreigners while bulk of other guests had to be satisfied with private quarters. Not few were given shelter in neighboring cities such as Muehlheim, Duisburg and Essen.

There are seemingly several reasons why Oberhausen should climb "the ladder of success." One is organization, Germany's forte, which is at its best at this fete. Another one is the new festival building, the Stadthalle (inaugurated last year), an ultra-modern building in which the festival guests find everything ranging from the press boxes to a restaurant. This "everything under one roof" setup is indeed a splendid thing for a film festival.

Another plus is the excellently trained staff. Hilmaar Hoffmann, head of the local People's High-school and founder of the festival, is given excellent support by the town administration headed by Mayor (Mrs.) Luise Alibertz. Hoffmann has given Oberhausen, an otherwise rather anonymous town, an annual social cultural highlight.

Also on the plus side is the fact that Hoffman maintains contacts with East European countries. Since such countries as Poland, Czechoslovakia and Yugoslavia are today leading in the world of short films, a short film fest without strong East European participation would only be half effective. There are western film people who say this: "I am not too keen on travelling to Eastern countries yet I have naturally a strong interest in seeing productions from those countries. Oberhausen gives me the opportunity to see the best and latest products of the Eastern world without going to the East."

Put it this way—Oberhausen has become "the most Eastern film festival in the western world." Just to cite some examples, the strongest delegation (55 people) came from Yugoslavia. Some 50 of the listed pix, that's more than half, were of East European origin. And it may be noted here that 13 of the 22 prizes given by the 14-piece jury went to Communist countries.

The jury, included Bert Haanstra (Holland), president; Jerry Bossak (Poland), vice president; Walter Buhrow (W-Germany), Fedor Chitruk (Soviet Union), Paul Haesserts (Belgium), Hristo Kovatschev (Bulgaria), Walter Lassally (Britain), Michael Lentz (W-Germany), Pierre Remont (France), Karl Schedereit (W-Germany), Haro Senft (W-Germany), Amos Vogel (U.S.A.), Dusan Vukotic (Yugoslavia) and Karl Zeman (Czechoslovakia).

That there is a shortage of acceptable and willing American jurors was evidenced by the fact that Amos Vogel, director of the New York Film Festival, has on Oberhausen jury for the fifth time. Will Wehling, Oberhausen's press and program director, said that Vogel keeps supr'ying this festival

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Amusement Stock Quotations

Week Ended Tues. (18)

N. Y. Stock Exchange

1963-'64 High	1963-'64 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
15⅜	11⅞	ABC Vending	98	13⅝	13	13	— ⅛
38¼	27⅞	Am Br-Par Th	434	33⅜	30⅝	31¼	+1⅛
22¼	14½	Ampex	473	15⅞	15⅛	15½	— ⅛
42¼	36½	CBS (new)	‡491	42¼	41 5/16	41⅞	+7/16
18¾	12⅛	Chris Craft	129	13⅛	12¾	13	— ⅛
29½	21⅛	Col Pix	109	23¼	22¼	22¼	— ¼
46¼	45⅛	Decca	3	45¾	45¾	45¾	..
46⅜	27¾	Disney	89	41⅝	40½	41⅛	— ⅛
128¾	106⅛	Eastman Kdk.	699	128¾	119⅜	127	+6⅞
6⅜	5¼	EMI	161	6	5¾	5¾	..
27⅞	20⅝	General Tire	436	22⅝	21⅞	21⅞	— ½
16½	9⅝	Glen Alden	81	13	12⅝	12¾	— ⅛
86¾	57½	Litton Ind.	359	71⅞	69⅝	70⅞	— ½
23¾	15¾	Loew's Thea.	125	19¼	17½	19	+1⅜
68¾	48	MCA Inc.	209	56⅞	56⅛	56¼	— ¼
38⅜	15	Metromedia	162	30⅞	29⅛	29¾	— ¾
37¼	26½	MGM	126	30⅜	28¾	29	— ¼
24¾	20½	Outlet	†400	21¾	21½	21¾	+ ⅛
12¾	7⅞	Nat. G'l Corp.	297	10⅛	9⅛	9⅛	+ ⅛
60	35¼	Paramount	305	60	57½	58	+ ⅛
211½	120½	Polaroid	591	165½	157½	162¾	+5¾
113⅜	56	RCA	1202	109⅜	105¼	107⅛	+2⅛
10¼	6¾	Republic	50	8	7¾	7⅞	— ⅛
16¾	14	Rep., pfd.	6	15⅛	15⅛	15⅛	..
27⅞	20½	Stanley War.	112	26¼	24½	25⅜	—1⅜
45⅜	31	Storer	40	41⅝	40	40	—1¼
28¼	17⅞	Taft Bdcst.	32	26¾	25	26¾	+2
37	20	20th-Fox	171	24⅜	23¼	23¾	— ½
32	17¾	United Artists	279	22	19⅜	22	+2½
16¼	11¾	Warner Bros.	103	12⅞	12½	12⅝	— ¼
84¼	51	Zenith	350	79⅜	76	78¼	+2⅛

American Stock Exchange

4	2⅛	Allied Artists	38	2¾	2⅛	2½	— ¼
12¼	5	BalM'nt GAC.	21	11¼	10¾	11⅛	..
12¼	6¾	Cam-P'kway	13	7½	7⅜	7⅜	+ ⅛
24⅞	16⅞	Cap. Cit. Bdc.	84	22¾	21⅝	22⅛	+ ⅜
17½	10	Cinerama Inc.	399	11⅞	11⅛	11⅜	— ¼
9	6½	Desilu Prods.	36	7⅛	7	7	— ⅛
9⅞	4¾	Filmways	36	8¼	7¾	7⅞	— ¼
13⅞	5¾	MPO Vid.	14	10⅜	9¾	10⅜	+ ⅝
11⅞	8½	Movielab	4	9¾	9½	9¾	+ ⅛
3⅝	2⅛	Reeves Bdcst.	5	2⅞	2⅝	2⅝	— ⅛
5⅛	2⅜	Reeves Ind.	88	2⅝	2⅜	2⅜	
17¾	13¼	Rollins Bdcst.	5	15	14⅞	14⅞	— ¼
25⅜	16¾	Screen Gems	15	20⅞	20⅜	20⅜	— ⅜
22	8⅝	Technicolor	222	18¾	17⅞	18⅛	— ⅜
6¾	4⅛	Teleprompter	56	5⅞	5⅛	5½	+ ⅜
2¾	⅝	Tele-Indus.	35	13/16	11/16	13/16	+1/16
14½	10½	Trans-Lux	104	14¾	14⅛	14¾	+ ¼

*Week Ended Mon. (17).
† Actual Volume.
‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	5⅝	6½	+ ⅛
Four Star Television	6¼	7⅞	— ¼
Gen. Aniline & Film	355	383	+20
General Artists Corp.	9⅜	9⅝	+ ¾
General Drive-in	10¼	11¼	
Magna Pictures	1¼	1⅝	— ⅛
Medallion Pictures	14	15⅛	
Pickwick International	3¾	4½	— ¼
Premier Albums	7⅛	7⅞	
Rust Craft Greeting Cards	13¼	14⅜	
Seven Arts Productions	9⅜	10¼	+ ⅜
Transcontinent Television	19⅞	21¼	..
U.A. Theatres	7¼	8⅜	— ¾
Universal Pictures	66	70	— ½
Walter Reade-Sterling Inc.	2½	2⅞	
Wometco Enterprises	30	32⅜	—1¾
Wrather Corp.	3¾	4⅜	

(Source: National Assn. of Securities Dealers Inc.)

13-Lucky as In UA-'64

Continued from page 7

Wtih Love" opens on the New York "premiere showcase" in mid-April, also playing key national dates starting the end of the month and early in May, going into broad release in June and saturating in July. While all this has been going on, "Flight From Ashyia" will have opened in fairly broad release in April. In June "For Those Who Think Young" is scheduled to also go into broad national release.

Momentum peaks in July when four more pix open. These include "The Seventh Dawn," which begins major dates then and gets playoff through August. There's "633 Squadron," which plays off in July and August and the Beatles picture, still untitled, which will be issued for July-August summer teen trade. There's also the probability that "Kiss Me, Stupid" will be issued in July as well. All of this will give UA one of the biggest packages of new pix playing during the summer that it has ever had and the sales department is grinding at full tilt these days.

But the new releases aren't the full United Artists story. Still in circulation will be such strong items as "Tom Jones" and "It's a Mad, Mad, Mad, Mad World." Additionally, "One Man's Way," which opens later this month, will still be in release, as will "Lilies of the Field." Besides these, "Irma La Douce" is being readied for re-release, teamed with another Billy Wilder item, "Some Like It Hot." There's also the possibility of another new release during the period as well, that being "The Best Man" which UA execs are very high on but haven't set release for, one idea being to possibly tie in the release of the pic with the national political conventions.

The countdown to success has begun for Paramount's "Seven Days in May"!

ASTOR THEATRE, Boston
—biggest opening in past six years!

TRANS-LUX THEATRE, Washington, D.C.
— biggest opening in history of theatre! Saturday gross topped opening day and first time in history of theatre Sunday figure topped Saturday! Every show sold out Sunday!

PARK THEATRE, Minneapolis
—headed for record-smashing opening week! Friday night gross largest in history of theatre!

CENTER THEATRE, Jacksonville
—boxoffice hotter than Florida weather!

and **SMASH, SMASH, SMASH** at:
Orpheum Theatre, Omaha
Palmetto Theatre, Columbia
Center Theatre, Durham
Ambassador Theatre, Raleigh · Stuart Theatre, Lincoln
State Theatre, St. Petersburg · Plaza Theatre, Orlando

NOW COUNT THE DAYS UNTIL YOU PLAY "SEVEN DAYS IN MAY"!

Showcase—One Big Community

Spreading practice of multiple firstruns in the metropolitan New York market, the proliferation to other distributors following the innovating action of United Artists less than two years ago, was vividly visible in the newspaper advertisements published Feb. 11, a Tuesday, for the new bookings starting the next day, Lincoln's Birthday (also Ash Wednesday). The term "Showcase" was not everywhere in use, but sufficiently so. RKO Theatre, for example, playing the American International pair of features, "The Comedy of Terrors" and "Pyro" grouped the day-date playoffs under the logo, "RKO First-Run Theatres."

Here is how the neighborhood, suburban and exurban situations grouped on last week's openings:

"LOVE WITH THE PROPER STRANGER"
(Pakula-Mulligan-Paramount)

ADVERTISED AS: "A SHOWCASE PRESENTATION"

MANHATTAN
Loew's State
Broadway at 45th St.
Rugoff's Murray Hill
34th St. East of Lexington
BRONX
Loew's Paradise
Gr. Concourse & Fordham Rd.
Redstone's Whitestone Drive-Ins
Bruckner Blvd.
WESTCHESTER
Loew's Mt. Vernon
Mt. Vernon
Island's Plaza
Scarsdale
Brandt's Yonkers
Yonkers
General Drive-Ins'
Elmsford Drive-In
Elmsford
BROOKLYN
Century's Kingsway
Kings Highway
Century's Rialto
Flatbush & Cortelyou Rd.
Loew's Metropolitan
Fulton & Livingston Sts.
QUEENS
Century's Meadows
Fresh Meadows
190th St. & L.I. Expressway
Century's Queens
Queens Village
Reade's Continental
Forest Hills
NASSAU
Century's Roosevelt Field
Century's Fantasy
Rockville Center
Century's Freeport
Freeport
Town & Country's Glen Cove
Glen Cove
Redstone's Sunrise Drive-In
Valley Stream
STATEN ISLAND
Fabian's Paramount
Stapleton
SUFFOLK
Prudential's Bay Shore
Bay Shore
Prudential's Patchogue
Patchogue
Century's Huntington
Huntington

"SUNDAY IN NEW YORK"
(Seven Arts-Metro-Goldwyn-Mayer)

ADVERTISED AS: "A SHOWCASE PRESENTATION"

MANHATTAN
On Broadway
Forum
B'way at 47th St.
On the East Side
Loew's Tower East
3d Ave. at 72d St.
BROOKLYN
Century's Avalon
Kings Highway
Fabian's Fox
Flatbush & Nevins
Loew's Kings
Flatbush & Tilden
BRONX
Brandt's Luxor
Gr. Concourse & 170th St.
Brandt's Post Road
Between Corsa & Fenton Aves.
WESTCHESTER
Loew's New Rochelle
New Rochelle
Cinema Circuits Park Hill
Yonkers
Loew's White Plains
White Plains
QUEENS
Century's Prospect
Flushing, Main St.
Loew's Triboro
Astoria, Steinway & 28th Ave.
Loew's Valencia
Jamaica
Jamaica Ave. & Merrick Rd.
NEW JERSEY
Adams
Newark
Loew's Jersey City
Jersey City
NASSAU
Century's Franklin
Franklin Square
Century's Green Acres
Valley Stream
Century's Grove
Freeport
Century's Plainview
Plainview
SUFFOLK
Century's Shore
Huntington

"DARK PURPOSE"
(Italo-Universal Co-Production)

ADVERTISED AS: "HOLLYWOOD SHOWCASE PRESENTATION"

MANHATTAN
RKO Palace
Skouras Riverside
BROOKLYN
RKO Dyker
RKO Kenmore
RKO Madison
Randforce Duffield
BRONX
RKO Castlehill
Skouras Valentine
QUEENS
Keith's Flushing
Strand, Far Rockaway
Skouras Forest Hills
Skouras Merrick, Jamaica
WESTCHESTER
RKO White Plains
Skouras Bronxville
NASSAU
Skouras, Cove, Glen Cove
Skouras Playhouse, Great Neck
Skouras Rivoli, Hempstead
Skouras Valley Stream
Skouras Westbury Drive-In

"CHARADE"
(Donen-Universal)

ADVERTISED AS: " PREMIERE SHOWCASE"

MANHATTAN
Astor
RKO 86th St.
Skouras Academy & Riviera
QUEENS
RKO Alden
Jamaica
Skouras Astoria & Midway
Forest Hills
NASSAU
Skouras Calderone
Hempstead
Skouras Lynbrook
Lynbrook
Squire Great Neck & Westbury Drive-In
Town, Glen Cove
Central, Ceaderhurst
BROOKYLYN
RKO Albee, Albemarle
Randforce Marboro & Ridgewood
BRONX
RKO Fordam
Skouras Pelham
WESTCHESTER
RKO New Rochelle
Colony White Plains

"THE COMEDY OF TERRORS" and "PYRO"
(American International)

ADVERTISED AS: "THEATRES ALL OVER TOWN — RKO FIRST-RUN THEATRES. SKOURAS AND RANDFORCE LISTINGS AT BOTTOM OF SAME COPY

MANHATTAN
23d St.
Alhambra
Hamilton
Regent
WESTCHESTER
Mt. Vernon
Yonkers
QUEENS
Keith's, Richmond Hill
Columbia
Far Rockaway
BRONX
Chester
Franklin
Marble Hill
Royal
BROOKLYN
Bushwick
Greenpoint
Prospect
Tilyou
(SKOURAS)
WESTCHESTER
Capitol
Port Chester
BRONX
Interboro (Starts Sun.)
LONG ISLAND
Beacon, Port Washington (Starts Sun.)
QUEENS
Bayside, Bayside Boulevard
Jackson Heights
Roosevelt, Flushing
Sunnyside, Woodside
(RANDFORCE)
BROOKLYN
Ambassador
Biltmore
Kinema
Savoy
Walker

Allied of Illinois Stones 'Showcase': Large Gross Benefits Only Distributor

By MORY ROTH

Chicago, Feb. 18.

Jack Clark, prexy of Allied Theatres of Illinois, is hollering "Whoa!" to the galloping enthusiasm for "showcasing" engendered by the success of 20th-Fox's 12-theatre firstrun of "Move Over Darling." The picture grossed $493,503 in the first four weeks of its precedent-setting multi-theatre Chi preem.

The Allied topper does not differentiate between the 20th experiment wherein "Darling" bypassed a Loop debut, and the preferred-theatre subrun in which hardticket and major grind pix play a downtown deluxer then go into 10 to 20 top nabe houses for a limited run before being released to the remaining 120 theatres in the area.

Clark's primary objection is not a new one in the annals of the often hostile relationship between Chi distributors and exhibitors—he believes that the terms are too high. "The big grosses are meaningless," he asserts, "because the exhibitors merely act as collection agents for the film company. They often not only lose money but receive no review of their mistakes."

He is also concerned with the minimum-number-of-weeks clause in the showcases and the clearance requirements that go along with limiting the number of houses for a picture in the nabes. "We shall be faced with quality theatres passing quality pictures because they are tied-up with long runs of 'hypoed' mediocre pictures," Clark predicts. "The other side of the coin shows many top flight productions appearing in sub-standard theatres just to pick up a playdate in that area. It is difficult to believe this type of a releasing system is good for either the industry or the public."

It would be an oversimplification to say that Chi showcasing is the distributors' meat and the exhibitors' poison. Owners of several of the biggest nabe houses say that the plan has put them in financial clover in almost every instance.

However, another complaint of the showcase houses is that they must raise their prices from the standard 90c top to $1.25 for the premium pix. Projectionist union rules make it mandatory to hire a second booth man in any theatre charging over 90c. The operators want the distribs to share the extra expense with them, and in a recent case the owners returned their bids with a clause requiring the film company to kick in. However, 12 days before the scheduled showing, several theatres backed off from the previously unified front. The loyalists opinion was expressed by one operator: "We may be Allied, but we're not unified."

There are also other signs that it might not be all gold at the end of the Chicago showcase rainbow. Early returns from the many smaller houses which got "Darling" after its showcase preem indicate that the picture is doing tame biz in its second nabe run. While it's too early to tell whether this is true in the small theatres throughout the entire city, this is a problem of more concern to Clark (who numbers more small theatres than large ones in his association) than it is to 20th. Based on previous subruns, 20th, like the other majors, picks up as much as 85% of its total Chi gross in its Loop and preferred-theatre runs.

Re Running Time of 'The Silence'

Accusations from various quarters that the U.S. version of Ingmar Bergman's "The Silence" had been cut as much as 10 minutes apparently sprang from the original VARIETY review of the film (in the Oct. 2, 1963 issue). That review, from Goteborg, Sweden, listed the running time as 105 minutes, whereas it was approximately 96 minutes. VARIETY's man in Goteborg explains the confusion in timing arose when the screening there was twice interrupted by "technical failures."

U.S. distrib, Janus Films, reports the running time of the pic here is 95 minutes and that no more than 36 seconds has been cut from the version which opened in Stockholm. And those cuts, says Janus, are simply a matter of a few frames. No scene or scenes have been eliminated from the film, which has been called one of the most sexually explicit pix ever to get commercial release.

Janus' discomfiture about the rumors the pic had been "butchered" was aggravated by the fact that director Bergman, himself aware the pic might have difficulties abroad, had edited a so-called "international" version for export. This international version, according to reports, really was butchered, and Janus refused to accept it, in turn, asking—and getting—the original version. Thus Janus was doubly unhappy when it was accused of defacing the master's work.

The picture, incidentally, looks to become the all-time Bergman moneymaker in the U.S. market on the strength of New York preem business at the Trans-Lux East and Rialto Theatres.

Messrs Dubious As to 'Showcase'

Disenchantment is expressed by some distribs with "showcase" in New York. A harbinger of grievance came with the resolution passed by the Independent Theatre Owners Assn. which branded the multiple-firstrun scheme as "harmful and destructive". Resolution went to all company heads and the U.S. Dept. of Justice.

One problem seems to involve the availability of choice theatres on the "showcase" breaks, particularly those involving the RKO-Skouras etc. "showcase" arrangement. This plan already has three major distribs, Universal, Warners and United Artists, all using the same group of theatres. The way its set up, there are as many as three individual tracks of houses within this group to accommodate "premiere" and "Hollywood showcase" runs.

This apparantly raises some questions regarding who gets which theatres and bidding within the framework is apparantly getting rather complex. An early holdout was Buena Vista, for example, which reportedly held back at first because of a dislike for the theatres involved. The company's "Misadventures of Merlin Jones" will play showcase at Easter, however.

Universal has had good success with "Charade," playing both "showcase" and its original "perimeter plan" together. "Dark Purpose," however, has done poorly. It's next up is "Man's Favorite Sport?" one of the company's major releases. Warners will have its first "showcase" try with "Dead Ringer" this week. On the Loew's "showcase," Paramount has played "Love With the Proper Stranger" and Columbia will have "The Victors." Metro had "Wheeler Dealers" and now has "Sunday in New York."

United Artists, which started the "showcase" idea in the first place, hasn't had a chance to try the expanded RKO-Skouras etc. plan yet. It will have "One Man's Way" on it shortly, followed by "From Russia With Love." Under its original plan, neither RKO nor Loew's were involved. The distrib used mostly indies and some of the outlying circuits like Century.
the "showcase" theatres, is the situation at the end of the rainbow when a few pix get to the circuit break phase of the operation. This creates something of a booking jam. Also, neighborhood circuit breaks are greatly reduced because so many theatres are pulled off the regular circuit to play the various "showcase" tracks, thereby effecting subsequent run biz and playoff on second features and less-than-"showcase" quality attractions.

Indie exhibs have charged disruption of normal patterns of clearances and runs. If it is true for them, it is also true for the distribs and the problems involved with everyone jumping on the bandwagon at once seem to be causing some dissatisfaction among the new "showcase" converts. Feeling is that "showcase" is probably here to stay but that its form will be greatly altered as the pattern continues to work its way into standard practice.

Perry's 'Ladybug' As 2d Feature

Frank Perry's "Ladybug Ladybug," which didn't fly away home to United Artists with much box-office coin, looks like its fate will be to become a second feature. Dismayed by the film's slow debut a few months ago, UA pulled it and is dubious enough about its potential to be considering passing up multiple release in favor of issuing it as a second feature.

This is quite an about-face for Perry who scored impressively with his first effort, "David and Lisa." Some time ago, Perry discussed the possibility of taking the film to Europe and entering it at a festival, most likely Cannes, to try to corral some glory for it. This would at least help its European playoff chances, he felt, and might give it fresh impetus in the States.

UA has no objection to the Cannes plan but it hasn't been decided as yet whether the film will enter or not. It can do so as long as it has had no playoff outside its country of origin, which "Ladybug" hasn't, having only played in two theatres in the U.S., one in Los Angeles and the other in New York.

Meanwhile, Perry is dickering with UA about some other pix, the idea now being to get into a higher-budget, more commercial pic range. What the next project will be isn't decided as yet.

ERNEST STERN EXPANDS: 19 TOPS, 15 OZONERS

Pittsburgh, Feb. 18.

Ernest Stern, president of Pitt-based Associated Theatres, revealed last week that his firm had purchased the Roosevelt Theatre in Miami Beach and three houses from the Basle chain in Washington, Pa.

Stern firm acquired Basle in Washington, the Route 19 Drive-In and the Mt. Lebanon Twin Drive-In. Stern also said that the company had bought the State Theatre in Altoona from the Fabian chain, a deal consummated in December but which had not been announced.

The new acquisitions brings Associated's holdings to 15 drive-ins and 19 hardtops.

FEDERIZ AND FRANCA FILM (ROME)

are preparing

THE LAST DAY OF WAR

the most qualified directors
authors
actors
OF

France
Germany
Great Britain
Italy
Japan
U.S.S.R.
U.S.A.

will bring to the screen

7 STORIES ON THE MOST DRAMATIC ADVENTURE OF MANKIND

Palatino Studios—Pzza. SS. Giovanni e Paolo, 8-Rome

Reds Top German Fest

Continued from page 15

with interesting American films. "He's doing a good job and we are very grateful to him," he said.

Bert Haanstra, incidentally, was Oberhausen's jury president for the third time. Also an old friendship. And Walter Buhrow, the German jury member, has served 10 years.

The fact that East European countries participate so strongly, both via films and guests and jury members, in Oberhausen has given (already involuntarily) this fest a "pinkish" touch. Quite a number of participants don't disguise their ideologies. It may be interesting to note that the Bonn government doesn't support this festival — in contrast to Mannheim which gets a subsidy of 40,000 D-Marks ($10,000) from Bonn. Oberhausen asked for Federal support this year but was turned down, again. Many of the German film intellectuals who frequent Oberhausen show an open anti-Christian Democratic Party Attitude. Bonn, of course, knows that well.

This year's fest, incidentally, saw a strong participation of "beatniks" bearing U.S. passports. Young men with uncut hair, Cuban beards, boots, black pullovers, corduroy jackets and sun-glasses were prominent. Many of them had been in Knokke in Belguim before. Some said they preferred Knokke because it's more openly an experimental festival. They found Oberhausen "too commercial."

As to the films, the best things came—as last year—from Poland. The country captured a Grand Prize, one major award and two additional prizes in addition to a special prize for the best national program. This trophy went to Poland also last year.

Czechs (also one Grand Prize) had also some good works to offer, while much applause went to the Hungarians as well. The Hungarian program was one of the most sympathetic, likeable and liberal of the entire festival. The French program was somewhat disappointing. Yugoslavia showed good average and same may be said of the U.S.

American representation was composed of eight entries: "The Outriders" (G. W. Clark), "The Critic" ((Ernest Pintoff), "Blind Gary David" (Harold Becker), "Pianissimo" (Carmen D'Avino), "The Squeeze" (Larry Ravitts), "Totem" (Ed Emshwiller), "The Winner" (Bert Brown and Ken van Sickle) and "Smoke" (Joseph Kramer). The biggest applause, no doubt, went to "Smoke." The nine-minute pic got a major award. "The Critic" was given one of the frame prizes.

George Wallach, Film and Television Officer, of West German American Embassy, who headed the "Unofficial" American delegation, said he was satisfied with the two awards (the trophies were handed to him within the prize ceremony on the stage for there was no American director or producer present), but hoped that the American filmites would show more interest in these festivals in the future. "I think that there are still better American short films available," he said. "And what's contributing to American prestige is good films too."

Top prestige American attending was George C. McGhee, U.S. Ambassador in Germany. He was well received by the audience and said in his speech before the U.S. entries were shown: "It's a pleasure to get in a car and drive up from Bonn to spend an afternoon at the movies."

German film entries were not divided into West and East Germany's but presented as an all-German lineup. Shown were four East German and seven West German items. There were some interesting ones, though none commanded big attention. As to the West German items, they either leave it to mere routine or they go overboard with their experimental ideas.

Although Oberhausen stresses the fact that it's primarily an "Arbeitstagung" (working meetings), there are several social gatherings. There were an opening and a farewell reception, Uni-france gave a midnight reception, while Atlas-Film, the most ambitious German distributor today, gave a party on one of the evenings and also had a table reserved for regular guests in Ruhrland Hotel.

West Side East Side

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"CAPTAIN NEWMAN, M.D."
Co-starring
ANGIE DICKINSON and BOBBY DARIN
A Universal Picture in Eastman Color
ON GREAT STAGE "THE GOOD OLD DAYS"

Par Vaulties

Continued from page 3

some execs say, another web deal for them is also a possibility.

As far as the other 110, plans are in a highly fluid state. They may be divided into other packages for web lease or may be marketed possibility of putting all or part of them into syndication, distributing the films in one or more packages. It is a completely flexible setup at present, with no definite arrangements made as yet. One possibility is a leasing deal with ABC-TV which had been in the running for the 90 pix that NBC got but which lost out.

NBC will doubtless be getting some of the cream of the Par library and has, in fact, 100 pictures to chose its 90 from. But there's plenty of gold left in the remaining films, not to mention the ones which return to the distrib after only one or two showings on NMC. Figuring on the basis of $300,000 per pic, the whole Par library would be worth as high as $600,000,000 but just how many can actually command such a fancy price is a major factor in this calculation. Still, with the syndication of the already-leased NBC 90, it might not be that far off especially considering tv's spendthrift ways.

In any case, the Paramount post-'50s will set records just about with every deal. As the only remaining major library of vaulties of that vintage, they have become a virtual magnet for gold. The deal with NBC for just the 90 films, tops Universal's five-year lease of 215 post-'48s to Seven Arts, which was a $21,500,000 plus percentages deal covering its entire library. In addition to this new revenue, Par has already made over $35,000,000 from its sale to MCA of its pre-'50 library and stands to end up with $50,000,000 out of this package.

Figured most likely to look for is another network sale involving all or part of the remaining 110 Par post-'50s. It had been stated as the year began that the company would definitely release its post-'50s in 1964 and that prophesy has already come to pass, in part at least, as the term is just getting started.

It is estimated that the whole $8,200,000 will be paid by NBC during the year, paving the way for similar income for the next two years as well.

REOPEN HONOLULU SITE

Actor-Producer Partnering In Mixed-Policy House

Honolulu, Feb. 18.

Closed for two years, the former Pearl City theatre has been renovated and reopened by John Delgar, former Hollywood actor, and Harold Miyamoto, producer-director of "The Okinawans," a documentary film.

Pair took over the suburban house and renamed it the Pearl theatre.

Initial policy calls for family-type features each weekend, Japanese films two nights a week, and miscellaneous product. Eventually a quasi-art film policy is anticipated.

USIA'S 'FIVE CITIES' FILES FOR AN OSCAR

Washington, Feb. 18.

"Five Cities of June" will be the U.S. Information Agency's official entry in the Academy Awards, its film chief George Stevens Jr., has disclosed. It's a color film directed by Bruce Herschensohn and Walter De Hoog and narrated by Charlton Heston.

Included are scenes of the late President Kennedy's West Berlin trip, Pope Paul's coronation in Rome, launching of two Soviet cosmonauts from an unnamed city in Russia, a Communist Viet Cong attack on Ben-Tuong village in Viet Nam and Univ. of Alabama integration in Tuscaloosa, Ala.

Picture is being released overseas by Columbia. It will not be shown in the U.S. under the odd rule which operates.

Don Murray Primes Pic On Nathan Leopold

By AL DINHOFER

San Juan, Feb. 18.

Producer-actor Don Murray ("Hoodlum Priest") is here at work on the preliminaries for a feature to be based on "Life Plus 99 Years," autobiographical book by Nathan Leopold. Murray optioned the book for background material for a dramatic appraisal of Leopold's life since his release from Joliet in 1958 and his subsequent work as a hospital technician in Castaner, in west-central Puerto Rico.

Leopold and Richard Loeb were sent to prison in 1924 for the kidnapping and murder of 14-year-old Bobby Franks in Chicago. Loeb was killed in prison knifing in 1936.

Murray is writing the script, will produce and star in the film, which Paton Price is to direct. It's indicated that much of the shooting will take place here, employing local people.

Murray describes the project as "a positive cry for life," as opposed to capital punishment. He said: "The point is that a Leopold—convicted of a horrible crime—may evolve and change in character to contribute something important to humanity."

Filmmaker-actor said plans are "pretty well set" to start the camera work in May or June and he adds there are no money problems involved in the near-$1,000,000 production.

Murray devotes his free time to social work with the Brethren Service Commission. This is the welfare group which helped Leopold obtain his parole and then arranged for his work in Castaner. Murray related he first visited with Leopold here in 1962.

10% Tax

Continued from page 2

ministration and Congressional leaders, when they move on the excise tax front, is which taxes to cut.

The Treasury Dept. indicated it might support excise tax cuts totalling between $750,000,000 and $1,500,000,000. Excise taxes now account for $14,000,000,000 in government revenue and the Treasury obviously can't sacrifice this total bundle of tax coin.

Officials have suggested spreading the excise tax base to include taxes on more products while lowering or repealing existing taxes. Any efforts to widen the excise tax, however, are sure to bring Congressional opposition mainly from those who feel such efforts smack at a Federal sale tax.

Paris Fashions By Caron

Continued from page 2

Pope's hats, long gypsy numbers in Arab stripes and plenty of dramatics for evening. The buyers had a field day.

At **CARDIN** the thirties are in full swing with floppy suits, handkerchief-pointed hems, deep U-shaped revers to the waist. His far-out collection is one gag after another: daring wearer, his now famous daggershape neckline that goes lower and lower . . . leaving the audience gasping until they discover the almost-invisible flesh-toned chiffon filling. He again emphasizes the nude look with transparent tunics over flesh-toned tight slips. Cardin has fun!

Marc Bohan at **DIOR** continues the Cleopatra plunge he started last season. He bares the bosom even in broad daylight. One of the most daring is trendsetter named the TOM JONES (the film is running now in Paris), a billowy-sleeved, pleated-skirted afternoon number. Suits have short tight-fitting busboy jackets he calls ribcages. A new above-the-ankle length worn with wavy bobbed wigs couldn't be more reminiscent of the charleston . . . charleston . . . Fluid crepe culottes, "Palazzo Pyjamas," for stay-at-home. Usual mad applause. Everything and everybody televised.

CHANEL. As expected, all her fans were there, entranced . . . in Chanel originals or copies. Jane Fonda, Elsa Martinelli in a Beatles wig, Madame Pompidou (no wig), several Rothschilds . . . the grumbling press found most of their seats occupied. In "heavenly" pistachio colors, suits were almost unchanged (thank goodness!) with perhaps a new twist: a crocheted edge, a turned-up collar, ruby buttons—minor changes that mean everything. The triple-decker skirt is the only great news. The hairdos, combed back to a bow at the nape of the neck, are straight out of Tom Jones male styles — they're already competing with the $4 Beatle wigs at Regine's nightclub, New Jimmy's. It was a free-for-all after the show: clients, photographers, press, wrestled to get the clothes, especially the deep wisteria suit with a pleated red blouse . . . Chanel triumphed. Will the Broadway musical based on her life be put on this year as rumor has it? She doesn't say.

Antonio del CASTILLO—backed by somebody's milions (Gloria Guinness? Barbara Hutton? A Swiss Syndicate?), opened his own house and designed a collection for his rich friends: yachting outfits, slenderizing coat-dresses as a base for square diamonds, each evening dress more glitering than the other.

YVES SAINT-LAURENT — the Wonder-Boy of this season, who took press and buyers by storm in giving his final O.K. to the Gentle Woman Look of 1964. None of his usual gags or costumey effects. He plays it straight and comes out the winner. Everything is fresh and gay: snappy white-collared navy suits, artists bows, low-swinging pleats, cocktail dresses with a clever back-flip and the smash-hit "cages" for evening: transparent laces and embroidered tulles "imprisoning" tightly-fitted shapes underneath. All details — from shoes to jewelry — drew ecstatic applause. Bravo, Yves . . . Long Live the Gentle Woman of Paris!

Protestants

Continued from page 1

uel G. Engel signed to produce. Walter Reisch is scripting and joins Engel, associate producer Frederick L. Essex and location advisor Jesse Corvallo tomorrow on a location scouting trip covering Tokyo, Bangkok, Hong Kong, Calcutta and other areas.

Picture is based on the life and adventures of the first American missionary, Adoniram Judson.

Also on Imperator tap is "The Valley of the Shadow," book by Hans Lilja, with Talbot Jennings doing the screenplay.

Officers of Imperator include Heimrich, exec veepee; Dr. Carroll L. Shuster, first veepee; Rev. Leonidas C. Contos, veepee and directors Rev. Gene E. Bartlett, Rev. H. K. Rasbach, Rev. Carl W. Segerhammar and Keith Smith. Donald W. Odell is treasurer and Frederick L. Essex exec producer.

ESTELLA STEINBACH IN DOUBLE HONORS

Milwaukee, Feb. 18.

In a major reshuffling of personnel by Prudential Management Corp., Miss Estelle Steinbach, with 45 years in the exhibition end of motion pictures, has become manager director of Cinema 1 and Cinema 2 theatres, Wisconsin's only piggyback venture.

She replaces Milton Harman, now assigned to the suburban Mayfair theatre. The Mayfair's ex-manager, John Roach, was assigned to Miss Steinbach's former job as manager of the hard ticket Strand theatre.

Coincident with Miss Steinbach's promotion was announcement by local chapter of Theta Sigma Phi of her selection by the sorority as Milwaukee's "woman of the year." She'll be cited at a dinner April 12.

Par's 'Rome In Madrid' Plug for Bronston Pic

Paramount has prepared a special 23-minute featurette called "Rome In Madrid" about filming of Samuel Bronston's "Fall of the Roman Empire" and has developed a four-fold promotional program to put the footage to use.

Produced in color and narrated by James Mason, who also appears in the picture, the featurette traces the history of the production and shows various stages of work in the construction of the mammoth Roman Forum set, built on the plain at Las Matas outside Madrid where Bronston does much of his location filming. Also on display are things like the vehicles, costumes, weapons and such constructed for the film.

Many of the pic's stars are also seen in on-and-off-camera glimpses and the item makes a tantalizing trailer for "Empire." Plan is to distribute both the 23-minute and a nine-minute version of the film to group sales people, tv stations, schools, women's groups, organizations and other such audience sources. Additionally, the film is being shown to magazine, newspaper, tradepaper and other people who supposedly mold opinion.

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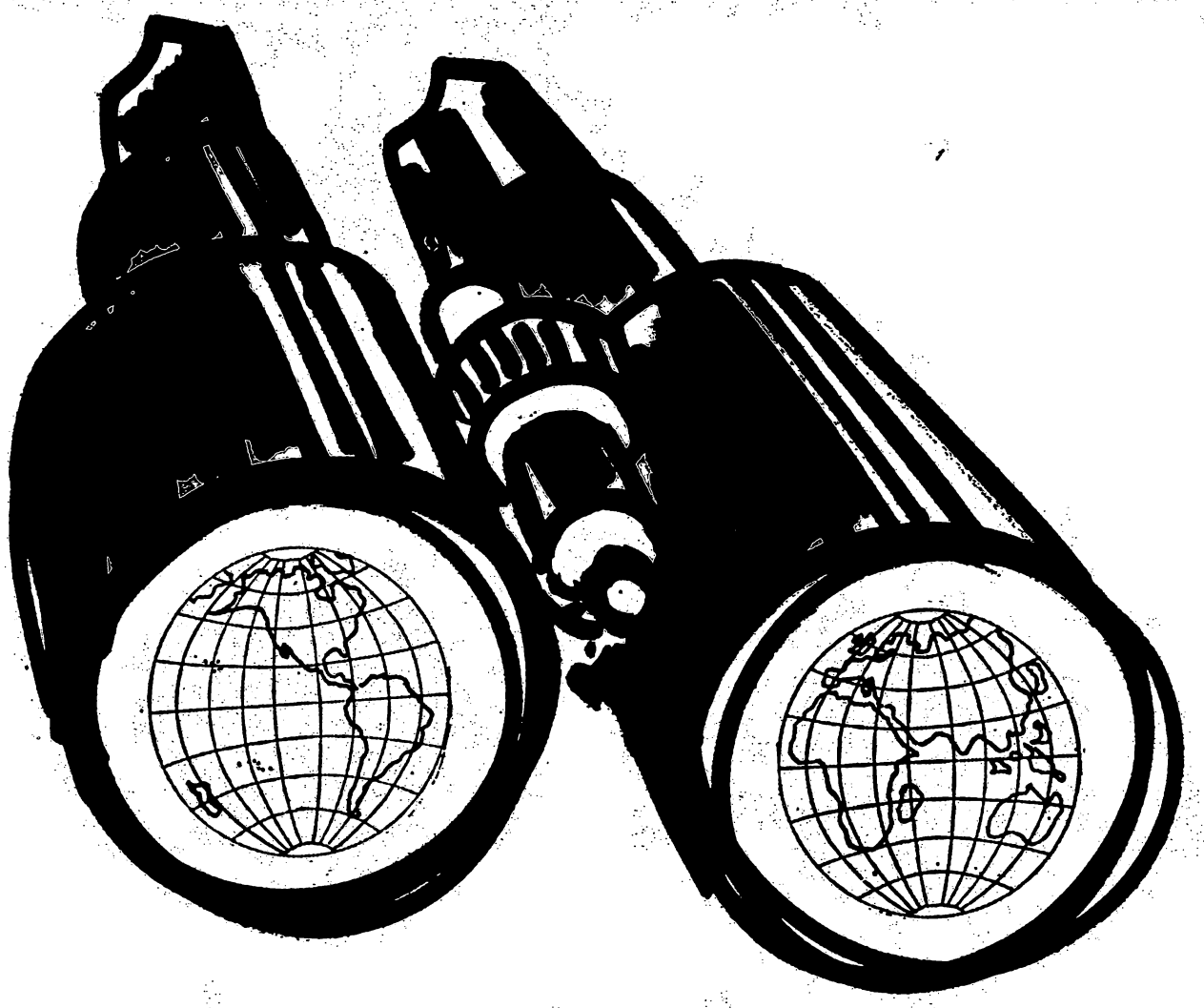

Put Your Eye to the Cinema Binoculars: The View Remains INTERNATIONAL

Film Festival time looms anew, reminders all of them that the global traffic in celluloid does not diminish. To the contrary. Each year finds the pace quickening, the importance of talent, product, territories constantly more apparent. And now, for the seventh consecutive spring, the fascinating panorama of the world film industry is brought vividly into focus through the medium of a special edition of VARIETY. Nor is our interest in the international aspect of entertainment recent. With rare foresight for that era, VARIETY sent its first, full-time staffer to London in 1909. In short, this publication saw beyond the U.S. frontiers from the first. It has consistently emphasized "international" as the key to amusements.

One remarkable result of decades of specialization is that VARIETY is a multi-continental advertising medium. The showmen of Europe subscribe to a weekly published in New York in order to learn what's news everywhere, often learning it first in VARIETY, even the news of their own country. Hence, there is an amazing bonus-value to advertisers, namely this:

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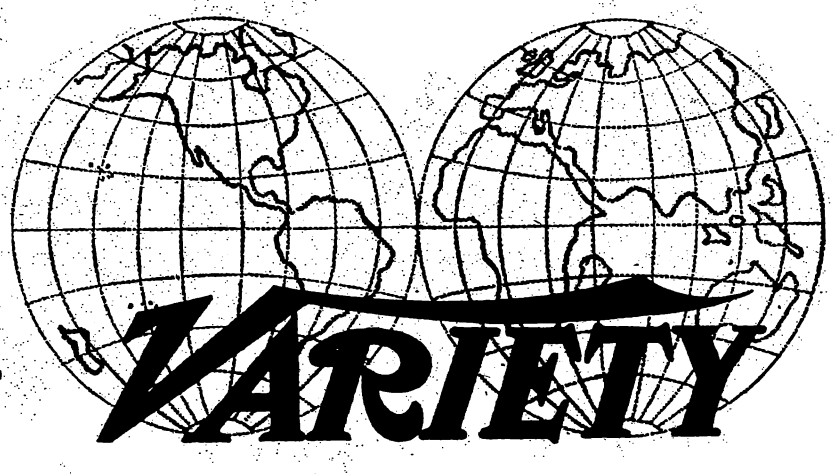

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International Sound Track

London

"Guns at Batasi" is the new title for "Siege of Battersea" skedded for 20th-Fox British production this year. Monicker change is probably to avoid confusion with Battersea, a London area. **Flora Robson,** "pop" singer **John Leyton** and new Swedish thesp, **Britt Ekland,** have joined the cast headed by **Richard Attenborough** and **Jack Hawkins** . . ."Dr. Strangelove" is now being shown nightly at Columbia Theatre at 11 p.m. . . . **Michael Caine,** who debuted in "Zulu," has been handed a three-year pact by 20th-Fox . . . First United Artists **Beatles** film has a working title of "Beatlemania". . . **John Webb,** late of Metro British and British Lion, has joined the **Walter Jokel** Agency . . . **Denis Cannan** doing a screenplay revise on the "Moll Flanders" screenplay, which **Terence Young** will direct. Film is for **Marcel Hellman's** Excelsior setup, allied with Young's new company, Winchester Films . . . **Herbert Wilcox** says he will do a biopic of King Edward VII, with **Anna Neagle** again portraying Queen Victoria . . . Hove Town Council has okayed Itinerama's application to run a mobile Cinerama show at Hove, near Brighton, in May . . . **Tony Richardson** skedded to direct the film of Evelyn Waugh's "The Loved One". . . **Michael Stainer-Hutchins** and **Peter Daw** of Nascremo have optioned three of **Dennis Wheatley's** black magic novels, "The Devil Rides Out," "The Satanist," and "To The Devil A Daughter." They will be made for Hammer.

Paris

Stage director **Roger Blin** planning a full length pic version of **Samuel Beckett's** play "Oh, Les Beaux Jours!" (Happy Days). Play has a woman buried up to her waist and then neck all through the play. It promises to be a most static if offbeat pic. Blin also directed the play here and will use **Madeleine Renaud** to repeat her performance in the pic . . . Probable tax cuts for family pix pleasing to distribs, exhibs and producers here, but exhibs still clamoring for film aid and more drastic tax cuts . . . The exhib setup, Orbi, has guaranteed Rank, for **Samuel Bronston's** "The Fall of the Roman Empire," 500,000 admissions for the rights to releasing the pic in two Cinerama houses here, the Empire and the Gaumont-Palace. This rates as an over $1,000,000 guarantee . . . Upcoming firstrun reissues of Yank pix taken by local distribs include **John Ford's** "The Lost Patrol," "The Informer" and "Wagonmaster," **Alfred Hitchcock's** "Spellbound" and "Notorious" and **Howard Hawks's** "Bringing Up Baby". . . Cinerama lost out in trying to get a long closed municipal legiter the Marigny to convert it to the process. It stays legit . . . Writer **Alain Robbe-Grille,** who wrote the hit offbeat "Last Year in Marienbad," and wrote and directed the flop arty "The Immortal," planning a pic in Brazil "Frank's Return" which is to be clear and like a Yank oater rather than in the experimental, personal mode of his other pix . . . Mexican director **Luis Bunuel** has reportedly bought film rights to the late comedian **Malcolm Lowry's** novel "Under the Volcano" which he will make next year in Mexico with **Jeanne Moreau.** He recently finished a pic with her here, "Diary of a Chambermaid," and has purportedly also garnered pic rights to **Dalton Trumbo's** pre-war pacifistic book "Johnny Got His Gun". . . "The Train" (UA), shooting here since last August, closes down till March so that real leaves can grow on trees to match previous shots. Director **John Frankenheimer** feels that attempts at false leaves have not been successful in tests. Actionful pic about the French resistance saving art treasures from the Germans at the end of the last war has been shot mostly in exteriors. **Burt Lancaster** stars. **Vincente Minelli,** for "The Four Horsemen of Apocalypse" (MG), had false leaves sewn on trees but "The Train" will not take off without the real thing . . . . **Orson Welles** proposes a pic version of "Falstaff" to be based on segments from Shakespeare. He will direct and play the Fatso with British thesps in Yugoslavia as an Italo-Yugoslav pic using French technicians . . . **Jeanne Moreau** to play opposite **Rex Harrison** in the British pic "The Yellow Rolls Royce" to be directed by **Anthony Asquith.**

Rome

Franco Penotti named to presidency of Italian Film Distributors Union, with **Orlando Calvo** and **Guilio Sbarigia** as veeps; council members are **Renato Trentini, Pilade Levi, Umberto Orlandi, Mario Pesucci, Pio Pandolfi, Carlo Casati, Amedeo Limentani, Augusto Santechi, Franco Clementi** . . . **Leo Hochstetter** poured on behalf of MPEA member companies to honor ex Italo Entertainment chief **Nicola de Pirro** and onetime Bank of America and Italy director Pietro Rodi, presenting former with radio-player combo and latter with outboard motor; company toppers and pic officials attended . . ."Omicron" (Vides) **Ugo Gregoretti's** recent Venice contender, re-cut and won a prize at Bordighera Film Comedy Fest.

"Bebo's Girl" (Vides) won Agrigento (Sicily) trophy . . . **Dritri Tiomkin** jetted in to score "Fall of the Roman Empire" (Bronston) . . . **Federico Fellini** being profiled by RAI-TV's **Sergio Zavoli,** with Italo telenet interviewing such disparate characters as **J. P. Sartre, Evtushenko, Arthur Miller, Georges Simenon** on subject of Italo director . . . Embassy topper **Joseph Levine's** whirlwind local o.o. (during which he handed Fellini his IFIDA and Gotham Screen Critics Awards) getting plenty local space . . . **Moris Ergas** revived his "Le Soldatesse" (Women Soldiers) project, plans to star **Sandra Milo** in large cast with **Valerio Zurlini** directing beginning sometime in March.

"The Balcony" finally made it through Italian censor, Italo releaser **Franco Cancellieri** reports . . . **Orson Welles** reported dickering with Yugoslav company to produce "Falstaff". Formerly trimmed ending restored on local prints of "Ape Woman," current **Carlo Ponti** release directed by **Marco Ferreri** . . . **Romy Schneider** expected here from Austria to talk over her "Countess" role with **Luchino Visconti,** who may direct her in **Michael Arthur** production in 1965.

Formal Bids Must Be In By March 4 For British Lion Takeover, Sez NFFC

London, Feb. 18.

The National Film Finance Corp. has sent all prospective buying groups seeking British Lion the various legal documents required to give effect to the proposed sale. The documents provide for the various safeguards and assurances which have been outlined in the House of Commons.

John Terry, secretary of the NFFC, said: "At the same time, we sent all the would-be purchasers an analysis of British Lion's financial position, prepared by its auditors. This will help them in their enquiries concerning the company's value. The price for British Lion is $4,480,000."

Formal offers to acquire the British Lion setup must reach NFFC by noon on March 4. The corporation has stated that completion of the purchase, and payment in full of the price, must be done by the succesesful group not later than 14 days after its offer has been accepted.

The NFFC, consulting closely with the Board of Trade, will decide on the successful group shortly after March 4. "If all goes well," said Terry, "we would expect them to take control of British Lion during the course of March."

7.2 Mil at '63 Brit. Pix

London, Feb. 19.

Board of Trade statistics reveal that the weekly average theatre admissions during 1963 was 7,200,000.

Weekly average b.o. takings for the year totalled $3,080,000.

5 UA FILMS CLICK IN LONDON 1ST RUNS

London, Feb. 18.

It's currently a pat hand for United Artists in the West End, with its top pix all doing good business. "Irma La Douce" opened briskly at the Carlton last week (12).

"Irma" joined four other UA topliners, "Pink Panther," at the Odeon, Leicester-Square; "McLintock," at the Leicester-Square Theatre; "It's a Mad World," and the biggest moneyspinner of the lot, the long-running "Tom Jones," at the Pavilion.

Foreign Talent Hitting Mexico

Mexico City, Feb. 11.

Van Cliburn, Claudio Arrau, Stella Contreras, Alexander Brailowsky, Angelica Morales, Pina Carmirelli, Luz Vernova, Janine Andrade, Adolfo, Odnospossoff and Irma Gonzalez are set for the first half of Mexico's Symphony season at the National Palace of Fine Arts here.

Second half of the season may see an exchange between Mexican and Japanese orchestras. This season will be from September through November.

National opera performances will be on Tuesdays from March 31 to June 9. International season is Tuesday, Thursday, and Saturday from August 11 through October 20.

Ballet Folklorico continues as currently scheduled Wednesday and Sundays.

The new company of Classic Ballet starts a season on June 18 with performances on Tuesdays, Thursday, and Saturdays through July 5. In July a contemporary music festival is scheduled for the month of July every Friday evening at 9:00 p.m. Washington Ballet is set for March 8, 12. The Polish Mazowse Ballet for April 4-12.

Brailowsky concertizes April 6 and 9. Roger Wagner Choral appears April 16-20; the Jean Louis Barrault troupe May 5-11; Claudio Arrau concert is set for May 14-18. Hans Richter Haaser is set for concerts June 11 and 15. The Berlin Chamber Orchestra under Hans Von Benda also for sometime in June.

Still to be fitted in during the month of July are the Phillipines Ballet Bayanihan, the Chicago Opera Ballet, Vittorio Gassman repertory theatre company, the Martha Graham Dancers, the Yugoslavian Ballet Krasmanovic.

German Churchman Hits Screening of 'Silence' But B.O. Near Record

Frankfurt, Feb. 11.

One of West Germany's leading Protestant churchmen, voicing the powerful opinion of his religious group, has just protested against the showing of the Ingmar Bergman film "Silence" here. Dr. E. Gerber, in a special radio show aired over the Frankfurt station, protested at the Godlessness and immorality of the lost and primitive people pictured in the new Bergman film.

Dr. Gerber, who has also been active on the West German Film Censorship Board, noted that the board had passed this particular film without any cuts. While the film has a high artistic quality, he stressed that it seems to remove the last tabus held for the film audiences. He noted that a film of this type is the most dangerous for young people to view because of its shocking Godless character.

Film, incidentally, has been doing astounding business here—initial showings in key German cities brought record sales of from 70% to complete sellout of tickets.

French Film Week in Sweden

Stockholm, Feb. 11.

The French Film Week at the Grand, which ended Feb. 9, saw nine feature pix and numerous shorts from France screened.

Several French stars and directors came here to attend the showings, arranged mainly to help French film keep its popularity in Sweden where recently they got strong competition from Italian product.

Paris Highbrow Crix Doing Nipups Over Yank Pix That Rate Routine At U.S. Wickets; Cite 'Cool,' 'Nutty'

Paris, Feb. 11.

Highbrow critics here have been doing nipups lately over some Yank pix which are considered either highgrade entertainment or programmer material in the U.S. Many are trying to give them an arty tag while the few so-called Yank art pix that get here do not fare too well with these same crix.

For example, the Yank indie, "The Balcony," considered a rather daring and unique offbeater in the U.S., got mixed and mainly downbeat reviews here and ordinary biz. Now "Johnny Cool" (UA), like a solidly gangster opus of the old days that would have been in the B category, is getting gushing egghead reviews and doing neat biz.

While "Cool" may not hit the takes of big-scale specs, it is doing nice biz, Aislesitters felt it one of the most dynamic films to come along in some time. They thought it had the deep understanding of criminal life that many of the prewar American pix, like "Scarface" for example, had.

The intellectual and buff element also have been doting on Jery Lewis and his "The Nutty Professor" (Par) saying it has elements of the Chaplin pathos and a great earthy comedy. "Professor" gleaned 243,453 admissions at its Paris firstrun alone.

What critics and audiences seem to want here these days are pix that have breezy, entertaining action. This is an old hallmark of the U.S. and if foreign art pix are gaining a foothold in the U.S., the better, lively Yank fare is catering big to people here. "Charade" (U) is doing nifty biz now while such items as "Big Escape" (UA), "55 Days At Peking" (AA), "Cleopatra" (20th), "Lawrence of Arabia" (Col) and "The Birds" (U) all did well here "It's a Mad World" (UA) also doing great. "West Side Story" (UA) and "How the West Was Won" (MGM) are holding up nicely after longruns.

52 U.S. Newspapermen On Looksee of Aussie

Sydney, Feb. 11.

About 52 key American newspapermen planed in by jet this week to looksee Australia, coast-to-coast. It's the biggest U.S. invasion since the last World War. The Aussie coverage will require about 11 days.

Also here for a solo looksee is a representative of the Washington Post as well as a J. Arthur Rank film unit on an Aussie coverage for the "Look at Life" series.

Swedish Censors Approve 36 Pix

Stockholm, Feb. 11.

A total of 36 feature films were passed the State Censorship Board during January. Only one pic was banned, "The Purple Gang," which was presented to the censors several times, each time without any success. Fifteen of the films given the greenlight were American products. Nine were French pix.

Of the 15 films opened at firstruns in Stockholm during the month, six were American productions. Among the outstanding openings was "Wonderful World Of the Brothers Grimm" by Svensk Filmindustri at the Vinterpalatset on Jan. 17. It replaced "How West Was Won" (MGM) which ran 57 weeks.

Top current longrunner at firstruns here is "Cleopatra" (20th) now in its 13th week.

Yank Slice of Italian 1struns Rose 7% Over January of Last Year

Rome, Feb. 18.

Yank market slice on Italo firstruns rose several percentage points in January, affording to recent figures released here, as compared with the same month in 1963. Last month the cut of totals was 60.18% against 53.63% garnered in same period last year. Comparatively, the Italo slice dropped from 37.11% for Jan. 1963 to 32.07% for the period a year ago.

General totals were also up notably for this year thanks to the impact of a group of key Yank imports, despite the notable imprint left on totals by the b.o.-soaring Italo-made "Yesterday, Today and Tomorrow" (Ponti-Levine).

Yank pix contributing strongly to totals include "Cleopatra" (20th), "Lawrence of Arabia" (Col), "Irma La Douce" (UA), "Charade" (U), "Pink Panther" (UA), "Four for Texas" (WB) and "Kings of Sun" (UA). The Italo banner depended on such pix as "Yesterday," "La Noia" (Empty Canvas), "Maestro di Vigevano," "World at Night No. 2," "I Mostri" and the France-Italian coproduction, "Symphony for a Massacre."

Universal still leads the distrib totals, followed by Metro, Dear-UA, Dear-Fox, Ceiad (Columbia), WB, Interfilm and Paramount.

Venice Fest Jury May Be Radically Changed

Venice, Feb. 11.

Mario Soldati, the Italian novelist and film director, has reportedly agreed to serve as prexy of the 1964 Venice Film Fest, Aug. 27-Sept. 10. Jury will comprise six other members besides Soldati, and there's a chance that he will be the only Italian. This would constitute a break in Venice tradition, which has always seen three to four local reps as judges, together with a like number of foreigners.

Four names are currently awaiting confirmation for jury: Rudolph Arnheim (U.S.), Thorold Dickinson (Britain), Georges Sadoul (France) and Munoz Suay (Spain). Remaining two are still undisclosed.

'8½' Heading For Italo Crix Prizes

Rome, Feb. 18.

Federico Fellini's "8½," recently nominated to rep Italy in the foreign film Oscar race, looks to sweep Italian awards as well when the Italian Film Critics prizes are officially announced here.

Cineriz production was named in 10 of 12 categories in the crix nomination poll, qualifying with two other contenders in each of following categories: best pic, best producer, best original script, best script, best actor, best supporting actress, best music, best camera work, best sets and best costume design.

Other pix in best film race are Luchino Visconti's "The Leopard" and Francesco Rosi's "Hands Upon the City."

Named in the best foreign pix class are "Lawrence of Arabia" (Col), "Harakiri" and "Tom Jones" (UA).

1st French Film Under 20th Banner Looks Big

Paris, Feb. 18.

The first French film to be made under the banner of 20th-Fox looks like a hit here. The Andre Hakim production "La Bonne Soupe" (The Good Soup) attracted 103,340 patrons in its first two weeks of firstrun for a $146,000 gross.

This bawdy look at the life of a loose-living woman is due for a New York opening in March. It stars Marie Bell and Annie Girardot and has a long list of top name male players in small roles such as Franchot Tone, Sacha Distel, Bernard Blier, Jean-Claude Brialy, Claude Dauphin, Daniel Gelin, Felix Marten and Christian Marquand.

BBC-TV's '1,000,000 Viewers Who Got Away' Cues Zing-Up Of Sked In Bid to Recapture Aud

London, Feb. 18.

Stung by the loss of 1,000,000 viewers in the past year, BBC-TV is pulling out all the stops to get back on top of the heap. Under the personal supervision of Donald Baverstock, relatively fresh to the role of program controller of BBC-1, it seems that in the desperate juggling for a winning schedule the pubaffairs or "serious" shows are gradually being squeezed out of early prime time.

The way Baverstock appears to be thinking at the moment is not so much geared to the old BBC dictum of building an audience for a "Panorama," a "Gallery" or another "serious" outing, but now his programming style seems more aligned to keeping his web up front in the entertainment parade.

For instance, the Tuesday night lineup of "Compact"—"Steptoe"—"Dick Powell Theatre" which spans from 7:30 to 9:15 p.m. can be mapped as pure entertainment. Same applies to the Wednesday line of "Third Man"—"Z Cars"—"Sportsview" which occupies similar timeslots. Ditto Thursday's "Compact" — "Dr. Kildare" — "Sports" back-to-backing from 7:30 to 9:15 p.m.

With the exception of Mondays, where "Panorama," the web's top pubaffairs skein, splits up the "Adventure" (real life) — "Lucy" — "Maigret" format, and Friday where an outside broadcast kicks off peak time before "The Defenders" and "Dick Van Dyke" go back to back, the more serious BBC tv fare has been shunted either into pre-peak slots (like "Tonight" from 7-7:30 p.m.) or after the 9:15 p.m. newscast.

Result of Baverstock's blocking in of entertainment shows with a high rating prospect—which, BBC hopes will provide the web with sufficient rating impetus to carry the audience through the 9:15 p.m. newsbreak into more cultural spheres—has made for one of the most solid pre-news schedules the network has ever mounted.

It is paying off particularly gratifyingly in the case of Tuesday nights where the runaway success of "Steptoe And Son" has not only given BBC-TV pinnacle achievement, but has dragged up ratings for the whole night.

Previously rated comparatively lowly, "The Dick Powell Theatre" screenings are picking up big audiences, sustaining them, and passing them on to the newscast and subsequent BBC productions. It's a case now where all the eggs in Baverstock's Tuesday night basket are golden, primarily because of "Steptoe" but partly because of the "entertainment block" technique used there instead of intersplicing

(Continued on page 43)

The Hard Way

Greenville, Me., Feb. 18.

A five-man climbing group, part of NBC crew filming a special feature on the nation's small towns, battled through waist-deep snowdrifts in a three-day struggle to film this community from atop 1,806-foot Mt. Kineo.

Greenville, a town of some 2,000 population, located in the heart of Maine's northern wilderness, will be shown in the television film as a representative New England community. It was decided that the best vantage point for shooting the scenes was from the summit of the mile-high mountain.

The hourlong program, to be shown sometime next October, will be entitled "Small Town, U.S.A.—A Farewell Portrait." A network exec called it "a nostalgic last fond look at a part of America we are beginning to lose to 20th Century progress."

Top 10 In Sports: World Series As The No. 1 Champ

In spite of all the hooplah and tv mad-money anent football, the World Series continued to be the top sports attraction with Nielsen's rating family during the 1963-'64 season.

Toprated sports show of the season was the Sunday broadcast of the Yankee-Dodger World Series game, which reached 27,750,000. The Saturday World Series game ranked second with 25,500,000 homes. This could have been upset by the National Football League Sunday championship game between the New York Giants and Chicago Bears, but the contest (Dec. 29) fell in a dark week for the rating service (one of the few when no numbers are compiled).

Following the World Series were the Rose Bowl and Cotton Bowl college football games, reaching 24,470,000 and 23,190,000 homes each. The Thanksgiving Day NFL game between Green Bay and Detroit was next with a total reach of 20,470,000 homes. And that was followed by three more pro football games, the NFL Runner-Up playoff, the Pro Bowl and the NFL is Green Bay vs. San Francisco. In ninth slot was the game between national college champion Texas and Texas A&M on Thanksgiving, and the World Series opener on a Thursday rounded out the top 10.

NBC had the baseball, Rose Bowl and Pro Bowl. CBS had the rest.

British Com'l Indies Take Lead for Jan.

London, Feb. 18.

Britain's Commercial web retained its 62% share of network audience during January, reports Television Audience Measurement, Ltd., an independent ratings organization. BBC-TV took a 38% TAM share of dual channel homes. Audience shares for January were the same as for the previous month.

General picture shows the indies in the lead in all markets. Top commercial tv market during January was the major Northern area which captured 65% of the two-channel audience. Highest BBC-TV location was in the Border area where the Corporation snared 45% of the audience (but over a four-week period ending Jan. 19, BBC-TV took 47% of the Channel Islands viewers).

In the main market, London, the indies held their lead by 59% to BBC's 41% and in the third major area, the Midlands, the commercial web won out 60-40%.

NBC Key Affils Bullish on Sked

NBC-TV's schedule for the coming season was endorsed by the affiliates board in a three-day session with network execs at Coral Harbour Inn, Nassau, ended yesterday (18).

Speaking for the affils, A. Louis Read, exec veepee and general manager of WDSU-TV, New Orleans, said: "The board of delegates representing the NBC stations is most enthusiastic over the plans given us at this meeting for the new 1964-1965 season. The NBC television network, long first in news, has now become first in sports and gives every promise of becoming first in entertainment programming with its new schedule for next season.

"It is particularly gratifying to the NBC television affiliates that NBC's new schedule wil increase its audience popularity levels while maintaining the quality and diversity for which it has achieved the acclaim of viewers and critics."

Read said the affiliates were "tremendously impressed" by the big financial commitments the network has made in the programming field.

JACK BARRY

Now producing five pilots for CBS-TV—Paramount TV Production Development program

NBC-TV Overhauls Its Daytime Sked

NBC-TV will shuffle the daytime schedule this summer in moves calculated to strengthen the afternoon competitive situation and get the a.m. game lineup off to a fast start.

In the changeup, which will see the p.m. slate moved ahead a half-hour, the Danny Thomas reruns, now at 4:30 p.m., will go from the closeout of the daytime schedule to the beginning at 10 a.m., beginning June 29 (beginning of the third quarter). This will put a strong situation comedy against the news on CBS, with "Say When," now in the 10 a.m. slot, moving probably to 12 noon, replacing "First Impressions."

"Word for Word," the Merv Griffin show, stays at 10:30 a.m. and "Concentration" at 11. The new Griffin show, "Jeopardy," goes in March 30 at 11:30, replaceing "Missing Links."

NBC will take back the 1:30 to 2 p.m. time from the stations, puting in a network show against the powerful CBS soaper, "As the World Turns." Local stations have not been very successful in their own programming against it.

The new 1:30 NBC entry could be "Let's Make a Deal." The Loretta Young reruns will move from 3 p.m. to 2 p.m., followed by "The Doctors" at 2:30. The new Irna Phillips-P&G soaper, "Another World," goes into the 3 p.m. slot May 4 (Miss Young will take an eight-week hiatus, returning June 29 in the new time).

The game shows "Don't Say" and "Match Game" will wind up the sunshine slate at 3:30 and 4 p.m. respectively.

Stations will then have an opportunity to go with a local feature film at 4:30 (to 6 p.m.) or program syndication family shows for the transition to nighttime.

'Tell It to Camera' Shutters March 25; 'Suspense' Going In

Allen Funt's "Tell It to the Camera" will finish its CBS-TV exposure on March 25 at the end of its 13-week cycle.

Replacing the midseason entry which didn't work out will be "Suspense," a half-hour anthology series of 13 episodes produced by the network some season's back. Series going into the unlucky Wednesday at 8:30 p.m. time slot was produced by Gil Ralson and was called "I. . . ."

The Funt "Camera" entry was the second series to be axed by the network in that time period, the first one being "Glynis."

ABC Radio's SRO On Heavyweight Title Bout

Colgate-Palmolive has bought one-quarter sponsorship of ABC Radio's exclusive home broadcast of the heavyweight championship fight Feb. 25. The fight, which will be seen on theatre tv, now is completely sold out.

Other sponsors include Cities Service, Pepsi-Cola, Schick Razor, and General Cigar. Latter sponsor will underwrite ABC Radio's pre and post game shows.

'I Wish We Wuz People'

Actors who have been enjoying plush times in the making of tv commercials are crying out loud these days, apprehensive over the current advertiser craze for "real people" in vidblurbs. They say this trend toward "realism" and to spotlight "we, the people" is a downright trespass on their livelihood and they don't like it a bit.

Apparently the new vogue of cornering the man or the woman on the street and extracting from them a supposed ad lib on the virtues of a soap, a detergent, a drug or a razor blade, (although in most cases, it's claimed, these ad libs are carefully rehearsed or are the result of careful prompting), appears to be spreading into other product areas.

Last week a call went out to BBDO by a vitamin sponsor to round up 58 man-on-the-street capsule ad libs on the virtue of the product. As far as SAG members are concerned, that means 58 fewer jobs.

Kiermaier Luxuriating in CBS Splurge on Sun. Aft. Experimenting

By MURRAY HOROWITZ

The only frankly experimental series on the three networks is CBS-TV's "One of A Kind," which kicked off its mid-season start last month with a helicopter view of America.

What CBS-TV expects to achieve from this series is new approaches to pubaffairs subjects. Web also is grooming new talent via this series, giving writers their first time out as producers, using radio talent for the first time on tv, etc. Hope also is that one or more of the outings on "One Of A Kind" might germinate other projects for future seasons.

The "One of A Kind" series comes under the aegis of John W. Kiermaier, CBS News pubaffairs v.p., whose busy unit puts out the "Chronicle" series as well. Kiermaier said the budgets of many of the Sunday afternoon "Kind" programs are equal to that of his nighttime "Chronicle" budgets. The Sunday 4 to 5 p.m. slot, where "Kind" is showcased, is sustaining time.

Kiermaier was happy CBS-TV could afford the luxury and he hopes the series, or a similar one, will be back next season.

As to the many facets of the experimentation now going on via the series, Kiermaier ticked off these examples:

Andrew Rooney, a writer on the "Garry Moore Show" and last year's "Calendar," produced the birds-eye view (helicopter) of America show. Rooney also will produce a half-hour tv essay on doors, how they changed with time and the variety of doors, past and present.

In next week's (23) episode "Dublin Through Different Eyes," viewers will be given a tour of Dublin, as seen through the eyes of four native Dubliners. There will be no narration. Producer Martin Carr engaged two topflight cinematographers for the occasion, Walter Lassally whose filming credits include "Tom Jones" and Peter Taylor, film editor of "This Sporting Life," and "Bridge on the River Kwai."

Dick Petrow, a radio producer, will produce a "One of A Kind"

(Continued on page 26)

CBS Sets Newhart

Bob Newhart has become the first personality to be added to the roster of seven or eight stars slated to perform on CBS-TV's "The Entertainers" next season.

Carol Burnett will be the regular on the hourlong Bob Banner show, to be telecast Fridays from 8:30 to 9:30 p.m. As the regular, Miss Burnett will be in three out of every fourth show.

'Lieutenant' Rubs Defense Dept. But Seg Will be Aired

Hollywood, Feb. 18.

Dept. of Defense has withdrawn its seal from a "The Lieutenant" episode, "To Set It Right," on grounds the story dealing with segregation doesn't present either white or black race in a good light.

MGM-TV, which produces the series, is showing episode on NBC-TV Saturday (22) without the DD seal of approval, although the Dept. of Defense restored its seal and cooperation for other segments in the series, which is produced by Gene Roddenberry. It's the first and only time this season the Dept. has refused its seal of approval for a seg.

Story by Lee Erwin tells of a Negro marine transferred into a platoon where there is a corporal, with whom he has had conflict before. Story has it that both men are prejudiced, the white against the Negro, and the Negro against the white. Lead character, played by Gary Lockwood, tries to find a solution based on logic, but it doesn't work. Morale of story is that it's important to get people to work together in harmony, even if prejudice exists, that there is no logical solution to prejudice.

Dept. of Defense spokesmen told the studio it didn't want to be involved in this type of story, so the lot went ahead wihout its approval. Defense Dept. expressed the sentiment it was so vital to the country that it was "dangerous" to suggest it has such problems. Studio view was that the Defense Dept. was protecting more than real estate, it was protecting ideas, and this was valid to it, a studio source said. Studio felt it was too important a subject to shelve.

Dick Wesson Exiting 'Petticoat Junction'

Hollywood, Feb. 18.

Dick Wesson, producer-head writer of "Petticoat Junction," on CBS-TV, is exiting the show at the end of this season, in order to head up his own indie company, to create and develop tv and film properties. Wesson will depart in May, when production is wound for this semester.

Wesson, helming the high-rated series since it began last fall, explained he has been mulling the decision for some time, but did not crystallize it until last week.

First projects under Wesson's Wrightwood Productions aegis will be a service comedy series and a comedy screen treatment, "Do You Take This Man?"

Sullivan Spurns 90-Minute Show

CBS-TV plans to expand the "Ed Sullivan Show" to 90 minutes have gone awry, with Sullivan now insisting that he wants to retain the 60-minute format.

Sullivan, reached in Miami, said he would rather not take on the additional job of programming another 30 minutes. He said his doctors advised him to take it easier, advise which he initially pushed aside, but now accepts. He also said he saw no reason to tamper with success—his top rated variety hour enters its 16th season in '64-'65.

Web has planned to introduce the 90-minute format March 29, when the "Judy Garland Show" goes off the air. The move would have filled the half-hour Sunday night spot vacated by Miss Garland. Original plan was to fill the other half-hour, starting April 5, with the new game show "I Made a Million." Sullivan's retention of the 60-minute format would upset those plans—and CBS-TV's plot to bite into NBC-TV's "Bonanza," the first half of which would have been opposite a 90-minute "Ed Sullivan Show."

UNPREDICTABLE MR. MOORE

'Who Says We're Amateurs?'

They said it couldn't be done, but it was done in spades, much to the glee and satisfaction of CBS and Ted Mack and the chagrin of NBC and General Electric.

When GE got sore at CBS over losing its Sunday night at 9 berth this season and elected to switch its "GE College Bowl" Sunday afternoon show over to NBC as the competing 5:30 entry with CBS' "Original Amateur Hour," there were some ominous forebodings that Ted Mack's tyro showcase would get its Nielsen comeuppance.

But what's happened? What's happened is that "College Bowl" has lost more than 25% of the audience it enjoyed when it was a CBS back-to-back attraction with "Amateur Hour" and that, on the newest National Nielsen scorecard, Ted Mack's way out in front with a 14.8 as against "College Bowl's" 10.0.

That's why "Amateur Hour," so far as CBS is concerned, enjoys the status of a whopping perennial and the web's Sunday afternoon hit, second only to pro football. (Incidentally, the CBS decision to double-header the pro grid games next fall will occasion five Sunday preemptions for "Amateur Hour" and all other shows up to 7 p.m.

Merv Griffin Vs. G-T Cat-&-Mouse Game; Lotsa off-Camera Intrique

The daytime fun-and-game boys have an off-camera production of "Musical Chairs" going on that's got more intrigue than any of their efforts for the sunshine viewers.

Or maybe its "Cat and Mouse" — or mice — with the cat (becoming a pretty fat one) as played by Merv Griffin and the mice as portrayed by Goodson-Todman. Now some years ago Griffin was in the mouse cage as emcee of the G-T "Play Your Hunch" half-hour. The show bounced off both CBS and ABC and finally settled on NBC for a good run.

But Griffin left the show to do his afternoon variety hour for NBC and Robert Q. Lewis stepped in as the "Hunch" beamer. But when Griffin's afternoon show folded, NBC bumped "Hunch" and put in "Word for Word," a Griffin production with Griffin as host. And a G-T writer for the show, Bob Lane became producer of "Word."

Most of the rest of the "Hunch" production crew then moved over to a new G-T entry, "Missing Links," which preemed last fall in the NBC morning game line up with Ed McMahon fronting. But alas, "Links" will be missing from the NBC schedule come March 30. You guessed it. It's being bumped for another Griffin production, "Jeopardy." This jolly q. and a. half-hour, in which a contestant can lose his winnings, was thought up by Mrs. Griffin, nee Julann Wright, who just incidentally used to be Robert Q. Lewis' secretary. At the same time, Bob Lane, the one-time G-T writer, has been replaced as "Word for Word" producer by Ronnie Greenberg, who comes into Quizzville from the Coast.

Now the old "Hunch" crew who

(Continued on page 46)

Ike's ABC Role Bothers Barry

Washington, Feb. 18.

Goldwater-for-President strategists here confess grave concern over former President Eisenhower taking to the air at the Republican National Convention.

Obviously, his agreement to do a convention commentary for the ABC television and radio networks will afford the opportunity for him to voice considerably more of his opinions and attitudes during the San Francisco confab than would otherwise be the case.

Gen. Eisenhower's coolness to the Goldwater presidential bid is a political fact of life.

Sen. Barry Goldwater's (R-Ariz.) boosters fear Eisenhower might use his camera and microphone to torpedo the Arizonan with the delegates and tv viewers nationally. Said one: "How can we get Barry equal time?"

Others doubt Eisenhower would intentionally injure any Republican, when he owes much to the party. But in the Presidential sweepstakes when everything is delicate, each detail is of majestic importance.

FCC Okays a Gizmo

Washington, Feb. 18.

In an augury of the future, FCC issued its first computer-processed license.

In this case, the license handled by the Univac III computer was for a citizen's radio service station.

By June, 1965 the gizmo will be processing marine, aviation, public safety, industrial and land transportation radio service applications.

The computer's use in regular broadcasting will be for processing antenna tower information and for ready reference to radio and television station ownership and engineering data.

Mon. Nite Baseball Sked for ABC-TV As Summer Fare?

ABC is definitely interested in scheduling major league baseball games in prime time on Monday nights for 26 weeks through the summer, it was admitted by a network veepee in N. Y. Negotiations are now progressing, he said and the details being worked out. Plans are to televise two games each week, one for the east and another for the west because of the time differential.

Club owners who proposed the project to the networks are interested in two facets of such a deal; to improve baseball's public image which has been dimmed by the popularity of pro football, and the income to be derived from the network, CBS and NBC are reported to have bypassed the proposal. As a Monday night feature in the summer when sets-in-use are at their lowest, the network allows that the game telecast live would attract a larger audience than the retreads.

DONNA REED SHOW: 77G PER HALF-HOUR

Hollywood, Feb. 18.

Renewal of Screen Gems' "The Donna Reed Show" on ABC-TV for its seventh season gives the situation comedy series one of the highest budgets ever allocated for half-hour shows—$77,866 an episode.

Deal was negotiated for SG by Berton Schneider, veepee and treasurer, and is for a firm 32 episodes, involving approximately $2,500,000 altogether.

Tony Owen, Miss Reed's husband, is exec producer on the series, which went into production for next semester this week. Owen has every script for next season currently being scripted, and 95% of the directors have been set.

THERE'S NO END TO ABC SURPRISES

By GEORGE ROSEN

The man who "shook up" an unsuspecting Madison Ave. last week and tossed a controversial NFL hotfoot into a quiescent prime time schedule for next season, was at it again this week, only this time with a whole barrelful of surprises and razzle-dazzle maneuvers. The man in question, of course, is Tom Moore, the ABC-TV prexy who, shooting from No. 3 position in the three-web competitive sweepstakes, figures he can only move in one direction—and that's up.

What was passed off as a tentative '64-'65 ABC schedule only a couple of weeks ago is now more lore than "basic core" as Moore moved in a variety of directions to fatten up the sponsor potential of the web's schedule for next season. In a dramatic sequence of events, some finalized and others still hanging fire, Moore:

—Shifted "Burke's Law" out of Friday night 8:30 to 9:30 into Thursday night 10 to 11, thus clearing the Friday night decks from 9 p.m. on for five weeks of the NFL games (to be wholly sponsored, when and if, by Ford with a $3,000,000 tab), followed by 47 weeks of feature films. These will comprise either the Sam Goldwyn backlog of some 50 features, or more likely the post-'50 UA package. Goldwyn is asking $25,000,000 for his bundle, or an alltime asking price of $500,000 per pic. Since considerably less than half can be rated as blockbusters (with perhaps only one or two, as with "Best Years Of Our Lives" or Danny Kaye's "Hans Christian Andersen" meriting individual showcasing like CBS' "Wizard of Oz), Moore figures that's way out of line but is still in negotiation. As for the UA package, there may be some continuity acceptance problems (will "The Apartment" past muster or "Elmer Gantry?"), but otherwise Moore, with boss Leonard Goldenson's blessing, has decided to go with one or the other.

—By week's end Moore had put together a $60,000,000 sponsor fait accompli, with Gillette already pledging $7,000,000 for minute availabilities on the Friday night features. The $3,000,000 Ford NFL buy, a $5,600,000 Menly James (Contac) minute participation buy; Brown & Williamson's $12,000,000 buy of minutes; Campbell Soup's $3,200,000 buy; Clairol's $4,300,000; American Tobacco's $5,400,000; L & M's $6,300,000; Colgate's $7,200,000; Noxzema's $3,600,000; Schick-Eversharp's $2,900,000; Whitehall's $2,600,000; Bristol-Myers' $1,000,000 buy (all of it signed-sealed) combined pre-guarantees Moore a "$60,000,000 week to remember."

—In what practically amounts to a whole new ABC philosophy on programming, Moore has decided to go whole hog on half-hour shows, primarily in the situation comedy genre. Practically half the entire nighttime sked converts to 30-minute form. Thus 8:30 to 10 Sundays is divided into half-hours, 7:30 to 10 on Mondays; 8:30 to 10 on Tuesdays; 7:30 to 9 on Wednesdays; 7:30 to 10 on Thursdays; 7:30 to 9 on Fridays.

Here's how the "new new" ABC schedule now reads:

Sunday: 7:30 to 8:30 "Wagon Train"; 8:30 to 9 "Broadside"; 9 to 9:30 "Charles Addams People"; 9:30 to 10 a still unselected situation comedy. From 10 o'clock on, the time will be returned to the stations.

Monday: 7:30 to 8:30 "Voyage to the Bottom of the Sea"; 8:30 to 9 "No Time For Sergeants"; 9 to 9:30 George Burns' "Wendy" for Consolidated Cigar; 9:30 to 10 "Valentine's Day"; 10 to 11 "Ben Casey." (Still in the realm of unfinished business is Moore's plot to put together a 9 to 10 Monday night back-to-back parlay of Bing Crosby (for Lever Bros.) in a new

(Continued on page 42)

TV's 'Football Madness,' With $80,000,000 Riding on Assorted Packages, Cues Overexposure Fears

By BILL GREELEY

Overexposure, the No. 1 killer of tv entertainment, could well begin to dampen the sports fever before the year is out. It could be that gotch-eyed viewers, still reeling from last year's over-extended pro and college football telecasts, haven't seen anything yet.

With something like $80,000,000 already spent for football packages over the next few years, the figure appears to be headed even higher as deals brew to spill sports over into primetime. In some markets, a weekend, beginning Friday night, could be offering next fall as many as six football games (housewives, still waspish from last season's gaping by the men folk, may turn into axe murderesses).

The six games could begin with ABC-TV's telecast of one of five National Football League games Friday night, then to NBC-TV's college game Saturday along with one of the Fourth Network's telecasts of 13 Canadian pro league games, then wind up Sunday with a NFL double header on CBS-TV and an American League game on ABC-TV

This madness may be tempered by the nabobs of the "greed iron" themselves, since the college and high school athletic groups (including the Big Ten and Big Eight) have raised a howl about ABC's Friday night telecasts, claiming they violate a federal law protecting the "amateurs" franchise. Many high schools and some colleges play Friday nights, but the same sportsmen have not mentioned the fact that most high schools play on Saturdays and have all that competition from the college telecasts. Anyhow, ABC and NFL think they are on clear ground with the five Friday at 9 p.m. games, and Ford as sponsor seems willing to go along (unless the local citizenry start squawking to the dealers and the dealers in turn beef to the corporate Ford people).

NBC will definitely premiere primetime football with the Orange Bowl on New Year's night, which also may cap the record one-day's saturation with two other bowl games, the Rose and Cotton, preceding.

This is not to mention the regular weekend sports spectaculars, one on each network, and the golf

(Continued on page 26)

NBC's Senate Scoop

Washington, Feb. 18.

NBC got the first television cameras in history into the U.S. Senate chamber.

Occasion came when Lou Hazam was filming feature on the Capitol. The Senate was not in session during the filming.

It was only last September when the first still photographs of the Senate in session were taken.

Reynolds Metals Switches Coin To CBS' Ed Sullivan

One of the tv sponsorship plums —the Reynolds Metals coin—has defected from NBC and is moving over to CBS-TV for a stake in the Ed Sullivan Show for next season. Reynolds is reportedly buying a half-hour each week for a tab of from $6,000,000 to $7,000,000.

For the past two years Reynolds, whose prexy, Joe McConnel, is an ex-NBC president, has been riding with NBC on Tuesday nights, this season with the ill-fated Richard Boone show and prior to that with the Dick Powell anthology series.

Reynolds agency, Lennen & Newell, was a factor in the decision to switch to Sullivan. L & N has another client, Lorillard (Kent cigarets) which is devoted (at tall coin) to the Sullivan showcase.

It's a "first" for Reynolds on CBS sponsorship. However, the deal was made while CBS still had a 90-minute Sullivan gleam With Sullivan deciding to stay in hour, it could conceivably freeze out Reynolds due to prior Sullivan commitments.

Stromberg Moving Up In Lewine's CBS Exit On Coast Programming

Hollywood, Feb. 18.

Hunt Stromberg Jr., veepee in charge of program development for CBS-TV in Hollywood, is being upped to the post of Coast program veepee in the nead future, it was reliably reported here. Robert Lewine, currently in that position, is leaving that spot.

Industry sources in N.Y. said Stromberg has been tapped for the top spot on the Coast, that the change will officially take place within a few weeks.

Stromberg, who has been with CBS-TV for eight years in various areas of program development, was contacted and declined comment. Stromberg has been the web's Coast program development veepee for three years, and prior to joining the network was with ABC-TV for four years. With ABC, he was program director of KABC-TV and general manager of the western regional network.

CBS ELECTION SALE TO AMER. TOBACCO

American Tobacco Co., like the other ciggie makers aware of image-enhancing tv buys in these days of the ciggie-cancer scare, has bought one-quarter sponsorship of CBS-TV's Presidential election package.

Signing of American Tobacco puts the package in the half-sold position, with Institute of Life Insurance picking up the other quarter of the tab to date.

Kemper Insurance Back—With CBS

Kemper Insurance, which left ABC-TV in a huff over the Hiss affair, has returned to the tv newspubaffairs field, this time though with CBS-TV.

Kemper will sponsor CBS-TV's March 10 special on the New Hampshire primaries. The insurance company had a drag-out battle leading to law suits with ABC-TV, when it pulled out of the "Ron Cochran News" in the wake of the storm created when Alger Hiss appeared on Howard K. Smith's program on the same network. The Smith program, which came following Nixon's defeat for California's governorship, was titled "Political Obituary of Nixon." Kemper claimed it was injured by the Hiss appearance on the Smith show.

Chevy Coin for 'Solo'

Hollywood, Feb. 18.

Deal is being finalized in meetings between NBC-TV and Chevrolet execs for Chevy to pick up alternate sponsorship on MGM-TV's "Solo" series next season.

Hourlong show from the Culver City lot stars Robert Vaughn, and is on the network sked for 8:30 p.m. Tuesday nights. Web has switched MGM-TV's "The Eleventh Hour" series to Monday nights at 10 p.m.

HOW TO IDENTIFY A NETWORK

It's possible to identify one television network even while traveling around the world. Just look for the NBC News camera teams.

In the recent past, they've cruised the length of the Nile, visited the landmarks of Greece, tracked across Europe on the Orient Express, gone *under* the Berlin wall, and explored the *inside* of the Kremlin.

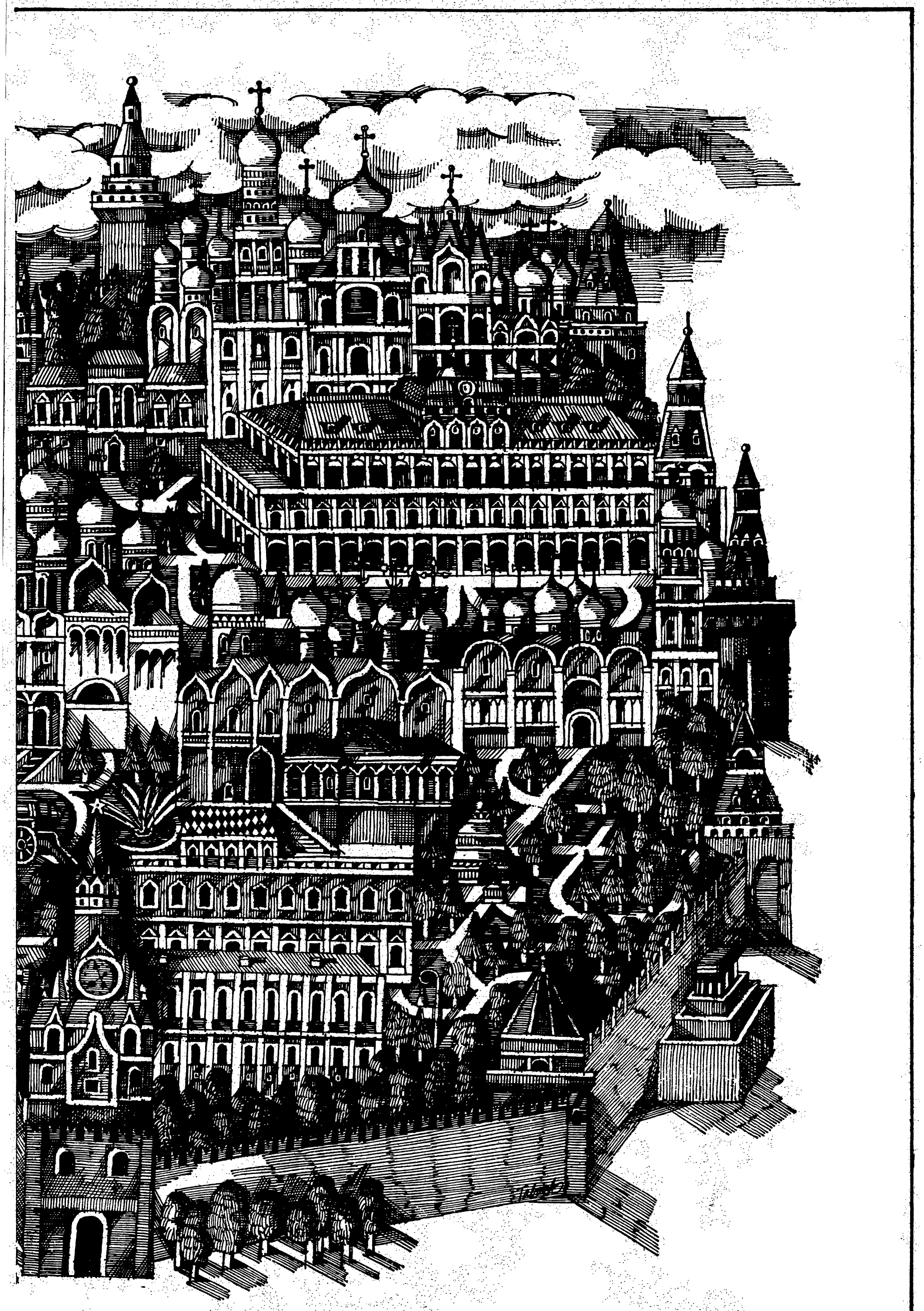
This last venture was unusual even for our enterprising voyagers. Russian television itself had never been permitted inside the Soviet sanctum. To see NBC color cameras trundling through the Spasski Gate to begin filming the television special, *"The Kremlin,"* was an eye-opener for Muscovites.

The final product, of course, was an eye-opener for everyone. The stunningly beautiful, 60-minute *"The Kremlin"* was recognized instantly as a television classic.

Typical of its critical reception were such comments as: "A landmark in the medium's capability for enrichment..." (New York Times). "A superb program...perhaps the best film color ever seen...a kind of living history." (Washington Post). "A sublime and stupendous work of television art..." (United Press International). "An outstanding television feat." (Boston Traveler).

Which demonstrates that, although it's possible to identify NBC while traveling around the world, it can be even more exciting to do it right from your own living room.

NBC



"THE KREMLIN" *Originally broadcast May 21, 1963, 9:30-10:30 pm / Rebroadcast June 4, 1963, 7:30-8:30 pm, and Jan. 26, 1964, 10-11 pm*

Canada TV Plans to Reduce Com'l Time But Allow More U.S. Imports

Ottawa, Feb. 18.

Tremors of apprehension struck Canadian broadcasters last week as the Board of Broadcast Governors notified all of a hearing (in Christ Church Cathedral Hall here) March 10 to discuss its proposals to cut tv and FM-radio commercial time. Those wishing to discuss them must submit 10 copies of their comments by Feb. 28 and say whether they want to talk as well. (Details of the proposed tv-commercial cut are promised in advance of the hearing.)

Some good news counterbalances the commercially bad, however. BBG proposes to revise application of the "55% Canadian content" rule. Instead of computing the percentage every four weeks, as at present, it plans to do it every 13 weeks, starting June 14. During each such period, between 6 p.m. and midnight, each station or network need show only 40% of programs "basically Canadian in content and character"—making it up to 55% with earlier shows.

Technically, this would allow any station to use U.S. shows in prime time for an entire month—but it would have to virtually cut them out during the other two months. That unlikely move by any station aside, possibly BBG feels that getting more U.S. shows (it probably amounts to that) into prime time may permit charging more for commercials and raking in just as much money for fewer of them.

Another commercially rosy ray: from mid-June to mid-September the Canadian content may sink to 45%, returning to 55% for the following nine months.

Commonwealth-produced shows, now counting as Canadian content, will continue to be up to 91 hours in every 13-week stretch (average: seven hours a week), but will count as only half-Canadian beyond that figure. Programs from non-Commonwealth French countries (Canada has a large French-language network) will count as straight 50% Canadian content; and those from still other countries which are dubbed in Canada will count as 25% Canadian. There's one proviso re those three categories: altogether they'll be restricted to one-third of the station's or web's broadcast time in any 13-week period.

BBG proposal re FM commercials: not more than six program breaks totalling 10 minutes per hour, from 6 a.m. to midnight.

CBS' NFL SRO

National Football League games on CBS-TV next season and the 1965 season are SRO with 10 minutes of network time per game sold out to Philip Morris and its subsidiary, the American Safety Razor Co. and Ford.

PM and the razor company will have four minutes in each game, Ford will have six. Regional sponsors will get the remaining eight minutes. Total blurb allotment is 18 minutes a game.

Reports are that the national bankrollers are in for $14,000,000 each per season. There will be five weeks of doubleheaders, with regular show preemptions up to 7 P.M. It all allows for a network profit on the $28,000,000 deal.

'Football Madness'

Continued from page 23

and bowling that are a regular part of the weekend sports spread.

Nor does it consider the major league baseball owners scheme current to revive a now moldy plan to put their game in primetime once a week. Thought up by the Detroit owners, the plan was investigated thoroughly by NBC last year—a game Monday night with no blackout cities through the summer in the Monday night feature film slot—and finally flatly rejected because the owners wanted too much money. Plan has little chance of getting on the other networks, because, besides the costs involved, a show once rejected is pretty dead. The baseball owners were (in fact, still are) dreaming of up to $2,000,000 extra revenue from the night telecasts.

Even sports writers, who should be overjoyed by the tv aggrandizement of their life's work, are beginning to take a dim view of the polution. In Minneapolis and St. Paul, two highly regarded sports writers have questioned the saturation. One of them, Bill Boni, sports editor of the St. Paul Evening Dispatch; put it this way: "The large amount of time that CBS will be devoting to National Football League games' telecasts, extending over a longer period than hitherto, may be necessary in order to help the network recoup its investment. But it also leads one to wonder whether there isn't a saturation point, as far as viewers are concerned, for pro football, or, for that matter, football of any kind. What with one thing and another, the pros will be on the tube every Sunday from mid-September until mid-January (they were there last season, at least, and there's no reason to think the next one will run any shorter).

"I know of at least one household where the feminine residents were beginning to get just a little weary of football on tv, and, frankly, the male resident was, too.

Meanwhile down in the land of Ruby and Oswald the University of Texas has made its football coach a full professor. The honor, which gets him more money, was bestowed because of his deep intellectual achievements and scholarship over the last semester in guiding the football team to the national championship.

Videocraft's GE Animated Specials

Videocraft, a production company which started out a few years back as a tv commercial house, has moved solidly programming and may be producing as many as half a dozen animated tv specials for General Electric in the next several months ala the recent "Tales of the Wizard of Oz" on NBC-TV.

Already in production for a "GE Fantasy Hour" during the Christmas holidays is an animated version of the story of "Rudolph, the Rednosed Reindeer." The GE productions are budgeted at $500,000.

Otherwise, the company helmed by Arthur Rankin Jr., who was once art director at ABC-TV, has a syndicated show, "The New Adventures of Pinocchio," in about 60 markets. Package is 130, five-minute "Animagic" segments being distributed by Storer Programs.

Videocraft is now branching out of tv into animated theatricals.

Olympic Ball

Continued from page 2

al. Missing from the affair were the Shah of Iran and his Empress and their retinue. Missing, too, were English actor James Mason and French actor Charles Aznavour.

Eddie Fisher appeared to give a 15-minute songalog for which the promoters of the ball paid him a reported $10,000. The ball turned out to be something of a staged event for German television and some of the guests grumbled they were treated as "dress extras."

Knight, Wry on Top In NBC's 6th Annual Awards To Promotion Managers

NBC's sixth annual awards for most outstanding promotion managers among the web's affiliates have gone to James Knight of WTRF-TV, Wheeling, W. Va., and Howard Wry, WHNB-TV, West Hartford, Conn.

The awards, presented by the NBC promotion department under veepee Al Rylander, encompass a station's overall promotional efforts in publicity, advertising, exploitation, special events, parades, on-air promotion, viewers' contests, etc. in support of the network's 1963-'64 program schedule.

Knight won first prize in the "over $700 rate" category. Wry won for the "under $700 rate" division.

This year the network supplied a campaign book, worked up by the promotional department, to further equalize the chances for winning of all stations taking part. Entries were judged by leading New York ad agency execs.

Winners receive identical prizes, with the top three managers in each group getting a week's all-expense junket to Los Angeles.

Second and third prizes respectively in the top category went to Dick Paul of WAVY-TV, Norfolk, Va., and Caley Augustine, WIIC-TV, Pittsburgh. In the "under $700" class, Cal Mahlock of WKJG-TV, Fort Wayne, Ind., was second, and Barbara Walcher, KGNC-TV, Amarillo, Texas, was third,

Prizes will also go to the promotion managers who placed fourth through tenth in the competition.

Kiermaier

Continued from page 22

episode devoted to a lecture by Brooklyn College prof John Hope Franklin on the Reconstruction period. (An important goal of the series is to develop successful ways in which tv can form a working liaison with the nation's academic community. Six of the 12 episodes in the series are devoted to some exploration of the academic community. Former Ambassador George F. Kennan on March 1 will lecture on the ethics of anti-communism. Last Sunday (16), featured a dialog between two generations, alumni and students at the State U. of Iowa).

Craig Gilbert, a writer in the religious area, produced the "Making of A Writer" episode; his second outing will be the "Players Club." David Piel, an industrial and commercial producer, will do a half-hour themed on "Pomp and Circumstances" with Louis Nye as host. The half-hour, described as a gentle satire, will be coupled with another half-hour tv essay.

The 12 hours for "One of A Kind", plus the 20 "Chronicle" entries (eight hours and 12 half-hours), makes the Kiermaier floor one of the busiest in CBS' new building on 57th Street.

KTVU Gets Renewal

Washington, Feb. 18.

FCC's Broadcast Bureau granted license renewal to KTVU-TV, Oakland, Calif.

The station on channel 2 is licensed by San Francisco-Oakland Television, Inc.

Paar & The 'Rent-a-Negro Service'

NBC-TV's Jack Paar, curious about what gags a Negro comedian uses these days when working in front of a Negro audience, sent a crew to tape an appearance of Godfrey Cambridge at Morgan State College in Baltimore.

Cambridge guests on Paar's Feb. 28 show, on which the Morgan State tape will be telecast. Cambridge (who has been reviewed in appearances at the Apollo Theatre in Harlem by VARIETY) can be pretty rough on ofays. On the Paar tape he tells about a new "Rent-a-Negro Service," explaining that "the idea is that when a white couple has a large party, they can rent a Negro by the hour and have him stand around to prove that they're liberal."

The comedian also gets some good licks in on tv commercials. He complains about the announcer who tells him to go out and buy a flesh-colored bandage—"When I get down to the drug store, I find out that they didn't have ME in mind."

And about that airline blurb (Northeastern) that tells everyone to "come on down" to Florida. Says Cambridge, "I went on down, but they weren't expecting ME. But since I was there anyway, I decided to go in for a swim—in the black pool, of course. There are two kinds in Florida—a black pool and a white pool. And they're exactly alike except the black pool has no water in it and the diving board is higher."

Besides comedy, Cambridge was in the Broadway and film versions of "Purlie Victorious."

TV-Radio Production Centres

IN NEW YORK . . .

Leo Pillot of the ABC-TV press dept. on a five-day junket in which he'll hit five cities comprising Dallas, New Orleans, Houston, Kansas City and St. Louis to plug "Outer Limits". . **Arthur Adler** has joined the Harry Adler Agency as head of the teevee wing . . . WINS, Group W's New York radio station, has appointed **Bernard J. Nolan** as business manager. He formerly was assistant business manager of WJZ-TV, group's Baltimore station. Nolan succeeds **Curtis Blank** . . . **Jerry P. Melmed**, staff director for CBS Radio, goes to the opposition on Wednesday (26), appearing as a guest on NBC-TV's daytimer "Missing Links." Melmed, who has many talents, is a super at the Metop, and on "Links," he'll be quizzing panelists **Sam Levinson, Kitty Carlysle,** and **Joel Gray.**

Norman Rosen has resigned as news director of WWCO, Waterbury, Conn., and becomes London correspondent for Mutual Broadcasting . . . Mutual aired Villanova U.'s fourth annual college jazz fest . . . **Charlie Mayo** has joined sales staff of WHLI, Hempstead, L.I., radio station . . . **Joseph P. Keyes** named director of publicity and press info for WABC-TV. He replaces **Frank Little,** who has been named director of press info and promotion for ABC News . . . ABC picks up WWIL, Ft. Lauderdale, Fla., as radio web affiliate . . . **Owen Comorra** of Young & Rubicam and **Kenn Donellon** of Rogers & Cowan joining NBC Press . . . NBC News' **Martin Agronsky** back from Nassau vacation . . . "Today" host **Hugh Downs** named one of country's best groomed men by Barbers of America . . NBC News producer **Ted Yates** in midwest on survey for fall color spec . . . Huntley-Brinkley writer **Pat Trese** and NBC News cameraman **Robin Still** speaking at confab of radio-tv newsmen Feb. 29 at Time-Life . . . NBC's **Stuart Schulberg** commuting between Washington office and New York where his "Sammy" opens Feb. 27 . . . NBC sportcaster **Joe Garagiola** sparring with **Cassius Clay** for a filmed interview for web's "Sunday" show this Sunday (23) . . . NBC's **Lee Morgenlander** joining research staff at Y&R . . . NBC prexy **Robert E. Kintner** honored by National Assn. of Secondary-School Principals for "Mr. Novak" series **Bob Conrad** named manager, participating sales at NBC . . . **Ruth White** signed to appear in "Little Moon of Alban" on NBC-TV March 18.

Christopher F. Brady Jr., named manager of business affairs for CBS Films . . **Bill Eames,** editorial director of CBS Election Unit, addressed Washington chapter of American Women in Radio & Television . . . **Jim Kane,** of CBS-TV press info, a granddaddy. Daughter Jane had a baby boy, born in Arizona . . . **Alfredo Antonini** has written "The World's Fair March," a composition for band, recently published by Borne Music Co. It's also slated for recording . . . **Richard Deacon,** featured on "Dick Van Dyke Show," arrives in N. Y. today (Wed.) . . **Rudd Weatherwax,** owner of Lassie, in town with canine star for appearances at the Sportsmen Show . . . **Isaac Kleinerman,** producer of "Twentieth Century" and "World War 1" series, off to Paris for search of film footage for new series . **Durward Kirby** voted Hoosier of the Year by Variety Clubs of Indiana . . . **Jerry Maulsby,** administrative manager, affil relations, CBS Radio, off for Mexican vacation . . . **David L. Wolper** leaves this week for Washington for talks on his 90-minute documentary, "The Making of the President 1964." . . . Talent Associates-Paramount has named **Alan Shayne** to handle all casting. . . **Joseph Ceslik** has joined promotion staff of United Artists Television, where he will function in a research capacity . . . KBMR Radio, Bismark, N.D., joins CBS Radio March 1 . . . Ambassador Records is issuing a disk "All Join Hands," title of the WCBS-TV daytime show, with **Beryl Berney** providing narration, music and songs. . . . **Patrick A. Petrino** upped to manager of sales for ABC International . . . ABC's **Elmer Lower** speaks March 2 to the Kiwanis club of Manchester, N. H. . . . **Edward P. Morgan,** ABC Radio news man, to Honolulu to speak at the National Assn. of Counties' Recreation Division Congress . . . **Harry McCarthy** named associate producer of ABC's "Ron Cochran with the News," replacing Ev Aspinwall, who goes to Chicago as midwest bureau chief of ABC News . . **Frederick Pierce,** ABC-TV director of planning and sales development, named veepee in charge of research, sales planning and sales development . . . **Gene Klavan** of WNEW's "Klavan & Finch" morning show, has published a book on the program, "We Die at Dawn" . . . WNEW will broadcast live the Feb. 20th Basin Street East nitery opening featuring the Si Zentner Orch, Carmen McRae and Jack E. Leonard . . . TV announcer **Bob Williams** recovering quickly from an eye operation at the Institute of Ophthalmology.

"Mack & Myer for Hire," Trans-Lux Television's new slapstick comedy series, being given Middle East exposure via Trans-Lux overseas sales chief **Rudi Witschi** now in Cairo (next week Lebanon and Beirut). V.P. **Dick Carlton,** in meantime, had to be content with Trans-Lux divisional meetings in Miami . . . **Jane Withers** set as guest panelist on NBC-TV's "Your First Impressions" week of Feb. 24 . . . Eight-year-old **Valerie Lee** of legiter "Here's Love" guests on **Joe Franklin's** WOR-TV show tomorrow (Thurs.).

IN HOLLYWOOD . . .

KTTV pulled the plug on the **Joe** and **Betty Karbo** late night stripper when an Italian phrase was used in an interview that was interpreted as vulgar. Karbo later admitted he didn't know what it meant but the Metromedia indie lowered the boom on the show after airing for 17 months . . . **Fred Hamilton,** ex-NBC and now veepee of International Productions, producers of sports specials, stirred up a storm of protest when he charged that sports now telecast are lacking in imagination and showmanship. In production only four months after being organized to lease mobile equipment, the company, according to Hamilton, has lined up 10 sports events of which five were bought by CBS-TV. Baseball and football on tv have failed to exploit heroes such as golf's "Arnie's (Palmer) army," he charged . . . **Darryl Duke** down from Toronto to replace **Milt Hoffman** as producer of the **Steve Allen** show . . . Hollywood Ad Club's international awards competition for the best radio and tv commercials has already drawn 1,653 entries from 18 countries. The winners will be accoladed Feb. 25 . . . **Andy Russell** is ready to settle down again in Hollywood and is being offered around for a network musical . . **William McSherry,** newly arrived ABC-TV news director for the western division, is expanding the web's operation to compete with the solidly entrenched CBS and NBC. To speed the news breaks he is planning a heliport on the studio grounds.

IN CHICAGO . . .

WBBM this week starts giving the weather predictions in terms of odds (i.e.—"the odds are 5 to 1 that it will snow tomorrow) . . . WGN is sending newsman **Greg Guinan** to its Washington D.C. bureau, and has assigned **Darrell Strong** to the station's news desk at the Chicago Tribune . . . Trade paper reporter **James Rabishaw** has been hired by WBBM-TV as an investigative reporter for editorial director **Carter Davidson** . . . WIND deejay **Dick Williamson** was picked by the J.A.ers to emcee the Junior Achievement Trade Fair at the Amphitheatre this week. WLS, for the second year, produced the pubservice spots for the Fair for all Chi stations . . **Sonny Fleming,** a member of the Buccaneers musical group since 1944 is quitting the unit, which appears on WBKB's "Chicagoland Faith" show to devote his full time to evangelism . . . Deejay-announcer **Dan Price** has been pinkslipped at WBBM Radio . . . WLS sales chief **Armand Belli** wings to New York

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CBS CONTROL: NOT SO REMOTE

'Bless Our Daytime'

Advantages of having a hot daytime schedule going for you, with a locked-in Top 10 Nielsen guarantee, has been made crystal clear in the switchover of the $20,000,000 Alberto Culver biz to CBS for '64-'65.

Just when it looked like ABC-TV prexy Tom Moore has the Alberto biz practically signed-sealed-&-delivered for the new season, Jim Aubrey's invitation to "come on in" and share in the toprated CBS sunshine sked proved to be a major factor in switchover of the billings.

In all, Alberto-Culver was "allowed" seven and a half minutes, scattered among the Top 10 CBS daytime entries, in return for the lucrative nighttime billings. As one ABC exec put it: "This you can't fight."

Soviets Censorship on U.S. Shows? Depends on Who You're Talking To

Issue of Soviet censorship finds ABC News and CBS News still far apart.

Jules Power, exec producer of "Discovery '64," asserted that his recent filming of an ABC News documentary in Moscow was made without Soviet interference or censorship. Power's statement was made in rebuttal to CBS News' Moscow correspondent Stuart Novins who, in a telegram to N. Y., said that the Russians had a key hand in the production and supervision of Power's program.

The program at issue is a two-parter examining the children of Moscow, which will be telecast on ABC-TV Sunday (23) and March 1, from 1 to 1:30 p.m.

Power, who spent three weeks in Moscow to film his upcoming "Discovery Goes to Moscow," said that at no time did the Russians have any control over the production of the program. "We called the shots," he said. "Every bit of footage was shot under the direction of the American crew."

Power stated that a contract, signed by ABC News and the Soviet Government, specifically guaranteed that the American crew could shoot whatever Power had predetermined, and provided that no Soviet agency could approve either the script nor make any additions, deletions or changes in the final film.

Calling Novins' charges inaccurate and irresponsible, Power declared that the content of the programs, as well as film processing in Moscow, was under the absolute direction and control of the "Discovery" production staff.

"We made two trips to the Soviet Union. On the first trip, I determined what we wanted to see. On the second trip, we shot the footage. The show is being put together in the United States," he said, "with all lead-ins, lead-outs, and voices over narration. No one in the Soviet Union knows what we're going to say, nor will they see the final version until after it has appeared here."

Replying to the CBS News complaint that film processing in the Soviet Union allowed for Russian censorship, Power noted that he looked at all the rushes and brought back all the footage viewed. "When

(Continued on page 46)

NBC-TV Posts SRO On Emmy Awards

NBC-TV's "Emmy Awards" telecast has been sold out to Libby, McNeill & Libby and Timex Watches. Show covering the National Academy of Television Arts & Sciences 16th annual awards will be aired May 25, from 10 to 11:30 p.m.

Libby order was placed through J. Walter Thompson agency, Timex via Warwick & Legler.

Network also racked up daytime sales of more than $1,000,000 for the week ending Feb. 3. Seven advertisers bought spots in "Make Room for Daddy," "Loretta Young Theatre," "Truth or Consequences," "Word for Word," "Concentration," "Let's Make a Deal" and "Missing Links."

The bankrollers are Dow Chemical, Ex-Lax, Lever Bros., Bissell, Helene Curtis Industries, P. Lorillard and Dupont.

Paul Ford for 'Balboa'

CBS-TV is trying to get Paul Ford to star in "Bailey of Balboa," half-hour situation comedy scheduled for next season.

Ford, currently starring on Broadway in "Never Too Late," had been the officer fall-guy to Phil Silvers in "Bilko." Series is about a family of simple folk living in the millionaire boat basin of Balboa on the Pacific.

Advertiser Pledge Of $72,000,000 To TV News In 1963

Minneapolis, Feb. 18.

Because advertisers now recognize television documentary and news programs' value there'll continue to be an increase in that sort of network fare, according to William Firman, ABC sales director for tv news and public affairs.

Addressing the Minneapolis Advertising Club, Firman cited the reasons why the networks have been serving up more and more of the informative stuff and will be going even further in that direction.

As evidence of advertisers' realization of the fact that tv setowners now go for the news and documentary programs, Firman pointed out that there was $72,000,000 sponsorship of them in 1962, compared to 1955's $14,800,000.

He also called attention to the rise in hard news on the tv networks from 1950's two and a half hours to 14¼ hours today and a 1963 public opinion survey showing tv to be the most popular news medium. Back in 1959, he said, "we lagged considerably behind newspapers."

Peter Frank Org Sold To Morton J. Wagner

Morton J. Wagner Companies, Inc., in a deal involving over $1,500,000, has purchased the Peter Frank Organization.

Deal, which allows Wagner to provide the broadcast industry a complete range of programming and production services, affects more than 75 employees in five offices. Wagner companies are Stars International Producers; MusiCreations, Inc. (formerly PFO Radio & Television Productions, Inc.) Dallas; and Richard H. Ullman Associates, the sales company, which fields a force of 15 men who sell the products created and produced by other arms of the Wagner companies.

Craven Ends Consultancy

Washington, Feb. 18.

Former FCC Commissioner T. A. M. Craven resigned as a consultant to the Commission on global communications.

He intends to serve as a consultant to the Communications Satellite Corp.

Craven's reseignation was accepted with "sincere regret"

REVUE AND MGM YIELD TO AUBREY

For all the whoop-dee-doo about CBS-TV prexy Jim Aubrey locking out all the major Hollywood vidfilm studios from its '64-'65 schedule (it's hardly a secret that Aubrey is pledged to CBS-inspired development deals), it now develops that the network will be embracing both Revue and MGM in its upcoming programming rosters. Not with one, but three shows yet.

Perhaps it would be more to the point to say that both Revue and MGM will be embracing CBS, for in a sense what has transpired in the past couple of weeks—in the CBS decision to go with two half-hour shows out of the MGM shop and a third half-hour show with a Revue tag—could well be classified as a "major breakthrough". For Aubrey is going with MGM and Revue on his terms, not theirs, where (1) CBS will retain full creative control of the properties in question; (2) wherein CBS has right to designate the producer; (3) CBS will have approval of cast.

For any major vidfilm studio in the past to relinquish such control, Aubrey or no Aubrey, was unheard of, and specifically it was because of Aubrey's refusal to do business with them on any other terms that invited the previous "lockout".

The Revue show in question is "Munsters" and the MGM properties are "John McIver", the half-hour Parke Levy situation comedy series (formerly known as "December Groom") and "I Made A Million", a Steve Carlin-inspired tape entry which will be done out of New York. The latter goes 9:30 on Sundays. "McIver" comedy is slated for 9:30 on Mondays while "Munsters", with a cast of Charles Addams-type characters and with Fred Gwynne (ex-"Car 54") as the star portraying something or somebody resembling Frankenstein, is headed for the Thursday 7:30 to 8 period. Joe Connolly produces. (CBS bought "Munsters" without even a pilot; there was only a 10-minute trailer but what Connolly came up with last week excited the network brass on its laugh potential).

Incidentally, the fact that "Munsters" has been given the 7:30 Thursday period suggests that the network has decided to hold off for another year on the "Tarzan" series, which was originally slated for that time period.

Who's Afraid Of Charles Addams?

By the shape of things, next season will see a reasonable facsimile of Charles Addams engaged in a two-network spread, both as half-hour situation comedies.

CBS-TV (see separate story) has a show out of Revue tabbled "The Munsters," based on Addams-type characters and starring Fred Gwynne, which has been earmarked for Thursday nights at 7:30. Joe Connolly will produce.

ABC has bought the Dave Levy-created "Charles Addams People," out of the Filmways shop, which it has pencilled into the 9 to 9:30 Sunday evening period.

Unique Casting

Honolulu, Feb. 18.

Something new has been added to the staff of KZOO, Japanese language radio station here.

She's Christine D'Arc, 22, a Caucasian. The University of Hawaii student thus becomes one of the world's few Caucasian women serving as a Japanese-language disk jockey. And she speaks a polished Japanese after only two and one half years of study.

First-Quarter ('64) CBS Pace Portends $50,000,000 Profit Yr.

With a $41,811,000 profit year under its belt for '63, the first quarter pace (and this from a high network source) portends a $50,000,000 year for '64. With practically everything gone clean, daytime and nighttime, and a virtual clean slate of 52-week program buys (as distinct from minutes) inscribed in the '64-'65 ledgers, that $50,000,000 profit year evidently is more than just a gleam in the CBS-TV eye.

At any rate, '63 saw CBS, Inc. breaking all records in sales in earnings in the 37-year history of the company in 1963, reporting a net income for the year of $41,811,476, which is 41% over that of 1962.

Net sales for 1963 were $564,818,039.

The results for the final three months were also the best quarter earnings and sales in the company's history, according to the report of chairman William S. Paley and prexy Frank Stanton.

Consolidated net income for 1962 was $29,664,364; consolidated net sales for the same period totaled $521,911,311. Per share earnings for '63 were $2.27 compared with $1.62 per share (adjusted for stock dividend) earned in the prior year. Earnings per share reflect the two-for-one stock split authorized by stockholders on Dec. 20, 1963.

Net income and sales for the fourth quarter 1963 amounted to $13,433,787 and $169,672,130, respectively. Comparable results for the fourth quarter 1962 were $10,507,187 and $154,591,356. Fourth quarter 1963 earnings are equivalent to 73 cents per share compared with 57 cents per share (adjusted for stock dividend) earned in the fourth quarter 1962.

Beginning with 1963, the results of operations of foreign subsids are included in the financial statement of the company. The 1962 figures shown above have been restated to include results of foreign subsids.

Board of directors declared a cash dividend of 25 cents per share on the company's common stock payable March 6, 1964, to holders of record at the close of business Feb. 21, 1964. (This is equal to 50 cents a share on the old stock before the split.)

Derby's Derby

London, Feb. 18.

Chaired by Lord Derby, a direct descendant of the founder of the British horserace classic, The Derby, TWW, commercial tv station serving Wales and the West of England, is mounting a 30-minute special on the history of the race.

Plan is to screen it immediately before the 1964 Derby, slated for June 3.

Supreme Court To FCC: 'Don't Deintermix Me'

Washington, Feb. 18.

The U.S. Supreme Court decided Monday (17) it did not want to be "deintermixed" in FCC's television channel allocation problems.

In a 7-2 decision the court turned aside an appeal to review FCC's decision to delete channel 2 from Springfield, Ill, and give that city all UHF service.

Carrying the "deintermixture" case from the U.S. Court of Appeals here which upheld FCC's decision were Sanagamon Valley Television Corp. and the State of Illinois.

They charged that when channel 2 was lifted from Springfield and given to St. Louis and Terre Haute, FCC acted wholly without regard to the comparable needs of several states and communities for the channel.

Sanagamon further charged FCC did not follow an Appeals Court order of 1961 to start the case anew after Congressional revelations of ex-parte influences on the commission by Signal Hill Telecating Co. which wanted Channel 2 for St. Louis.

The brief filed with the High Court charged the FCC left a major state capital without VHF service and gave Missouri 18 V's while the more populous Illinois had only 10.

In an opposing brief FCC defended its decision averring the Springfield and Central Illinois areas' tv needs could best be met by all UHF service.

VHF competition would destroy UHF service there, FCC added.

Also filing opposing briefs were Signal Hill, ABC-Paramount, Plains Television Corp. and Metromedia Inc. They all argued FCC's decision would result in better television service for all the communities concerned.

Chief Justice Earl Warren and Justice William Douglas opposed the majority's order saying the case should be heard.

Backing the refusal to take the appeal were justices Hugo Black, Tom Clark, John Harlan, William Brennan, Potter Stewart, Byron White and Arthur Goldberg.

Andy Williams Gets Weekly Showcase But S&H Stamps Bows Out

Singer Andy Williams will get a weekly show on NBC-TV next year, a Monday 9 to 10 p.m. variety hour, with six preemptions during the season for specials by comedian Jonathan Winters.

Williams' show will be in color from NBC's Burbank studios. This year the singer is doing a series of 12 special bankrolled by S&H green stamps.

Besides the six Winters' specials, the comedian will do six to eight guest shots on the Williams show.

Shows are up for sponsorship. S&H has decided to spread its budget elsewhere in the coming year.

ABC-TV Shuffles Its Daytime Sked

In a shuffle and extension of daytime programming, ABC-TV will preem a new Goodson-Todman game show March 30 which will give the web a 90-minute spread of quizzers stripped in the morning. Current game entry, "Seven Keys," gets the axe Friday, March 27.

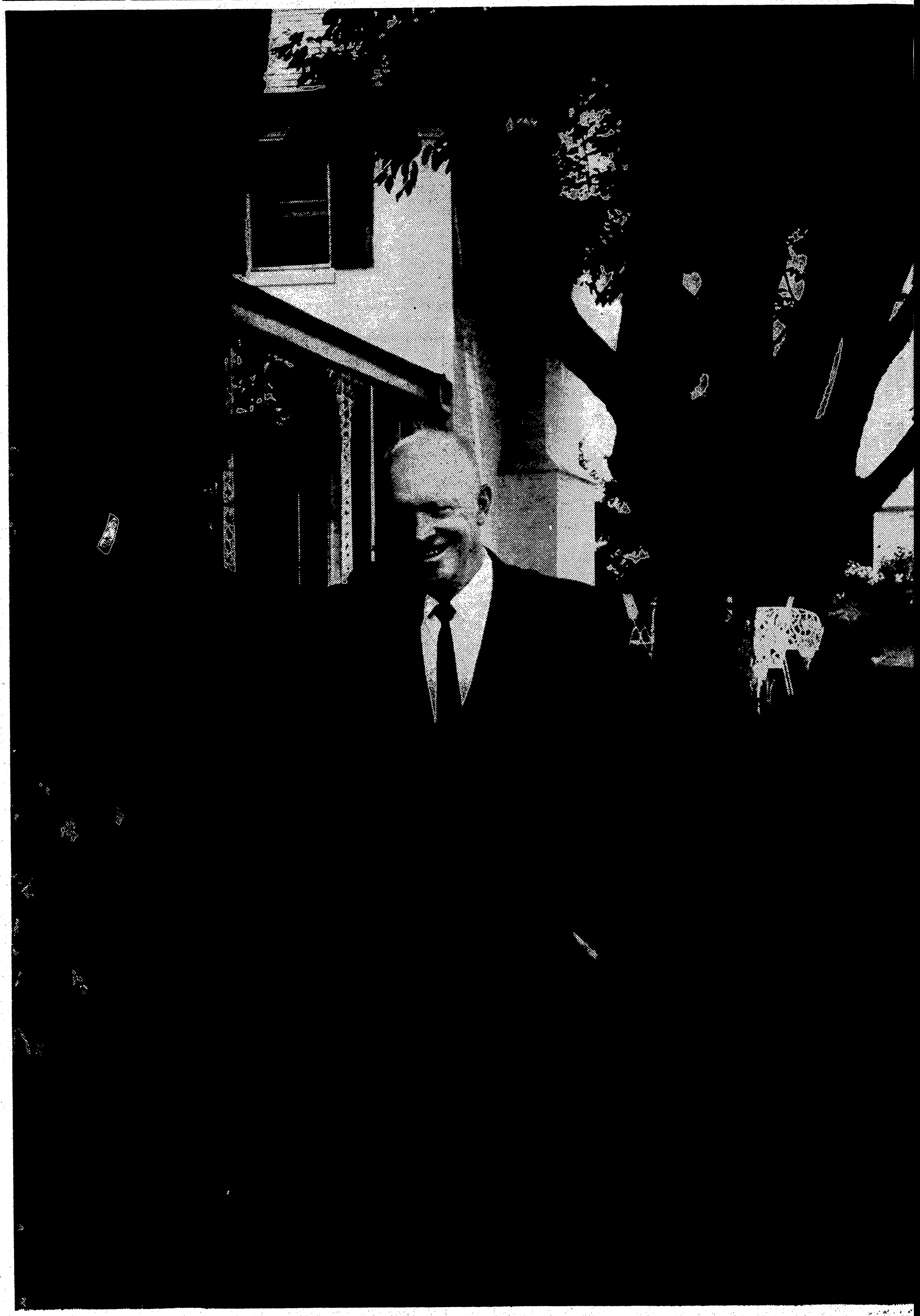
"Price Is Right," the other G-T strip now on ABC, will be moved up to 10:30 a.m. from its current time of 11-11:30, to give the network a half-hour earlier start. "Get the Message," a game featuring celebs and audience participants, will follow "Price" at 11 p.m., with "The Object Is," fronted by Dick Clark running then till noon.

Emcee chores on "Message" hadn't been settled late last week, but it was down to two finalists, femme personality Betty White and the WABC-TV phone gabber Les Crane.

Besides the three morning games, ABC's daytime line up will be the "Father Knows Best" reruns at noon; "Tennessee Ernie Ford Show," 12:30; "Day In Court," 2:30 to 2:55; five minutes of Lisa Howard with the news; "General Hospital," 3-3:30; "Queen for a Day," 4; and the "Wagon Train" reruns from 4 to 3 p.m.

Network is putting finishing touches on a new rate increase which would hike daylight prices some 10 to 15%. Raise is cued by

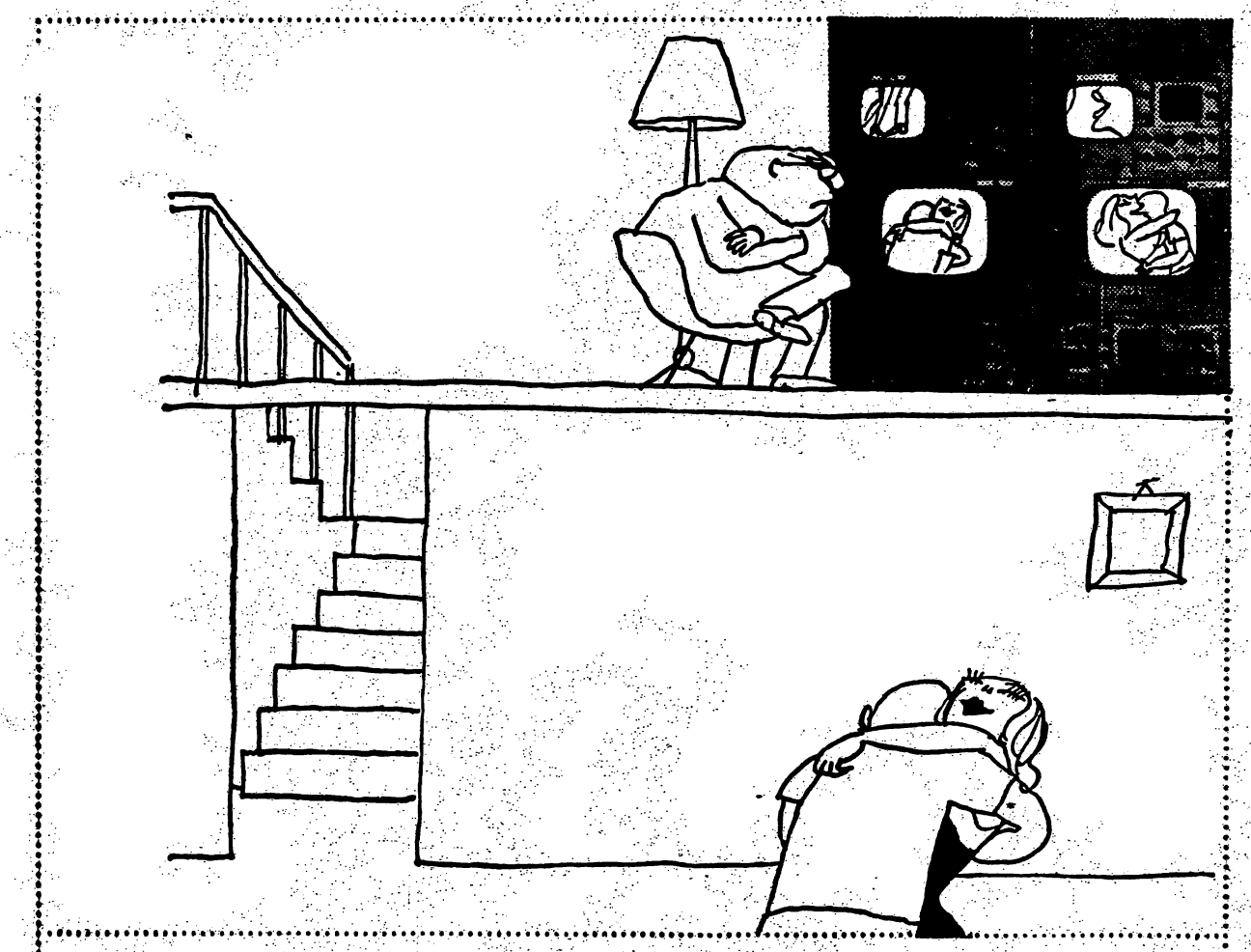
(Continued on page 43)



Dwight D. Eisenhower

will cover the 1964 Republican Convention for the American Broadcasting Company

Beginning July 13, 1964, Dwight D. Eisenhower will honor the American Broadcasting Company— and inform the American people. During the Republican Convention in San Francisco and the ensuing campaign, General Eisenhower will serve as the political consultant for ABC News on television and radio. He will discuss trends and the activities of the convention, each day, in informal interviews and give the country the benefit of his unique experience and his knowledge. **ABC News** abc



EVER HAVE THE FEELING
YOU'RE BEING WATCHED? WE DO.
NIGHT AND DAY. TELEVISION'S BIGGEST
AVERAGE NIGHTTIME AUDIENCES HAVE BEEN
KEEPING AN EYE ON US FOR
NINE STRAIGHT YEARS—THE BIGGEST
AVERAGE DAYTIME AUDIENCES FOR SIX.
AND SEEING IS BELIEVING.
CBS TELEVISION NETWORK

Based on Nielsen Television Index estimates subject to qualifications which the CBS Television Network will supply on request. (NTI Average Audience, 7am-6pm, Monday-Friday, and 6-11pm, seven nights)

NO END TO POST-'48 PRICES

For Chi 'The End of An Era'

Chicago, Feb. 18.

This is the way it was on the day that Sterling (Red) Quinlan resigned as veepee of ABC in charge of WBKB: While reporters were riding up to a 10th floor press conference at 190 No. State St. a WBKB stagehand got on the elevator and said mournfully to the operator: "Say it isn't so . . ."

That's the effect of the news of the resignation of Quinlan throughout the shop which he had so personally helmed for 11 years and which so clearly bore the stamp of his personality. It was the end of a uniquely warm relationship with his staff, and for the trade the end of an era in Chi broadcasting.

Quinlan was the last of a line of creative, paternalistic, autonomous, free-thinking and at times flamboyant tv station stewards that made Chicago a distinctive entity in the field. It was a line that began petering out with the forced retirement a few years back of Jules Herbuveaux from WNBQ and H. Leslie Atlass from WBBM-TV.

To use a baseball simile, Quinlan was never a singles hitter. He was always trying for the center field fence, and like all distance hitters he struck out a good share of the time. In the year 1958 he upset his corporate bosses when he arranged for a direct television pickup of the McClellan rackets committee hearings from Washington D.C. It cost $25,000 a week over and above the loss of revenue from the preemption of six daytime hours for two weeks. However, with the top Chi hoodlums starring in the hearings, the maneuver paid off so well in public service terms that Quinlan ended up a hero at the home office.

In 1961, again on his own initiative, he entered into a co-investment deal with the BBC for a Dennis Mitchell-produced documentary that cost the station about $20,000, but the Windy City establishment considered it unflattering and pressured him into keeping it in the can. A year later he commissioned a film on Paul Crump, a convicted murderer who was scheduled to be electrocuted. The film was made as an attempt to save Crump's life, but because of its political implications (it questioned his arrest, trial, conviction and sentence and maintained he had been rehabilitated), it was not shown.

Despite the fact that neither of the films were aired, they created more civic and television excitment than many Chi tv films that made the schedules.

MCA-TV Finds 'Europe Situation Not What It's Cracked Up to Be'

Hollywood, Feb. 18.

American telefilm distributors who had expected a bonanza with the imminence of second channels in England, France and Holland this year are in for a real disappointment, because these new channels are buying a relatively small amount of U.S. product. That was the assertion made here by MCA-TV veepee Berle Adams, just returned from several weeks on the continent, where he confabbed with MCA-TV sales execs.

Adams explained that expansion on the new channels is limited insofar as U.S.-made telefilms are concerned because they are government - owned; are pubservice outlets; have limited broadcast time, and all are making an intense effort to produce as many of their own shows as possible. Since none is commercial, the competitive element is lacking and most U.S. distribs who thought the European market would show a steady growth because of the new tv channels are in for a surprise, Adams said.

The MCA-TV exec commented that "we expected it. Our analysis of the situation is that Europeans traditionally will concentrate on producing their own shows, on di-

(Continued on page 46)

New ITC Sales On Stafford Specials

"Jo Stafford Show" has clipped off more bluechip sponsors, with Southern Bell Telephone System of Georgia and the Narragansett Electric Co., of Rhode Island inking for the series of specials distributed by Independent Television Corp.

Each sale calls for eight one-hour specials to be telecast on a one-a-month basis. Starting dates have not yet been determined. WPRO-TV, Providence, has been slected by the Rhode Island subsid of the New England Electrical System.

Series of specials has been sold in 84 markets, with the sponsor roster including Foremost Dairies, Fels & Co, Ohio Bell Telephone, Gold Strike Stamp Co., and Southern New England Telephone.

Because of the reception, ITC's exec v.p. Abe Mandell said his company is thinking of doing more Stafford specials.

SEGALL SELLS KIXL FOR $1,000,000

Dallas, Feb. 18.

Lee Segall, president, has sold KIXL, local "good music" daytime station, and KIXL-FM, 24-hour outlet, to local attorney Robert Strauss and his brother, Theodore Strauss, former KIXL commercial manager, for "nearly $1,000,000." Segall, who originated and owns the "Dr. I. Q." show, remains on a 10-year contract as station consultant. Sale is subject to FCC approval.

The "adult music" station was opened by Segall in June, 1947, and stockholders included Greer Garson, William Holden, Tony Martin and the late Tyrone Power.

Harris' Response To Rating Airings Like Love Letter

Boston, Feb. 18.

Don McGannon, Group W prexy and chairman of the recently formed Broadcast Ratings Council, Inc., cited a recent letter from Rep. Oren Harris in reporting that "good progress" is being made in efforts to improve audience research.

Speaking before some 400 persons, including executives of the top ad agencies here, at a joint luncheon of the Broadcasting Executives Club of New England and the Ad Club of Greater Boston Tuesday (11), McGannon read from a Jan. 20 letter written by the chairman of the House Special Subcommittee on Investigations: "I recognize that a number of obstacles have stood in the way of your efforts, and I commend the progress that your associates have made thus far.

"You are undertaking a very complex and ambitious program and I assure you that while I, as well as the other members of the Special Subcommittee on Investigations are naturally interested in concrete, verifiable results. I appreciate that the understanding cannot be finished in a very short period of time. Similarly, as you point out in your letter of Dec. 30, the work of the Rating Council, or

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300G PER PAR PIC SETS NEW RECORD

Another surge forward in feature prices is in the making, as the last of the majors, Paramount, scored a record price of an average of $300,000 per pic in its three-year deal with NBC-TV.

The post-'48's, riidng a cycle of price boosts in the midst of a dwindling supply, never had tv market conditions so good. The appetite for pix product is large; the pool of unreleased cinematic product small.

Situation for pix on tv has become so prosperous that the Hollywood majors have to think twice before choosing theatrical rereleases as opposed to what is considered a prompt play-off and pay-off on television.

It's not only the Paramount pace-setting tag signalling another round of price increases from the network level down to that of the stations, but the oft-overlooked question of residuals. According to agreements with Hollywood guilds, pix made during 1960, when sold to tv, must return about 12.4% of their total tv revenues to the guilds in the form of residuals.

Natural impulse in light of that situation is to try to pass on the residual payment "tax," in whole or part to the stations. There are a comparative few post-'60's around as yet, but they'll be coming with time. So will the move to have the buyer pay or share in consequent residual payments.

On the non-network level, matter of prices is a market by market affair, with some markets because of competitive situations paying compartively better prices than others. All markets, though, are bound to feel the pressure of more dough wanted for pix, as time goes along. How high can stations go in the way of prices always has been a moot point, with distributors contending that few, if any stations, have gone broke by selling pix spots. Some station managers counter with other than pix programming, or yell "we've gone as high as we can go."

Fact of the matter is, as any examination of station schedules throughout the country will show, is that pix programming remains a station staple across the country. And prices have increased.

The Paramount deal also portends where many of the most coveted pix-for-tv product will go —first to the networks ,and then distribution along the market-by-market syndication route. There

(Continued on page 46)

Par's Price Range

The Paramount-NBC-TV deal, covering 90 pictures over a three-year period, calls for different price tags on each pic. (NBC-TV has a choice of 90 out of a pool of 100). It's understood that the options run this way: first year, 30 pix, $267,000 to $275,000 per pic; second year, about $292,000 per pic, again 30 pix; and third year, 30 pix, at about from $300,000 to $330,000.

MGM-TV, in its deal with NBC-TV, which had represented the most paid by a network for cinematics, secured about $250,000 per pic.

MORE KEY SALES ON DOUGLAS' 'AMERICA'

CBS Films clicked off some key sales on its new first-run Jack Douglas series "America!"

Half-hour documentary, already virtually sold out west of the Rockies via two major regionals, was picked up by WJBK, Detroit; WAJA, Atlanta; WLW-TV, Cincinnati; KGNC, Amarillo; and KTVB, Boise, Idaho.

Two major regionals which bought the show for Coast markets are California Oil Co. and American Home Products.

Quinlan's WBKB Departure Cues Lotsa Chi Indignation as Dailies Page 1 News; Minow: 'Real Tragedy'

Chicago, Feb. 18.

The showdown is over, and the outcome was probably inevitable. For exigencies of the corporation, Sterling (Red) Quinlan turned in the WBKB veepee stripes he'd worn for nearly 11 years, leaving ABC-TV Spot Sales and Owned Stations Divisions prexy Ted Shaker with what appears to be a clear-cut victory in his two-year drive for absolute control over the five AB-PT television properties.

It had been for Leonard Goldenson's right hand, Si Siegel, to resolve the "philosophical" question of whether Shaker, as prexy of the division, had the power to hire, fire and program the o&o stations over the heads of the established stewards. Quinlan's resignation (accompanied by a cash settlement and a "consultancy") can only be taken as an indication that Siegel has backed Shaker, as, practically speaking, he had to.

At WBKB, where profits climbed to the neighborhood of $3,500,000 last year (and still ranked only fourth in this prosperous and grossly under-serviced four station market), another quarter to a half million dollars is easily calculable through elementary cost accountancy and the elimination of some of Quinlan's creative "extravagances"—the very program forms and personnel that made the ABC station by far the most interesting outlet in town.

With the departure of Quinlan as ABC veepee in Chicago is experiencing a repeat of the civic outrage that was loudly voiced when Lloyd Yoder supplanted Jules Herbuveaux as steward of WNBQ a few years back. Noises are being made in the form of editorials suggesting the return of the FCC road show held here in March, 1962, as an aftermath to the furor over Yoder's virtual wipe-out of all local live programming.

Despite WBKB general manager Tom Miller's repeated assertions that he not only will not cut back on local live programming on the station, but intends to increase it, the immediate hue and cry is at high level.

A campaign has already been launched by Father John Banahan, radio-tv director of the Roman Catholic archdiocese and spearhead of the religious groups whose protests were a major factor in precipitating the '62 hearings. The church groups were the largest

(Continued on page 39)

METROMEDIA'S 500G FOR 'UNTOUCHABLES'

Metrodmedia has renewed the "Untouchables" series for a second run on its tv stations. The deal with Desilu was for a reported $500,000.

Agreement, set between Metromedia prexy Bennett Korn and Desilu sales veepee and general manager Richard Dinsmor, calls for a second time around of 118 "Untouchable" stanzas on the six Metromedia stations.

Colgate Coin To 'Stump Stars' In 25-City Spread

Colgate-Palmolive, in what is claimed its first multi-market sponsorship of a syndicated program, has inked to underwrite "Stump the Stars" in 25 markets.

The celebrity panel show will have Mike Stokey as referee. Last outing of the show was on CBS-TV in '62-'63. Half-hour in N.Y. will be telecast on WPIX Mondays at 10 p.m.

Colgate-Palmolive, which will utilize the vehicle for its Ajax products, is expected to increase its placement of the series to 30 cities. Kickoff of the telecast in various markets was yesterday (Tues.). Celebrity regulars of the vidtaped series are Sebastian Cabot, Richard Long, Stubby Kaye, Ross Martin, Beverly Garland, and Joyce Jameson.

NBC's $100,000 Gift To Philly Educ'l TV

Philadelphia, Feb. 18.

Philadelphia educational station WHYY-TV was enriched by the gift of a check for $100,000 made by NBC, soon to dispose of its o&o WRCV stations here when the litigation is settled between prospective purchasers RKO-General, of Boston, and Ford Motors, owners of Philco Corp.

Announcement of the gift to the local educational outlet was made by Robert W. Sarnoff, chairman of the board of NBC, and the presentation was made by Raymond W. Welpott, exec veepee in charge of NBC-owned operations and longtime general manager of the WRCV stations.

Kitty Carlisle Show

Kitty Carlisle will host the new daily WNBC-TV strip, "Women on the Move," which begins March 9, 1 to 1:30 p.m.

Miss Carlisle will be helming a panel of women guests who have combined a career with marriage. Producer will be Lester Lewis, who packages the station's daily "Birthday House" kiddie show, in association with Kay Elliot, formerly with the "Home" show and the "Tex and Jinx" radio show. Director will be Jay Miller.

Hot 'Shadow' Sales

The old radio chiller "The Shadow" is coming to life again. Fifty radio stations have inked with distributor Charles Michelson, Inc. to broadcast the chiller series.

Latest stations to take the series are KHUM, Santa Rose, Calif.; and WLOI, La Porte, Ind.

'Gideon's Way' New ITC Entry

London, Feb. 18.

Pic producers Bob Baker and Monty Berman, who moved into vidfilm production with "The Saint" for ITC, are tieing up the loose ends on another hourlong telefilm series "Gideon's Way." Skein is again for ITC, the wholly-owned subsidiary of Associated Television the major British commercial tv station.

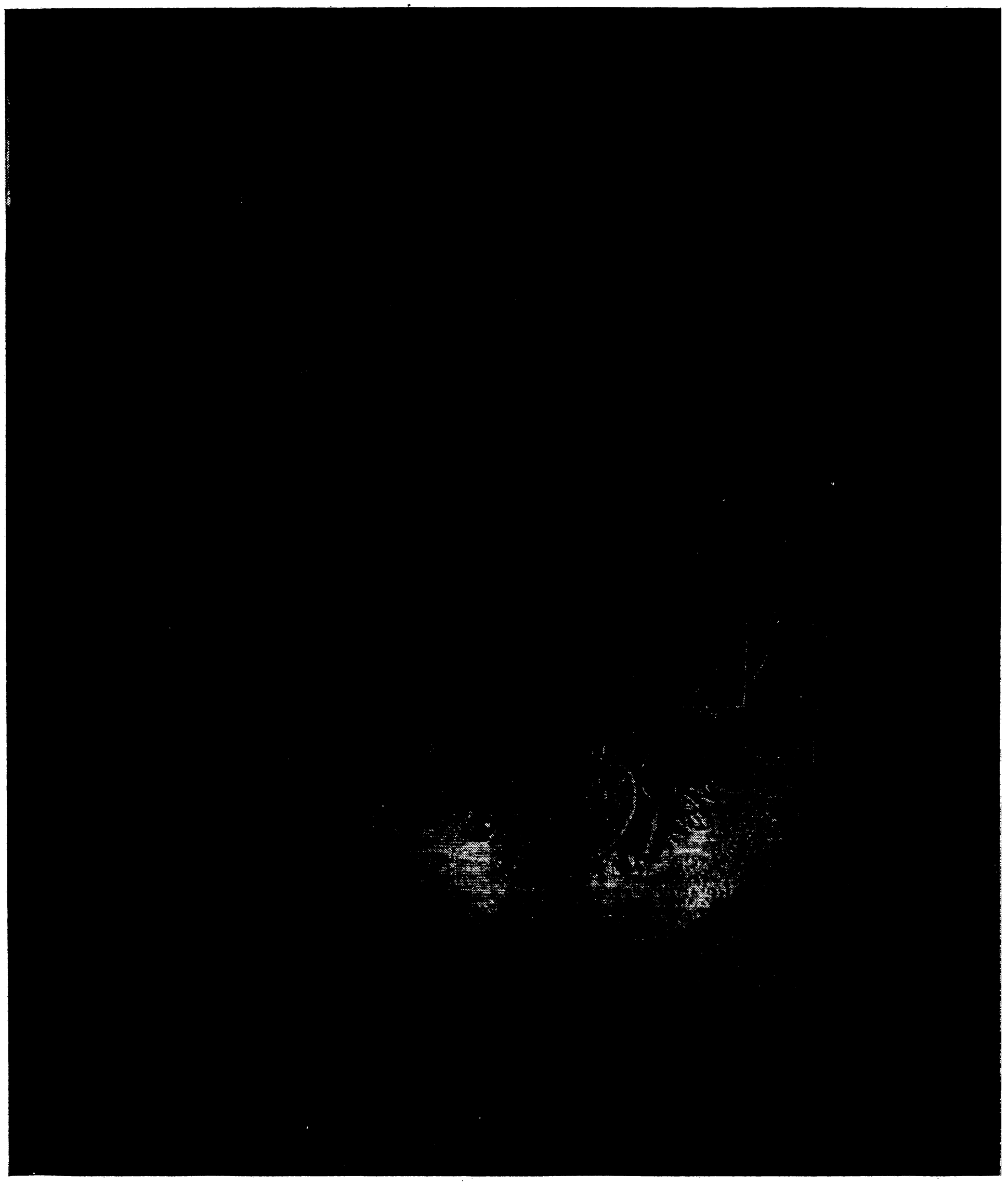
Loosely described as a British equivalent of "Naked City," the series (as yet without a firm star) will be adapted from J. J. Marric's w.k. stories of a Scotland Yard cop (called Gideon). If all goes according to schedule, film should be rolling in June as Associated British studios, Elshee, and may be on ATV screens in the fall.

Meantime, Baker and Berman readying a further 26-30 editions of "The Saint," starring Roger Moore, which has become an international hotseller. Next run is set to go before the cameras mid-March.

Also in the works, according to the producers, are two feature pix. But no firm shooting date or details have been settled.

Here's part 1 of Volume 9 Universal-Seven Arts' "Films of the 50's"

What's in it?...



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For list of TV stations programming Seven Arts' "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data).
Individual feature prices upon request.

Demos' Atlantic City Problem: 'How Green Is My Delegate'?

Atlantic City, Feb. 18.

If more light is thrown on the auditorium of Convention Hall as the Democratic National Convention takes place in August, will it turn the delegates green in the eyes of the millions of spectators who will view proceedings on tv sets?

This was the problem discussed last week as members of City Commission met with representatives of the Atlantic City Convention Bureau to talk over plans for lighting the interior of the big hall.

The City Commission is scheduled to receive bids on Feb. 20 for installation of mercury vapor lamps in the ceiling of the main auditorium. An appropriation of $20,000 was made in the 1964 budget for the lamps, at the request of newsreel and television crews.

Convention bureau officials feared that the mercury vapor lamps would give delegates a shallow, greenish complexion.

"The fear is that should the lights turn the people green, it will hurt our convention potential," said Mayor Joseph Altman.

A representative of Meyer, Strong & Jones, the New York City Engineering firm which drew the specifications for the installation of the lamps, was called and the fears of city officials were expressed.

Result: The new lamps will be color corrected and will reveal the delegates, as well as any other spectacle televised from Convention Hall, in their true light.

A Convention bureau official said that his group had instigated the change following objections from the Democratic Convention committee.

The lights will be 140 feet above the floor and will provide 100-candle power light at floor level. The hall is in the process of being airconditioned.

WNBC-TV in Deal For Grinker-Koplin Library; To Make Own Specials

With plans to produce its own vaultie specials—ala Wolper, Official Films et. al.—WNBC-TV has bought exclusive rights to one of the largest film libraries from Off Network Productions, recently established by tv producers Charles Grinker and Mert Koplin.

The library, which contains more than 70,000,000 feet of film, covers a wide variety of 20th century events and subjects. WNBC station manager Peter Affe says the film "opens up new vistas in the planning and production of local programs, especially in the areas of documentaries and specials." Station already is planning a telementary on the subject of the modern Papacy, with footage on the current and recent Popes and a chronology of church events leading to the next Ecumenical Council.

Station already demonstrated the advantages of the library with a sports special presented by the local station—fully sponsored—that preceded the National Football League championship game on the network with a history of the league covering 40 years. The special had footage on such NFL greats as Red Grange and Bronco Nagurski.

The library covers such topics as politics, fashion, sports, humor, movie stars, crime, war, celebs, science and the space age and is arranged so that it can be programmed into five-minute, half-hour and hour shows.

KDWA 'Ban Butt' Drive

St. Paul, Feb. 18.

As far as is known, station KDWA, in the nearby town of Hastings, is the first as well as only Minnesota broadcaster so far—video or audio—to take up the cudgels in any way against cigaret smoking.

After the blast against the weed's use from the U.S. surgeon general's office, KDWA started an over-the-air "How to Stop Smoking" contest. It invites the submitting of ways to quit with valuable prizes to the winners.

KDWA has been sans cigaret commercials. It still is.

WATS Gets an Okay But Also a Warning About Double Billing

Washington, Feb. 18.

After warning about double billing, FCC okayed the license renewal and sale of WATS-AM, Sayre, Pa.

The $135,000 sale was from Thompson Cassel to WATS, Inc., owned by Murrelle Printing Co. Inc. Transfer was conditioned on Harlan Murrelle selling his interest in WENY-AM, Elmira, N.Y. He also has interest in WOND, Pleasantville and WOSJ-FM, Atlantic City, N.J.

FCC told Cassel its grant of renewal and transfer were not a condoning of the double billing engaged in by station employees.

FCC noted, however, that Cassel was unaware of his employees' activities and that the practice had been discontinued.

WNAC-TV Hoopla For Hub's T Day

Boston, Feb. 18.

T Day comes Sunday (23) for WNAC-TV when William McCormick, station prexy, snaps the switch at the station's new tower, highest in the east, to put the new tandem transmitter, tower and antenna into operation in a simulcast on both WNAC, WNAC-TV.

To celebrate T Day, station has invited some 250 ad agency prexys and their wives to a champagne dinner at Kenmore hotel ballroom from 12 to 3. Between 12 and 12:30, a special dedicatory simulcast goes on featuring McCormick, Gov. Endicott Peabody, Mayor Donald Gibbs, Newton, where new tower is located; Ron Cochran, ABC-TV newscaster; Jimmy Dean, from ABC-TV's "Jimmy Dean Show"; Patty Duke, "Patty Duke Show; WNAC-TV chief engineers Harry B. Whittemore, Bernard Bohunicky, Irving B. Robinson.

Coming up from New York for the T Day blastoff will be Julius Barnathan, ABC-TV veep and general manager; Joe Cox, ABC regional manager, and RKO General execs: Hathaway Watson, prexy; Sam J. Slate, executive veep; Jerome Bess, veep in charge of station operations; Donald J. Quinn, director national sales; Jack M. Duffield, eastern tv sales manager.

To ballyhoo the stepped up viewing the new tower is expected to give, WNAC-TV has gone all out with Al Korn, advertising promotion manager, using everything from radio to billboards, special supplements, trade papers, supermarket racks.

A 12-page roto supplement in the Boston Sunday Globe (23) will be given out by RKO General Broadcasting salesmen; 10,000 copies have been earmarked for them; and 2,500 will be mailed from Boston throughout the country to leading time buyers and advertisers.

WNAC-TV is also using radio stations in Worcester, Providence, Fall River, Plymouth and Fitchburg to proclaim the new tower and transmitter message. TV Guide is flooding supermarkets in the area with 2,000 rack cards.

All the hoopla is for a tower 1,181 feet above sea level and 1,069 feet above the ground, tallest self supporting tower in the east weighing 700 tons. It's higher than the Eiffel Tower.

John Pearson Tapped For Reade-Sterling TV

John E. Pearson, formerly a v.p. of Independent Television Corp., has joined Walter Reade-Sterling as v.p. of the company's tv division, reporting to prexy Saul J. Turell.

Turell said that Pearson's appointment presages expanded activities by the company's tv departmenet, including stepped up sales activity for new feature films and other entertainment packages, and increased merchandising.

No. 50 for Atlass

Chicago, Feb. 18.

Ralph Atlass, Group W viceprez of WIND here, notches his 50th year as a broadcaster this month although he's only 60. A news item in the Lincoln (Ill.) Courier dated Feb. 8, 1914 offers proof that Atlass began his career at 10 with the construction of a wireless station on the roof of the family residence. Eight years later, he and his brother, the late H. Leslie Atlass, were to license their Lincoln station as WBBM. It's now the CBS-owed radio station in Chicago.

Atlass took over WIND 33 years ago and is the last of his breed in Chicago broadcasting. He relates that there were 14 radio stations on the air in 1931 that are still broadcasting today, and of all the station heads of that era in Chi he's the only one still active.

'Romper Room' As Big Global Fave

"Romper Room," the tv kindergarten show created by Baltimore's Bert Claster, has turned out to be a rating winner in the new nations which have started the program during the past year.

Paul Talbot, prexy of Fremantle International—the company which is responsible for placing "Romper Room" in international markets—reports the ratings in Japan, Australia, Scotland and Mexico show the kiddie show leading its time period in every situation.

Most phenomenal rise has been registered in Aberdeen, Scotland, where, since the start of "Romper Room," the TAM rating for the time period has gone from a previous high of five to a high of 35 for the now international kiddie show. (It has levelled off in the TAM "teens" since its introduction. Series, though, has proven so successful that the Scottish tv station now runs "The Best of Romper Room" once a week at nighttime, Wednesdays at 10:45 for child-loving parents.)

In Tokyo, "Romper Room" has become the highest rated morning show in the seven-station market, scoring a Nielsen average of 6.5 for its Monday-through-Saturday broadcasts from 11 to 11:30 a.m.

In Australia where "Romper Room," is carried by ATN, Sydney, and QTQ, Brisbane, the rating service there (Anderson Service) has given it an across-the-board average rating in both cities of 11, topping all other morning programs in that country. In Mexico, the program went on the air at the end of November on XEW-TV, Mexico City. Within one week, it was pulling 56% of the viewing audience in its time slot which is from 3.30 to 4:30 p.m.

$2,780,000 WDEF SALE GREENLIGHTED

Washington, Feb. 18.

FCC's Broadcast Bureau approved the $2,780,000 sale of WDEF-AM-TV, Chattanooga, from WDEF Broadcasting Co. to Roy H. Park Broadcasting of Tennessee Inc.

Roy H. Park, prez of the new licensee corporation, is 100% owner of WNCT-FM-TV and WGTV-AM, Greenville, N.C. He holds minority interest in WECT-TV, Wilmington, N.C., and KREB-AM, Shreveport, La.

WRFM'S BRACE OF CLIENTS

New York WRFM, non-duplicating FM outlet, has signed turn new sponsors, the Savings Banks Assn. of New York State and Pan American Airways.

The bank association, via Lennen& Newell, is for a schedule of 21 one-minute spots weekly for 15 weeks. Pan Am, via J. Walter Thompson, has bought 10 one-minute blurbs a week for 13 weeks.

WATE-TV 'Classroom Quiz'

Knoxville, Feb. 18.

"Classroom Quiz," a battle of brains between area high schools started tonight (Tues.) on WATE-TV under sponsorship of the Knoxville Chamber of Commerce.

The 30-minute program brings top students of two schools together for a battle of wits.

Reed: Syndie Market Worse

Official Films Prexy Sees Networks Taking More & More Station Time

Hollywood, Feb. 18.

Vidfilm syndication market has worsened in the past six months, according to Official Films prexy Seymour Reed. He said despite the FCC's ruling which was supposed to open up more time for non-network programming, networks have taken more and more station time.

Reed said only occasionally does the syndicator get a break when a station elects to preempt a network show. Despite the gloomy syndication situation, Offiical is planning another first-run series, titled "Survival," which could possibly go for a network ride.

Official also plans to branch out in various areas—acquisition of features for tv, being one avenue of diversification. Reed also is discussing the possibility of turning out 90-minute features for tv, with the longies to be distributed overseas as theatrical pix.

TV Played Big Role In Murder Conviction of Eugene Thompson

Minneapolis, Feb. 18.

Twin Cities television is taking a bow because William Randall, the county attorney who prosecuted the case, has given video an immeasurable amount of credit for enabling him to obtain the recent first degree murder conviction of wealthy and prominent St. Paul criminal lawyer T. Eugene Thompson.

A jury here, where the trial was shifted from St. Paul, found Thompson guilty of having made a deal with the self-confessed killer to commit the crime in a way that would make it look as if the victim had met accidental death. During the year before the crime Thompson had taken out $1,000,000 accidental death insurance on his wife.

Addressing the Associated Press Broadcasters, Randall paid his tribute to tv. He asserted that before the case went to trial he was unacquainted with the sort of life the Thompsons had been living and that, during a tv appearance, he mentioned that fact and the necessity of having as much of that knowledge as possible.

"The reaction to my statement was tremendous," Randall told the broadcasters. "A vast amount of the desired information poured in on me from the couple's friends and neighbors. Previously the police hadn't been able to get that information. Without it I might have lost the case."

Cox Stations In Reorg Petition

Washington, Feb. 18.

The Cox stations requested FCC approval of a corporate reorganization which would put all the outlets under a newly formed corporation. No financial considerations or changes of control are involved.

Under the reorganization, the group's radio and tv stations Miami, Atlanta, San Francisco-Oakland, Charlotte, N.C. and Dayton would be under the newly formed Cox Broadcasting Corp.

James Cox Jr., who has been serving as president or board chairman of the several subsidiary companies licensing his stations would become Board Chairman of the new corporation.

J. Leonard Reinsch, who has been exec director of the Cox radio and television properties, would become corporation president.

One primary consideration in the reorganization is to separate the Cox ownership of WSB-AM-FM-TV and the Atlanta Journal and Constitution newspapers. The stations are now licensed by Atlanta Newspapers Inc.

Under the change Atlanta Newspapers Inc. would transfer the station assets to Cox Broadcasting and in turn get stock in the new corporation.

Other Cox stations are WIOD-AM-FM, Miami; KTVU-TV, San Francisco-Oakland; WSOC-AM-FM-TV, Charlotte and WHIO-AM-FM-TV, Dayton.

Inquirer Track Meet As Triangle Specials

Triangle Program Sales, syndication wing of the Triangle station group, is putting into distribution two specials on the 20th Annual Philadelphia Inquirer Track Games for tv, and "Word Picture," a strip for radio.

The track shows will be an hour and 90-minute version of the games, with stations taking their choice of length. Meet has already been bought by WPIX, New York, and KTLA, Los Angeles.

"Word Picture," is a series of 65 human interest bits (five minutes) with author and war correspondent John M. Raleigh as writer and narrator.

Steve Allen 'Fun Knight' Promo Gets Kansas City Assist From Rival TVer

Kansas City, Feb. 18.

Steve Allen junketing here for p.a.'s Monday (10) to spark upcoming "Fun Knight" contest on KMBC-TV (ABC) did his first interview on rival WDAF Radio's (NBC) Jean Glen talk show. This gesture—a first in memory here—was explained by Mark Wadlinger, KMBC general manager, as good industry relations and also good for public image of industry. Plus which KMBC has no interviews tv, AM or FM, while WDAF has a full block of morning talkers, well rated.

Contest runs from Feb. 10 through March 30 to promote the Allen show. Grand prize is seven "Fun Knights" in Hollywood plus a 1964 Rambler (through tie-in with Greater Kansas City Rambler Dealers Assn.). Winner gets round trip by air for two to L.A. and a week at Gene Autry's Continental Hotel on the Strip.

Allen has taped a series of promos, each of which contains a "magic phrase" for use during tne show. Viewers compete by writing down each phrase and sending it to KMBC. Winner will be picked on Allen's show March 30 when a card will be drawn from the drum—one correct phrase clinches the top prize.

An "all-media" campaign is going on this "Fun Knight" theme, with KMBC using numerous radio and tv spots; teasers and contest ads.

DAVE GARROWAY TO SUB JACK STERLING

Dave Garroway returns to a regular early ayem show, this time in radio, subbing for two weeks for WCBS Radio's N. Y. vacationing Jack Sterling.

Garroway will do the waker-upper, slotted from 6 a.m. to 9 a.m. for the two weeks starting March 2. The stint will be Garroway's first regularly scheduled broadcast since he left NBC-TV's "Today" show.

For two days, prior to Garroway's takeover, singer pianist Johnny Andrews will substitute for Sterling Feb. 27-28.

WOR Tints Up Mets

WOR-TV will carry a total of 129 regular season games of the New York Mets, with 77 home games going telecast from the new Shea Stadium in color.

Station, which has carried the New York National League team's game since its start two seasons ago, also will telecast some of the 52 away games in color, with the final tint slate yet to be worked out.

SG'S DIVIDEND

Screen Gems has announced a regular quarterly dividend of 15c. per share on common stock.

Dividend was declared at a meeting of the SG board last week and is payable March 27.

THE DETECTIVES
HIGHLY PRAISED BY STATIONS AND SPONSORS

Metropolitan Broadcasting Television

660 EAST 67TH STREET, NEW YORK 21, NEW YORK, LEHIGH 5-1000 · A DIVISION OF METROMEDIA, INC.

Jack Lynn
Vice President in charge of Programming

"As you know, I steer clear of all forced testimonials and will not participate in any ad campaign for any property, unless I feel the program has been effective for our stations. In the case of THE DETECTIVES, I can say that it has been one of the cornerstones of our prime evening line-up. The program is very well produced and Robert Taylor is certainly a strong, attractive central character. The series has proven to be a valuable asset to our program schedules and one which we are pleased to telecast on our Metropolitan Broadcasting Television stations."

JACK LYNN
Vice President in charge of Programming

KRON TV FM

820 MISSION STREET · SAN FRANCISCO 19 · GARFIELD 1-1100

"KRON-TV has achieved an unusual identity within its community and the market through the conscientious concern for quality programming I feel THE DETECTIVES has helped maintain that image and our adult share of the audience proves it with every episode."

ROBERT H. GLASSBURN
Program Manager

WTIC TV3 · AM · FM

BROADCAST HOUSE · 3 CONSTITUTION PLAZA · HARTFORD 15, CONNECTICUT · 525-0801

"In its second season of syndicated showing, 'The Detectives' continues to attract enthusiastic audiences on WTIC-TV. We rate the production qualities of sufficient stature to schedule 'The Detectives' during an evening time period of major viewing potential."

LEONARD J. PATRICELLI
Vice President and General Manager

Chrysler

ZION MOTORS, INC.

4646 South State Street · Telephone 266-4400
MURRAY 7, UTAH

"As you know we have enjoyed a very good return on our investment in the Detectives. Because of this we have decided to renew for another year.

The association and image the Detectives has given us is the type of buyer we are most interested in reaching and were quite amazed at the rating in A.R.B. as it rated our program almost as much as the other two stations combined.

We are sure the Detectives will do as well in this next 30 runs as it has done in the past for us."

BOB SISTTIE
General Manager

WAVY

RADIO 1350 KC . . . TELEVISION CHANNEL 10

TIDEWATER TELERADIO, INC. · NORFOLK · PORTSMOUTH · NEWPORT NEWS, VIRGINIA

Address Replies to 606 Middle Street, Portsmouth, Virginia

J. GLEN TAYLOR
President
General Manager

"Three of the half-hours in our 7 P.M. strip Monday through Saturday each week come from Four Star. WAVY-TV is number one four out of six evenings. THE DETECTIVES made its expected contribution to this success, as it is number one in its time period.

We have THE DETECTIVES scheduled at 7 P.M. on Monday each week. THE DETECTIVES is a good show—Robert Taylor has always commanded the attention he deserves —the story lines are good—and he is backed up by a professional cast. This is a combination which is hard to beat. For us it gives a balance in our evening program schedule.

Our four-man Program Committee was unanimous in the selection of THE DETECTIVES. Typical of their individual comments is the expression that 'THE DETECTIVES is a good show—did you see it Monday evening?'"

J. GLEN TAYLOR
President and General Manager

SUPERB RATINGS TOO!

TFE '64

FOUR STAR DISTRIBUTION CORP. • 600 FIFTH AVENUE • NEW YORK 20, N. Y. • LT 1-8530

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

BIRMINGHAM

STATIONS: WBRC, WAIP.
SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Ben Casey	WBRC	180,300	43
2.	Beverly Hillbillies	WAPI	174,800	52
3.	Farmer's Daughter	WBRC	168,400	43
4.	Red Skelton	WAPI	163,400	46
5.	Lawrence Welk	WBRC	158,500	36
6.	Bonanza	WAPI	149,900	44
7.	Burke's Law	WBRC	149,100	33
8.	Wagon Train	WBRC	147,800	36
9.	Gunsmoke	WAPI	145,200	45
9.	Patty Duke	WBRC	145,200	33

RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Met. Rtg.
1.	Sugarfoot (Fri. 6:00)	WBRC	Warner Bros.	125,400	25
2.	Maverick (Sun. 5:30)	WBRC	Warner Bros.	113,900	30
3.	Deputy (Tues. 6:00)	WBRC	NBC Films	98,300	24
4.	U.S. Marshal (Wed. 6:00)	WBRC	NTA	94,700	22
5.	Gun Will Travel (Wed. 9:00)	WBRC	CBS Films	92,600	26
6.	Texan (Thurs. 6:00)	WBRC	Desilu	91,900	21
7.	Yancy Derringer (Mon. 6:00)	WBRC	Official	90,200	20
8.	Grand Ole Opry (Sat. 5:30)	WBRC	Flamingo	90,000	15
9.	Peter Gunn (Sat. 6:00)	WBRC	Official	85,300	15
10.	Detectives (Thurs. 9:00)	WBRC	Four Star	66,200	20

Top Competition	Sta.	Total Homes
News; Spts; Wea	WAPI	73,100
Int'l Showtime	WAPI	86,000
Auburn FB; 13 Thea.	WAPI	48,200
Lassie	WAPI	74,900
News; Spts; Wea	WAPI	93,600
News; Spts; Wea	WAPI	83,200
Danny Kaye	WAPI	57,900
News; Spts; Wea	WAPI	85,900
News; Spts; Wea	WAPI	96,000
Unknown	WAPI	85,300
Unknown	WAPI	84,000
Suspense Theatre	WAPI	78,000

DENVER

STATIONS: KCTO, KOA, KLZ, KBTV. SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

1.	Bonanza	KOA	155,200	40
2.	Candid Camera	KLZ	133,400	37
3.	P. Mason; B. Crosby	KLZ	132,700	37
4.	Beverly Hillbillies	KLZ	129,700	35
5.	Andy Griffith	KLZ	123,200	34
6.	Lawrence Welk	KBTV	121,500	31
7.	What's My Line	KLZ	115,000	31
8.	Red Skelton	KLZ	109,900	30
9.	Ben Casey	KBTV	105,400	27
10.	Gunsmoke	KLZ	104,300	27

1.	Hennesey (Tues. 7:00)	KLZ	NBC Films	66,300	18	Combat	KBTV	78,400
2.	Highway Patrol (Mon.-Fri. 6:00)	KBTV	Economee	45,800	11	Secret; Red; Mov; Truth	KLZ	63,100
3.	Valley Days; Hall; Harry's (Fri. 7:30; 9:00)	KOA	U.S. Borax	44,700	11	Beverly Hillbillies	KLZ	129,700
						Hollywood Premiere	KLZ	78,000
4.	Biography (Sun. 9:00)	KLZ	Official	42,300	12	Redigo	KOA	68,100
5.	Zane Grey Theatre (Fri. 9:00)	KOA	Four Star	40,700	9	Hollywood Premiere	KLZ	76,700
6.	Leave It To Beaver (Mon.-Fri. 5:00)	KBTV	MCA	36,100	9	News; Wea; Spts	KLZ	39,000
7.	Ripcord (Sun. 9:30)	KLZ	UA-TV	34,100	9	Sunday Theatre	KBTV	82,800
8.	Maverick (Mon.-Fri. 5:00)	KCTO	Warner Bros.	33,900	9	News; Wea; Spts	KLZ	39,000
						Huntley-Brinkley	KOA	44,000
9.	Seas; Law & Mr. Jones (Tues. 6:30)	KOA	Crosby; 4 Star	29,700	7	Red Skelton	KLZ	106,800
10.	Adv. In Paradise (Wed. 9:00)	KBTV	20 Fox TV	28,500	7	Rawhide	KLZ	84,500

DAYTON, O.

STATIONS: WLWD, WHIO.
SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

1.	Beverly Hillbillies	WHIO	158,700	41
2.	Virginian	WLWD	141,900	43
3.	Petticoat Junction	WHIO	139,600	32
4.	Red Skelton	WHIO	136,100	31
5.	Dick Van Dyke	WHIO	132,900	32
6.	Arrest & Trial	WLWD	132,700	44
7.	NFL Football	WHIO	131,500	31
8.	Burke's Law	WLWD	128,700	43
9.	Candid Camera	WHIO	125,100	28
10.	P. Mason; B. Crosby	WHIO	124,100	36

1.	Adv. In Paradise (Tues. 7:00)	WHIO	20 Fox TV	107,300	26	Hoyt-Dixson	WLWD	39,600
						Combat	WLWD	99,700
2.	Death Valley Days (Mon. 7:00)	WLWD	U.S. Borax	78,300	25	Divorce Court	WHIO	68,100
3.	Silents Please; Hobo (Wed. 7:00)	WLWD	Sterling; Storer	77,700	24	Bachelor Father	WHIO	60,000
4.	Everglades (Fri. 7:00)	WLWD	Economee	75,200	25	Wyatt Earp; WHIO Rpt.	WHIO	47,300
5.	Divorce Court (Mon. 7:00)	WHIO	Storer	65,500	15	Death Valley Days	WLWD	78,300
						Outer Limits	WLWD	97,900
6.	Lawbreaker (Thurs. 7:00)	WLWD	UA-TV	60,200	17	Story Of; Beaver	WHIO	39,400
7.	Bachelor Father (Wed. 7:00)	WHIO	MCA-TV	60,000	11	Silents Please; Hobo	WLWD	77,700
8.	Huckleberry Hound (Thurs. 5:00)	WHIO	Screen Gems	50,400	10	Movies With Marten	WLWD	41,000
9.	Wyatt Earp; WHIO Rpt. (Fri. 7:00)	WHIO	ABC Films	47,300	13	Everglades	WLWD	75,200
10.	Amos 'N' Andy (Mon.-Fri. 5:30)	WHIO	CBS Films	47,000	11	Movies With Marten	WLWD	47,000

ALBANY-SCHENECTADY-TROY

STATIONS: WRGB, WTEN, WCDC, WAST, WTRI.
SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

1.	Bonanza	WRGB	166,700	39
2.	Dr. Kildare	WRGB	143,500	34
3.	Hazel	WRGB	130,700	29
4.	Disney's World	WRGB	122,400	32
5.	Beverly Hillbillies	WTEN*	116,800	34
6.	Mon. Night Movies	WRGB	116,500	25
7.	Jack Paar; Hall Fame	WRGB	113,700	26
8.	Virginian	WRGB	113,600	26
9.	Sat. At Movies	WRGB	112,700	29
10.	Grindl	WRGB	111,300	26

1.	Lawbreaker (Thurs. 7:00)	WRGB	UA-TV	63,400	13	CBS News	WTEN*	46,400
2.	Sea Hunt (Sat. 7:00)	WRGB	Economee	62,500	15	Big Movie	WTEN*	58,500
3.	Death Valley Days (Mon. 9:30)	WRGB	U.S. Borax	62,000	13	Andy Griffith	WTEN*	94,200
4.	Fractured Flickers (Sun. 7:00)	WRGB	Desilu	59,900	15	Lassie	WTEN*	89,400
5.	Outlaws; Checkmate (Thurs. 7:30)	WRGB	NBC; MCA	57,800	11	Flintstones	WAST*	80,600
						Donna Reed	WAST*	91,100
6.	Big Time Wrestling (Sat. 4:30)	WRGB	Silton TV	56,500	15	NCAA FB; Score	WTEN*	35,400
7.	Naked City (Mon. 10:00)	WTEN*	Screen Gems	51,300	13	Sing With Mitch	WRGB	96,500
7.	Wyatt Earp; Polit (Wed. 7:00)	WRGB	ABC Films	51,300	12	CBS News; Polit	WTEN*	47,800
8.	Yogi Bear (Wed. 5:00)	WRGB	Screen Gems	48,100	14	Early Show	WTEN*	55,900
9.	Leave It To Beaver (Tues. 7:30)	WTEN*	MCA	45,800	17	Tues. At The Movies	WRGB	87,000

CHARLESTON-HUNTINGTON

STATIONS: WSAZ, WCHS, WHTN.
SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

1.	Bonanza	WSAZ	186,900	51
2.	Beverly Hillbillies	WCHS	153,800	45
3.	Virginian	WSAZ	149,900	36
4.	Dr. Kildare	WSAZ	133,800	31
5.	Int'l Showtime	WSAZ	127,200	25
6.	Mon. Night Movie	WSAZ	124,800	33
7.	Grindl	WSAZ	121,600	30
7.	Sat. At Movies	WSAZ	121,600	33
8.	Hazel	WSAZ	121,500	30
9.	Joey Bishop	WSAZ	120,200	30

1.	Death Valley Days (Fri. 7:00)	WSAZ	U.S. Borax	107,000	19	Roller Derby	WHTN	56,800
2.	Huckleberry Hound (Mon. 7:00)	WSAZ	Screen Gems	101,900	22	Rifleman	WHTN	55,400
3.	Ripcord (Thurs. 7:00)	WSAZ	UA-TV	100,800	16	Rifleman	WHTN	61,700
4.	Shotgun Slade (Tues. 5:00)	WSAZ	MCA-TV	90,600	19	Rifleman	WHTN	66,300
5.	Lee Marvin (Wed. 7:00)	WSAZ	UA-TV	80,900	17	Rifleman	WHTN	72,600
6.	Yogi Bear (Tues. 5:30)	WSAZ	Screen Gems	70,300	18	Early Show	WCHS	34,900
7.	Quick Draw McGraw (Wed. 5:30)	WSAZ	Screen Gems	70,200	14	Early Show	WCHS	41,000
8.	Popeye & Pals (Sat. 8:30)	WSAZ	UAA, KING	62,000	13	Captain Kangaroo	WCHS	13,300
						Alvin Show	WCHS	28,500
9.	Rifleman (Sun., Thurs. 7:00)	WHTN	Four Star	59,400	18	Lassie	WCHS	84,300
						Huckleberry Hound	WSAZ	101,900
10.	Roller Derby (Fri. 6:30)	WHTN	Seltzer	54,300	14	Huntley-Brinkley	WSAZ	105,200
						Death Valley Days	WSAZ	107,000

SYRACUSE

STATIONS: WSYR, WSYE, WHEN, WNYS. SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

1.	Bonanza	WSYR*	152,700	38
2.	Dr. Kildare	WSYR*	134,800	31
3.	Beverly Hillbillies	WHEN	121,300	36
4.	Virginian	WSYR*	118,700	28
5.	Bob Hope	WSYR*	114,200	32
5.	Int'l Showtime	WSYR*	114,200	27
6.	Sat. At Movies	WSYR*	113,700	31
7.	Hazel	WSYR*	111,600	26
8.	Disney's World	WSYR*	106,700	30
9.	Joey Bishop	WSYR*	106,400	25

1.	Death Valley Days (Wed. 7:00)	WSYR*	U.S. Borax	89,900	19	Hawaiian Eye	WNYS	45,300
2.	Quick Draw McGraw (Tues. 5:30)	WSYR*	Screen Gems	61,900	18	Early Show	WHEN	37,400
3.	Yogi Bear; Polit (Wed. 5:30)	WSYR	Screen Gems	56,200	17	Early Show	WHEN	48,900
4.	Popeye and Stooges (Sat. 8:30)	WSYR*	UAA; Screen Gems	48,900	15	Alvin Show	WHEN	40,000
						Tennessee Tuxedo	WHEN	31,100
5.	Huckleberry Hound (Thurs. 5:30)	WSYR*	Screen Gems	48,600	12	Early Show	WHEN	54,600
6.	Supercar (Sat. 1:30)	WNYS	ITC	48,400	16	NCAA Football	WHEN	13,900
7.	Popeye (Sun. 2:30; Mon.-Fri. 5:00)	WSYR*	UAA; KING	47,400	14	NFL Football	WHEN	102,200
						Early Show	WHEN	43,100
8.	Bat Masterson (Mon. 7:00)	WHEN	Economee	45,400	14	Bill Dana	WSYR*	47,100
10.	Ripcord (Mon. 9:30)	WHEN	Official	43,700	13	Redigo	WSYR*	53,400
9.	Robin Hood (Fri. 7:00)	WSYR*	UA-TV	43,400	12	Andy Griffith	WHEN	101,600

*Includes Satellite

RATES GREAT!

IN ANY TIME PERIOD:

AGAINST ALL KINDS OF COMPETITION

DALLAS, TEXAS / ONE HOUR DETECTIVES

INCREASES RATING, HOMES AND SHARE OVER PREVIOUS SHOW IN SAME TIME-SLOT LAST SEASON.

LAST SEASON/OCT. 1962 ARB/SUN. 11:00 P.M.

		Homes (00)	Rating	Share
WFAA	Chkmate/Hong Kong/Cr & P.	164	2.3	30.5
KRLD	M Squad/Drgnt/Comedy	76	1.5	21.8
WBAP	Islanders	105	2.0	31.8
KTVT	Starlight Thea.	62	1.0	16.0

THIS SEASON/OCT. 1963* ARB/SUN. 11:00 P.M.

WFAA	Detectives	240	3.5	47.0
KRLD	Sun. Nite Movie	184	3.5	47.5
WBAP	5 Star Thea/Abe Martin	60	—1.0	5.5
KTVT	News/Wea. (15 min.)	26	—1.0	——

WITH THE DETECTIVES . . . RATINGS UP 52%
HOMES UP 46% • SHARE UP 54%

NOTE: The 11 P.M. time period in Dallas is after the late news.

*No complete Dallas rating available for Nov. 1963.

CHICAGO, ILL. / ONE HOUR DETECTIVES

DOUBLES THE HOMES, RATINGS AND SHARE OF PREVIOUS SHOW IN SAME TIME-SLOT LAST SEASON.

THIS SEASON, NOV. 1963 ARB, MON. 9:00 P.M.

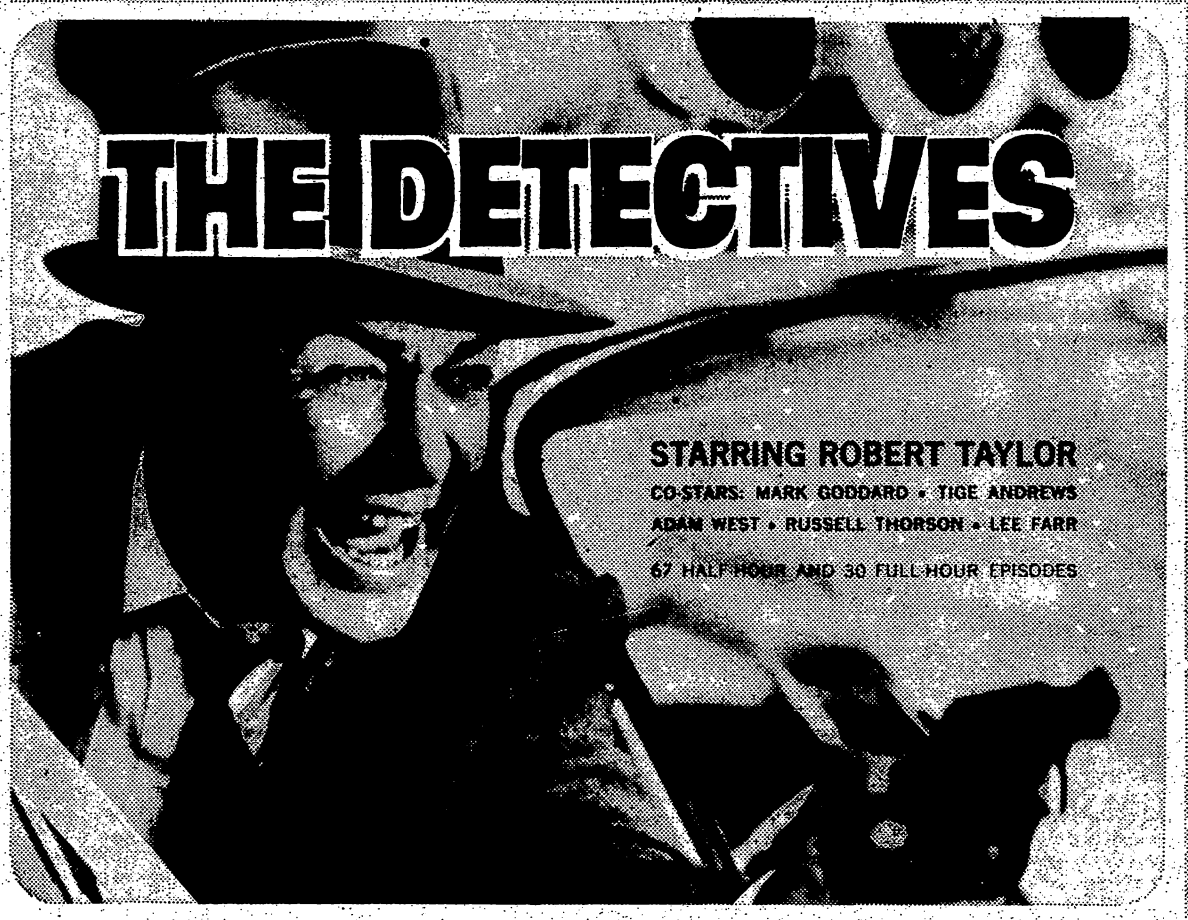
		Homes (00)	Rating	Share	Lead-In	Rating	Share
WGN	DETECTIVES	1823	8.0	12.0	DRAGNET	4.0	6.0
WBBM	E. SIDE W. SIDE	3528	17.0	25.5	ANDY GRIFFITH	34.0	49.0
WNBQ	SING WITH MITCH	4942	23.0	34.0	H'LYW'D & STARS	14.0	20.0
WBKB	BREAKING POINT	3924	18.5	27.5	WAGON TRAIN	16.0	20.0

LAST SEASON NOV. 1962 ARB, MON. 9:00 P.M.

WGN	HERB LYON	863	4.0	6.0	SURFSIDE 6	8.0	12.0
WBBM	L. YOUNG, STUMP	3573	17.0	25.0	ANDY GRIFFITH	37.0	54.0
WNBQ	BRINK, DATE CHI.	1928	9.0	13.0	PRICE RIGHT	10.0	15.0
WBKB	BEN CASEY	7835	37.0	54.5	STONEY BURKE	10.0	15.0

ALSO *DOUBLES* LEAD-IN RATING AND SHARE.

HOMES UP 111.2% • RATING UP 100% • SHARE UP 100%



NEW YORK CITY / HALF HOUR DETECTIVES

TOP RATED SHOW ALL WEEK ON ALL THREE INDEPENDENTS (7:30 to 11 P.M.) IN HOMES AND RATINGS

OCT. 1963 ARB/FRI. 10:00 P.M.

		Homes (00)	Rating	Share	Lead-In	Rating	Share
WNEW	DETECTIVES	4353	9.0	14.0	BRONCO	7.0	11.0
WCBS	HITCHCOCK	10756	21.0	33.0	TWILIGHT ZONE	22.0	33.0
WNBC	JACK PAAR	10160	19.0	30.0	HARRY'S GIRLS	15.0	23.0
WABC	FIGHT/W. GIRLS	4448	9.0	14.0	FARMERS DAUGHTER	13.0	20.0
WOR	FILM FESTIVAL	1271	3.0	5.0	FILM FESTIVAL	4.0	6.0
WPIX	GRAND JURY	423	1.0	2.0	ALLIE SHERMAN	3.0	5.0

CONTINUES TO BUILD . . . NOW BEATS ONE NETWORK IN DIRECT COMPETITION

NOV. 1963 ARB/FRI. 10:00 P.M.

WNEW	THE DETECTIVES	5727	12.0	18.0	BRONCO	8.0	12.0
WCBS	TEEN/HITCHCOCK	10796	20.0	29.0	TWILIGHT ZONE	19.0	28.0
WNBC	JACK PAAR/ HALL OF FAME	9494	18.0	26.0	HARRY'S GIRLS/ HALL OF FAME	16.0	24.0
WABC	FIGHT OF WEEK	5396	11.0	16.0	FARMERS DAUGHTER	14.0	21.0
WOR	FILM FESTIVAL	1994	4.0	6.0	FILM FESTIVAL	5.0	7.0
WPIX	JURY/GROUCHO/ KNOWLEDGE	1040	2.0	3.0	ALLIE SHERMAN	5.0	7.0

INCREASES ITS OWN RATINGS 33.3% AND HOMES 31.5% IN JUST ONE MONTH

HARTFORD, CONN. / TWO HALF HOUR DETECTIVES

BRIDGED INTO ONE HOUR FROM 10 TO 11 P.M. IS NO. 1 PROGRAM IN ITS TIME PERIOD. ITS RATING AND SHARE VIRTUALLY EQUAL THE TOTAL OF *ALL* ITS COMPETITION.

NOV. 1963 ARB/MON. 10:00 P.M.

		Rating	Share
WTIC	DETECTIVES	26.0	48.0
WNHC	BREAKING POINT	15.0	28.0
WHCT	SUBSCRIPTION TV	1.0	2.0
WHNB	SING WITH MITCH	9.0	17.0

AND LOOK! NO LOSS OF AUDIENCE WHEN BRIDGED

NOV. 1963 ARB/MON. 10:30 P.M.

WTIC	DETECTIVES	24.0	48.0
WNHC	BREAKING POINT	15.0	30.0
WHCT	SUBSCRIPTION TV	1.0	2.0
WHNB	SING WITH MITCH	9.0	18.0

BEATS THESE NETWORK SHOWS ALL WEEK:
Bonanza, Patty Duke, Ben Casey, Sat. at Movies, Fugitive, Virginian, Suspense Theatre, Mon. Nite Movie, Wagon Train, Combat, Mr. Novak, Red Skelton, McHale's Navy, Greatest Show, Arrest and Trial, Eleventh Hour, Outer Limits, Flintstones, Rawhide, Donna Reed, My 3 Sons, Dr. Kildare, Hazel, Bob Hope, Twilight Zone, Lassie, Bill Dana, Disney's World, Grindl, plus many, many more.

CHARLESTON, S. C. / HALF HOUR DETECTIVES

BEATS ONE NETWORK SHOW IN DIRECT COMPETITION...PRACTICALLY TIES FOR 1ST PLACE IN NUMBER OF HOMES REACHED

NOV. 1963 ARB/THURS. 7:30 P.M.

		Homes (00)	Rating	Share
WCSC	DETECTIVES	253	21.0	34.0
WUSN	FLINTSTONES	276	32.0	51.0
WCIV	TEMPLE HOUSTON	63	9.0	15.0

BEATS THESE NETWORK SHOWS ALL WEEK:
Mon. Nite Movie, Virginian, Dr. Kildare, Hazel, Bob Hope, Ben Casey, Sing With Mitch, Joey Bishop, Bill Dana, Grindl, Lieutenant, Eleventh Hour, Breaking Point, Mr. Novak, R. Boone/Golden Age, Benny/Calamity Jane, Moore/Calamity Jane, Espionage, Channing, Jimmy Dean, Suspense Theatre, Great Adventure, Route 66, Jack Paar/Hall of Fame, Hootenanny, and ties: Disney's World, What's My Line.

PORTLAND, ORE. / HALF HOUR DETECTIVES

THE NO. 1 PROGRAM IN ITS TIME PERIOD IN TOTAL HOMES REACHED... FOR SECOND CONSECUTIVE MONTH.

OCT. 1963 ARB/SAT. 6:00 P.M.

		Homes (00)	Rating	Share
KGW	DETECTIVES	417	9.0	36.0
KATU	SURFSIDE 6	167	5.0	20.0
KOIN	MAN FROM COCHISE	372	5.0	20.0
KPTV	WIDE WORLD SPORTS	250	6.0	24.0

NOV. 1963 ARB/SAT. 6:00 P.M.

KGW	DETECTIVES	489	10.0	29.0
KATU	SURFSIDE 6	158	5.0	15.0
KOIN	M SQUAD	391	6.0	18.0
KPTV	WIDE WORLD SPORTS	480	13.0	38.0

SAN FRANCISCO / HALF HOUR DETECTIVES

A VIRTUAL TIE FOR FIRST PLACE AS IT INCREASES HOMES, RATINGS AND SHARE OVER PREVIOUS SHOW IN SAME TIME-SLOT ONE YEAR AGO.

THIS SEASON/NOV. 1963 ARB/THUR. 7:00 P.M.

		Homes (00)	Rating	Share	Lead-In	Rating	Share
KRON	DETECTIVES	1608	12.5	28.0	6:30 RPT.	10.5	24.5
KTVU	YOU ASKED FOR IT	1388	11.0	24.0	QUICK DRAW	8.5	20.0
KPIX	RIFLEMAN	1710	13.0	29.0	CBS NEWS	16.0	37.5
KGO	GRIMSBY/COCHRAN	481	4.5	10.0	BIG SHOW/SPTS	4.5	11.0

LAST SEASON/NOV. 1962 ARB/THUR. 7:00 P.M.

KRON	CALIFORNIANS	1020	8.0	18.0	HENNESSEY	8.0	22.5
KTVU	YOU ASKED FOR IT	1688	15.5	34.5	QUICK DRAW	9.0	25.5
KPIX	ACROSS 7 SEAS	1278	11.5	25.5	CBS NEWS/NEWS	10.5	30.0
KGO	NEWS 7/ABC NEWS	637	5.5	12.0	BIG SHOW	7.0	19.5

HOMES UP 57.6% • RATINGS UP 56.2% • SHARE UP 55.5%

NORFOLK, VA. / HALF HOUR DETECTIVES

NO. 1 SHOW IN HOMES, RATING AND SHARE 7 P.M. BEATS NEAREST COMPETITION (First Run Syndicated Show) BY ALMOST 40%

NOV. 1963 ARB/MON. 7:00 P.M.

		Homes (00)	Rating	Share
WAVY	THE DETECTIVES	413	14.0	40.5
WTAR	BATTLE LINE	356	10.0	29.5
WVEC	MAVERICK	242	10.5	30.0

SALT LAKE CITY / ONE HOUR DETECTIVES

ON SUNDAY AFTERNOON . . . DELIVERS 66.4% MORE HOMES, 38% MORE WOMEN AND 43.5% MORE MEN THAN NEAREST COMPETITION.

NOV. 1963 ARB/SUN. 3:00 P.M.

					AUDIENCE COMPOSITION			
		Homes (00)	Rating	Share	Men (00)	Women (00)	Teen (00)	Children (00)
KSL	DETECTIVES	243	6.5	36.0	160	145	87	142
KUTV	WILD KING/GE BWL	146	6.0	33.3	82	105	26	74
KCPX	AFLFB/DISC/DIR	125	5.2	29.3	110	46	16	14

THE HIGHEST RATED SHOW IN ITS TIME PERIOD

FT. WAYNE, IND. / ONE HOUR DETECTIVES

RANKS AS SOLID NUMBER 2 PROGRAM AGAINST STRONG NETWORK COMPETITION

NOV. 1963 ARB/MON. 10:00 P.M.

		Homes (00)	Rating	Share
WANE	THE DETECTIVES	241	18.5	32.0
WPTA	BREAKING POINT	194	16.0	28.0
WKJG	SING WITH MITCH	296	23.0	40.0

NOTE TO TIME BUYERS, REPS AND STATIONS: This random sampling of THE DETECTIVES ratings is typical of its success all over the country. We'll be happy to get the complete rating story to you upon request.

ON-CAMERA BRIDGES BY ROBERT TAYLOR OFFER COMPLETE FLEXIBILITY IN PROGRAMMING. TWO HALF-HOURS BECOME ONE FULL HOUR OR ONE FULL HOUR BECOMES TWO HALF-HOURS.

Ratings and Shares subject to the limitations as listed in the ARB reports used.

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Television Reviews

DESTRY
(The Solid Gold Girl)
With John Gavin, Tammy Grimes, Broderick Crawford, Neville Brand, others
Producers: Howard Browne
Director: Donald Siegel
Writer: Robert Guy Barrows
60 Mins., Fri., 7:30 p.m.
PARTICIPATING
ABC-TV (film)

"Destry" is a nice title for a western, bringing to most minds the tongue-in-cheek Max Brand hero which Jimmy Stewart portrayed disarmingly in a feature film. But there was no indication in the premiere of this ABC-Revue version that this "Destry" will present anything out of the mundain video prairie wagon tracks.

John Gavin, Harrison Destry here, has good looks in his favor, but his wooden acting was not supple enough for the characterization at hand. He was not helped by the heavy-handed whimsy of scripter Robert Guy Barrows, who had him brawling and reaching for his gun like any of 1,001 oatbin gladiators. Again, it doesn't seem likely that the producers will be able to give the hip difference pretended.

Tammy Grimes was the "Solid Gold Girl" of the title, and the gravelly voice and the affecting, irreverent manerisms that mark her individual style was much more in the intended mood, but she was only a guest. Broderick Crawford was the blustering heavy in this mad quest of buried treasure, playing it like a highway patrolman gone wrong. Other support was standard, and Donald Siegel's direction was par for the prairie nine. *Bill.*

ROBIN HOOD
(NBC Children's Theatre)
With Dan Ferrone, Lynda Day, Joey Trent, Robert Fields, Lois Holmes, Billy Rollo, Jack Hollander, Joseph Daly, Sorrel Booke, Jon Cypher, Bibi Besch, Christopher Tanner
Producer-Director: Frank Pacelli
Adaptation: Richard Kinter, Kay Rockefeller
60 Mins., Saturday 12 Noon
NBC, from New York

The derring-do of Robin Hood and his band of outlaws roaming Sherwood Forest was transformed into a one-hour moppet special presumably for pre-nursery school consumption on this NBC-TV airer. The tale of the brigand who robs the rich to provide for the poor was told in broad terms with the thespic declamations in heroic terms so that even the most backward of the youngsters would know who's the good guy or the villains the piece.

Undoubtedly, this outing wasn't for the more sophisticated moppets. In one of the asides to the audience, Robin Hood wearing a disguise asked the audience if he didn't alter his looks beyond recognition. Above the welter of yesses could be discerned a shrill no.

The yarn, as rewritten, is reminiscent of the Clare Tree Major shows that used to circulate around juvenile circles. The kids outgrew these items so rapidly that it was difficult to get the same children to the theatre the next year. This rendition of "Robin Hood" is certain to be in the same category. Any reruns will have to depend on virtually a brand new audience and will not necessarily advance the cause of juvenile drama. *Jose.*

THE MEANING OF COMMUNISM
With Dr. Marshall D. Shulman, Dr. Henry Roberts
Executive Producer: Jack Kuney
Producer: Leonard Zweig
Directors: Gordon Rigsby, Thomas Rose
30 Mins., Mon.-Fri., 6:45 a.m.; Sats., 12:30 p.m.
WBZ-TV, Boston (tape)

Group W (Westinghouse Broadcasting) has added to its stature with its latest production—a teleseries of 30 half-hours entitled, "The Meaning of Communism".

"Communism"—currently being telecast on Group W's Hub outlet—is a qualified successor to such other significant look-and-learn Group W series as "English for Americans", "Reading Out Loud", "America: The Artist's Eye", "The American Civil War".

After more than a year of preparation, these video lectures have taken to the air under two of this country's foremost authorities on the subject. Dr. Marshall Shulman, professor of international politics at the Fletcher School of Law and Diplomacy here, conducts 20 of the lectures; and Dr. Henry L. Roberts, Columbia U. history prof, and former director of its Russian Institute, handles the other 10.

Far from being an anti-communism propaganda piece, Drs. Shulman and Roberts approach their analyses of the principles and realities of Communism—from its inception to the present day—with a commendable scholarly detachment.

The telelectures are aimed at high schoolers, and utilize high school students from Pittsburgh and New York (where the shows were taped) in a q & a session following each show. There's highly skillful, and pertinent, use of still photos and films—which range from the Russian Revolution to Communism in America. The visuals, which are from Time-Life's extensive library, offer an attention-holding balance between scholarship and showmanship.

The series is based on the volume, "The Meaning of Communism", published by Silver Burdett/Time, Inc., and written by William J. Miller in association with professors Shulman and Roberts.

"The Meaning of Communism" will be offered to other broadcasters and schools, following its showing over the next few months on the other Group W stations. *Guy.*

THE TRUTH ABOUT COMMUNISM
With Ronald Reagan
Producer-Director: Sid O. Fields
Writer: Fields
90 Mins., Wed., 9:30 p.m.
PARTICIPATING
WOR-TV, N. Y. (film)

This film-vault history of the Communist movement had such a violent anti-Soviet slant that it lost any and all cogency. Surely an intelligent case can be built against world Communism, but commentator Ronald Reagan and producer-director-writer Sid O. Fields blew this one completely in the crudeness of their treatment.

Like a blurb for Carter's Pills, the telementary hammered away at the theme that Communist words mean nothing against Communist actions. To take a point in this diatribe, which bounded through current history at a frenetic pace from Karl Marx to Fidel Castro, the invasion of Russia by Nazi Germany, came out here as a break for Stalin in his lust for world domination. A viewer saw Russians allegedly welcoming the invaders, and finally, the German army was "unaccountably" turned back.

Overall, this was hardly the truth about Communism, but such a mix of truth and distortion as to wind up in utter confusion. *Bill.*

GREAT DECISIONS
With Saville Davis, Harry Schwartz
Producers: Henry Morgenthau 3d, Herb Bloom
30 Mins.; Tues., 7 p.m.
WNDT, N.Y.

"Great Decisions" is a straightforward talk series focussing on the main problems facing this country on the international front. It will serve excellently as a takeoff point for discussions of foreign policy on the high school and college level. Aside from its educational value, however, this show is not likely to draw the general viewer because of its static format.

Opener last Tuesday night (11) was concerned with the impression being made on foreign observers by America's policy towards the Communist bloc. Harry Schwartz, of the N.Y. Times editorial board, was on hand to sum up the course of American policy in a studio discussion with Saville Davis, chief editorial writer of the Christian Science Monitor and host of the series. Via film, Schwartz also interviewed a Nigerian diplomat, Italian and Indian journalists on their reaction to American policy. The camera work favored tight closeup shots on the interviewees, a technique than can be very tiresome very quickly. There was also some difficulty in picking up the thread of the commentary through the variety of accents. *Herm.*

THE INNER CITY (PART II)
(A Self-Portrait)
With Dr. Fred R. Stair, Ed Grider
Producer-Director: Carl Degen
30 Mins. Thurs., 8:30 p.m.
WSB-TV, Atlanta (tape)

This was No. 2 in an ambitious series titled "The Inner City" and purports to be "a special report to the people of Atlanta on youth." Produced by the Central Presbyterian Church at Atlanta's Protestant and Radio and Television Center, these are hard-hitting documentaries that probe deeply into problems that are known to exist, but are rarely brought out into the open for an airing.

The first show dealt with babies and infant health, pointing up that many lower income bracket children need not only food and medicine, but guidance for themselves and their parents. This segment has to do with the problems of teenagers in "The Inner City."

Honesty is the key to these programs, the producers say, and this outing attested to the truth of this claim as the camera brings a revealing and provocative look at today's young people as they speak frankly on parents, school, popularity, sex, religion and the future.

Dr. Fred R. Stair, pastor of Central Presbyterian Church, and Ed Grider, minister of community of the church, hosts of the series, made no effort to influence the youngsters on the program in their topics or the trend of their conversations. No script was used

(Continued on page 42)

Foreign TV Reviews

LA CITTADELLA
(The Citadel)
With Alberto Lupo, Gabriele Antonini, Anna Maria Guarnieri, Lyda Ferro, Carlo Hinterman, Dario Dolci, Gianni Solaro, Gianni di Benedetto, Dante Colonello, Vittorio Manfrino, Aurelio Marconi, Franco Pechini, Vittorio Sancini, Augusto Mastrantoni, others
Writter, Director: Anton Giulio Majano
Music, Riz Ortolani
90 Mins.; Sun. 9 p.m.
RAI-TV, from Rome (tape)

RAI-TV appears to have one of its more popular serials going in this adaptation of the A. J. Cronin classic, with director Anton Giulio Majano and a large and able cast deserving bows for an effective and often moving video presentation. It may not be for the highbrows, and it's played with most of the sentimental stops out, but there's no gainsaying its impact on the average Italo home.

Initial stanza boasted fine, mood-setting performances by Alberto Lupo, as Andrew Manson, the doctor who settles into his first job in a Welsh mining town, and Anna Maria Guarnieri, as his future wife. When these two consummate thesps were on screen, one forgot that it was all for play; they made even the less adroit lines believable. Not quite so with some of the supporting players. Carlo Hinterman (looking the image of Orson Welles) tends to overact as Manson's drunken colleague, as did Lyda Ferro as his employer's wife. Nando Gazzolo did a good bit as a gold-digging doctor, Augusto Mastrantoni very effective as the dying head doctor, Mirko Ellis strongly played a townsman while others added color and ability.

Direction by Antono Giulio Majano was taut, ably bridging gaps between interiors and exteriors, and as noted playing the tear-jerking scenes in which story abounds for all they were worth, but with surefire effectiveness.

Riz Ortolani composed a haunting score, while other credits in a lavish and obviously painstaking production measured up in full. *Hawk.*

A SONG FOR EUROPE
With Matt Monroe, David Jacobs, Mike Sammes Singers, Harry Rabinowitz Orch
Producers: Yvonne Littlewood, Harry Carlisle
35 Mins., Fri., 9:25 p.m.
BBC-TV, from London

This year's Eurovision Song Contest, which takes in 16 competing countries, will be set in Copenhagen, and this program was the eliminating competition to find the British entry. As before, 16 juries of 12 pop music fans, representing each region of Britain, voted for six songs. But there was a difference in presentation. All entries were sung by Matt Monroe, instead of being dispersed among six different warblers, and Monroe had invited those writers who best suited his Sinatra-tinged delivery.

One advantage of this system was that there was less inclination to judge the performer, instead of the submitted ditty. But it also had the effect of excluding the type of material that did not suit the dulcet Monroe pipes. With the group sound riding high in the charts, this seemed an ill-considered decision.

There was no doubt about the winner. Tony Hatch's "I Love the Little Things" was far ahead of its rivals in its catchy gaiety, and the verdict was resoundingly confirmed by the juries. Monroe, a poised and immaculate warbler in the ballad idiom, was on top form throughout, with one minor lapse. He did justice to all the entries, with the possible exception of Leslie Bricusse's "Ten out of Ten," which had the best lyric and needed more sophisticated projection. The runner-up, "I've Got the Moon on My Side" from Mitch Murray, had commercial possibilities, and had a lilting Latin-American orchestration from Les Reed.

The general standard was not especially exciting, although Hal Shaper's "Beautiful, Beautiful" was halfway there in waltz time. Occasional choral backing was nicely provided by the Mike Sammes Singers, and David Jacobs hosted with aplomb, although he displayed a little untoward petulance when the voting machinery went wrong at the final count. Harry Rabinowitz proved once again that he's just about the most musicanly band leader around at this sort of caper, and BBC-TV Light Entertainment topper, Tom Sloan, came on to present the winning awards, making a genial impression.

Dependent on the strength of competition from the rest of Europe, it looked like Britain's entry will get into the top four. But it won't be a winner. *Otta.*

E UN PO PER NOSTALGIA
(In a Reminiscent Mood)
With Milva, Nino Besozzi, Gian Luigi Marianini, Gino Negri Orch., Flora Torrigiani dancers
Writer-Director: Maurizio Corgnati
45 Mins., Wed., 9:55 p.m.
RAI-TV, from Rome (tape)

A pleasant, nostalgic show, their program was done with taste and quality. Stanza also provided an ideal projection for one of Italy's best voices, Milva, who here impressed not only in the vocal department but also in adroit spoofs of the turn-of-century period covered.

In great voice, she sang such standards as "Scettico Blu," "Creola," "Balocchi e Profumi," "Gastone," and "Lucciole," among others, as they have rarely been sung before, in a respectful, but still somewhat tongue-in-cheek takeoff on their original creators. If show was to be faulted, it was in the interludes in which Nino Besozzi and Gian Luigi Marianini struggled validly against indifferent material. It was okay and functional, but not on par with stellar attraction. The dances helped set the proper mood, with direction by Maurizio Corgnati excellent throughout. *Hawk.*

Tele Follow-Up Comment

Bing Crosby Show

This one had billing as a special, but therein lies a misnomer. There's just nothing special about a program, despite illustrious show business names, which lacks both wit and wisdom.

Bing Crosby, Bob Hope, Dean Martin, Frank Sinatra, Kathryn Crosby, Rosemary Clooney and Peter Gennaro were among the players and all came on fairly well.

Mrs. Crosby proved the hit of the show, being amiable and attractive. Otherwise Crosby's show was a disjointed effort.

While the various players gave a fair account of themselves, mainly via the song and dance material and the quipping clashes between Crosby and Hope, the program itself was devoid of cohesion. It was as if each segment was filmed on its own and then all the pieces were put together as an afterthought, with continuity not in mind.

Crosby was strong with "Pennies from Heaven" and "San Francisco" and he and spouse were fine with a "Dream" combo. But for the rest, well, it was just a lost world.

Sinatra and Martin had very little to do and didn't accomplish much, Miss Clooney got across "Imagination" in good style but that was all.

The show was probably okay for the fans, but the advertised comeon must have left a number of people unhappy. *Gene.*

Bob Hope Special

The hour with Bob Hope Friday (14) night on NBC-TV ticked off at a good laugh pace, dellvering yocks even at times when a particular sketch seemed overdrawn, or overlong.

Hope, a funny-bone American institution by now, had as guestars Anne Bancroft, Janet Leigh, Julie London and Sergio Franchi. Each lent a telling assist to the one-man laugh factory.

Anne Bancroft played the first American woman President, in a fashion completely unlike that of Sen. Margaret Chase Smith, who has yet to make it. Hope, her husband, did the shopping while she ruled the world. Special guestar Janet Leigh was in a madcap romp with Hope that sagged only because the farce played too long. It was about a woman who had the delightful time of playing both the wife and mistress to the same man. (Her wig was sufficient for this masquerade.)

Sergio Franchi sang a straight solo then had a wild and funny operatic duet with Hope. Julie London rendered "Night Life."

Topical one-liners by Hope, ranging in scope from The Beatles to the ciggie-cancer report, rang up the curtain. *Horo.*

Perry Como Show

Perry Como's show on NBC-TV last Thursday night (13) was another one of those easy-paced musical frolics backed by two standout guests, Lena Horne and Dean Martin. Live telecast from NBC's Coast studios was marked by some verbal horseplay between Como and Dean, each breaking the other up with the casually uttered, but well rehearsed ad lib. There wasn't much of a script for this stanza, but it did brighten up the proceedings with some laughs.

For the rest, the hour was one of the most tightly packed song-alogs to be heard on the Como show. Each of the performers delivered about a dozen songs apiece, in solo and tandem with the others. Being on the eve of St. Valentine's

(Continued on page 43)

Foreign TV Followup

A Golden Hour

From time to time, Associated TeleVision mounts star-lined prestige items from the Royal Opera House, Covent Garden, providing tidbits of undemanding culture. This sample was its best yet, with a performing roster that took in Maria Callas, Tito Gobbi, Rudolf Nureyev, and Jose Iturbi. Even Beatle-collectors would have heard of one or more of these, and the show will probably rate the highest of its kind on local tv.

Chief audience bait was the complete second act, of the current Covent Garden production by Franco Zeffirelli of "Tosca." As tickets for the live show have been changing palms at $450 a throw, it was a scoop to include it for a curious mass audience. It gave a stunning climax to the show, with Maria Callas proving her dramatic intensity, which was occasionally overpowering to the close tv cameras, and with Tito Gobbi in superb vocal form as police chief Scarpia. Producer Bill Ward astutely placed his cameras to give an

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Quinlan's WBKB Exit

Continued from page 31

beneficiaries of the fallout from the hearings, reaping a greater increase in programming and better time slots than any of the other protesting civic groups.

Father Banahan actually started his campaign several weeks ago, when the rumblings of change at WBKB were first heard. Writing in his column in the New World, a paper directed at Chicago's 2,000,000 Catholics, he urged his readers to start a letter campaign to ABC and the FCC. He now plans a series of columns on the potential harm to the community that would result from a cutback in local live programming by WBKB, and will forward each of them to the FCC with a letter expressing his hope that he will not at a future date have to say "I told you so".

In addition to front-page coverage of Quinlan's resignation, the dailies followed up with stories that in almost every case expressed resentment or at least fear for the future of local live programming in Chicago. The Chicago Sun Times, in addition to an editorial suggesting a return of the FCC hearings, printed an editorial page cartoon showing a tv set in the shape of a can and with a label reading "Canned TV Programs". It was tuned into Channel 7 (WBKB) with a western on the screen. The copy under the cartoon read: "Another new development in cans."

The Chicago Daily News headlined its editorial: "TV Needs the Likes of Quinlan". It accused the top network executives of regarding Chicago "through the wrong end of a telescope" . . . Viewers are statistics. Stations and programs are 'properties'. Profits are what jangles in the cash register tomorrow morning . . ."

Phoned by VARIETY, former FCC chief Newton Minow, now an executive of Encyclopaedia Britannica, stated: "I think Red Quinlan's departure is a real tragedy for Chicago. This is one of the few daring and courageous citizens and broadcasters in the business. I hope that his fulltime commitment to broadcasting will soon be resumed." Minow said that he would not at present violate a voluntary moratorium on comments on current FCC practices by discussing that agency's relationship to the events at WBKB and the suggested FCC hearings on the matter.

Quinlan's written resignation statement said that he had "accepted a position as consultant to ABC". He amplified on this to say that although he had no specific plans at present he would be working with AB-PT exec veepee Si Siegel and prexy Leonard Goldenson in the international, station and film divisions in creative programming. "The consultancy is not a hollow thing," Quinlan asserted. "I fully expect ABC to make full use of me."

However, it's also obvious that the consultancy gives him much free rein. He stated that his first novel, "Jugger", is being put into a pilot by Four Star and he'd like to have have a hand in it. He's also rushing to complete his third novel, an as yet untitled book which he feels has good motion picture possibilities.

Quinlan's excellent relationship with the press has probably never been better demonstrated than during his terminal press conference. Despite the scent of corporate blood being spilled and the potentialities for a story on infighting in executive suites, the 15 or so national and local reporters eschewed the usual bear baiting.

To a direct question of "Why are you resigning?", Quinlan replied: "I feel that I have gone as far as I can go in this setup. For at least a year I have been thinking of other areas in which I could expand my talents. I want to spread my wings in a couple of other areas."

A few of the questions and answers, herewith reported verbatim, struck closer to the vitals of the ABC corporate family dissension:

Q: A trade paper (VARIETY) said that this was a dispute between you and Ted Shaker, head of the ABC-owned stations. Is this true and did you see Shaker in New York when you were there a few days ago?

A: There has been no dispute. Shaker and I have disagreed from time to time as will members of any corporation. I saw him for about 35 seconds in New York—long enough to shake hands and say goodbye.

Q: Is the crux of your differences based upon station autonomy?

A: Closer corporate ties is the direction of all large corporations. I don't think that there will be any decrease in WBKB local autonomy.

Q: Is there any time limit on your new association with ABC?

A: There is, but I'm not free to discuss it.

Q: Do you have a contract with ABC?

A: I have never had a contract. A contract is only good as long as you are happy with the situation, and it is no good when you are unhappy.

Q: Despite all of these other considerations, wasn't your resignation triggered by the disagreement as reported in that trade paper?

A: You can be unhappy with your wife for a long time and leave when she burns the potatoes one day.

Q: Was there a "potato burning" incident?

A: We've had some minor philosophical differences.

Q: Do you leave with any regrets?

A: Yes, I leave with some regrets. I have a feeling of personal loss. I've always considered WBKB to be *my* station. Every station manager should feel that way about his station.

WBKB has been "Quinlan's station" since July 1, 1953, when he was made general manager. He started at the station in 1947, at which time it was owned by Balaban & Katz, United Paramount subsidiary, and was the third oldest tv station in the country. He began as a stagehand, then progressed to engineer, assistant director, and in 1950 was named publicity and promotion chief. With the merger of United Paramount Theatres Inc. and the American Broadcasting Co. in February, 1953, Quinlan became program director for WBKB. Six months later he was named general manager, and in another six months he was given the added stripes of ABC veepee in charge of WBKB.

Winter Olympics Send Set Sales Zooming in Austria; 500,000 in Use

By EMIL MAASS

Vienna, Feb. 18.

Despite the fact, that 2,000,000 inhabitants of the 7,000,000 Republic of Austria are still unable to follow tv (100 relay stations must be erected), sales of sets rose to 70,000 during four weeks before the Olympic games started at Innsbruck, Tyrol. In the Alpine districts reception is especially difficult.

When the first competition was going on, there were almost 500,000 sets in operation. Trade experts calculate, that this is almost the ceiling. Despite economic wonders, hundreds of thousands of pensioners are unable to buy sets, prices ranging from $250 to $400. Average pension is $50.

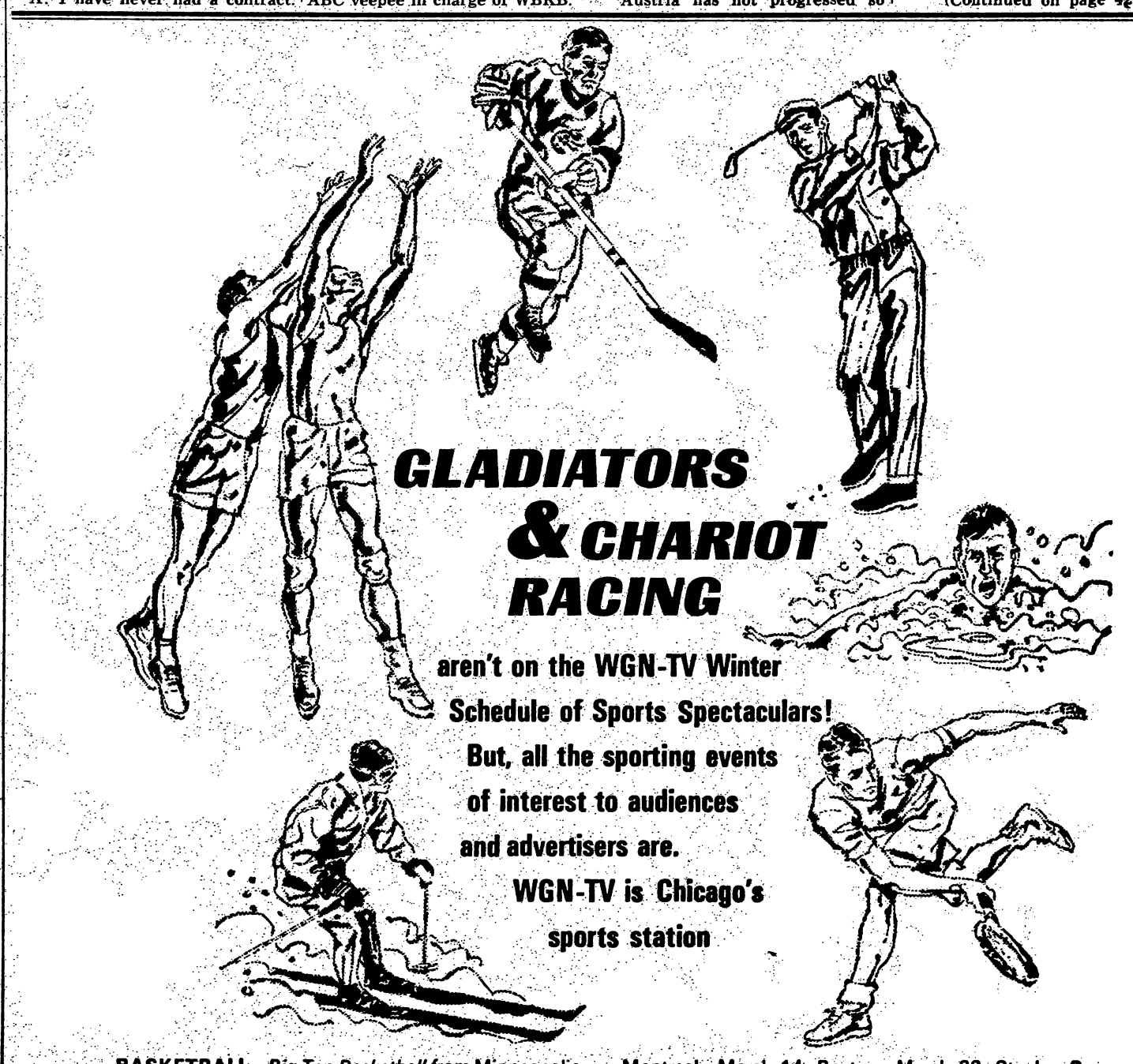
While sportsmen competed at Innsbruck, the radio industry fought (and lost) a price-fixing law suit before the lower court. To give a 15% (if not 20%) reduction by the dealers had become so usual, that the syndicate, registered at the chamber of commerce, attempted to deliver no more output to "unbehaving" dealers. Court ruled this to be unlawful. The syndicate did not appeal so far.

Austria has not progressed so far as to show important tv events simultaneously with the movies. Two years ago this was in a talking stage, today it is in absolute silent stage. This, in turn, led to a boom for the many coffeehouses and espresso joints in all cities and towns. Hardly ever before were they crowded as during the hours when competition at Innsbruck and other Tyrolean locations were in full speed. Besides, no increase for the cup of coffee or other drink was permitted. For about 20 cents you could follow the program for hours.

While the noon, afternoon and late afternoon performances in the movies were in many cases almost empty, the two evening shows (usually 7 and 9 p.m.) showed an upward tendency. "Cleopatra" in the Tabor Kino and "Freud" in the "Urania" are doing quite well. Just why house owners and distributors began showing these motion pictures shortly before or during the Olympic games is a mystery. Or was it just another publicity stunt?

TV is simply coining money, with $2 per month license fees, not less than $1,000,000 are piling up on bank accounts. Radio has be-

(Continued on page 42)



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BOSTON BOUGHT IT...
CHICAGO'S LINED UP...
DALLAS-FT. WORTH SIGNED UP...
THE CITY OF THE ANGELS IS LISTED...
PHOENIX' ARM didn't have to be TWISTED...
the story's the same in ATLANTA
HOUSTON
SAN FRANCISCO
INDIANAPOLIS
SCRANTON—WILKES-BARRE
PORTLAND, ORE.
OKLAHOMA CITY...

and, any minute, now, we expect to hear from
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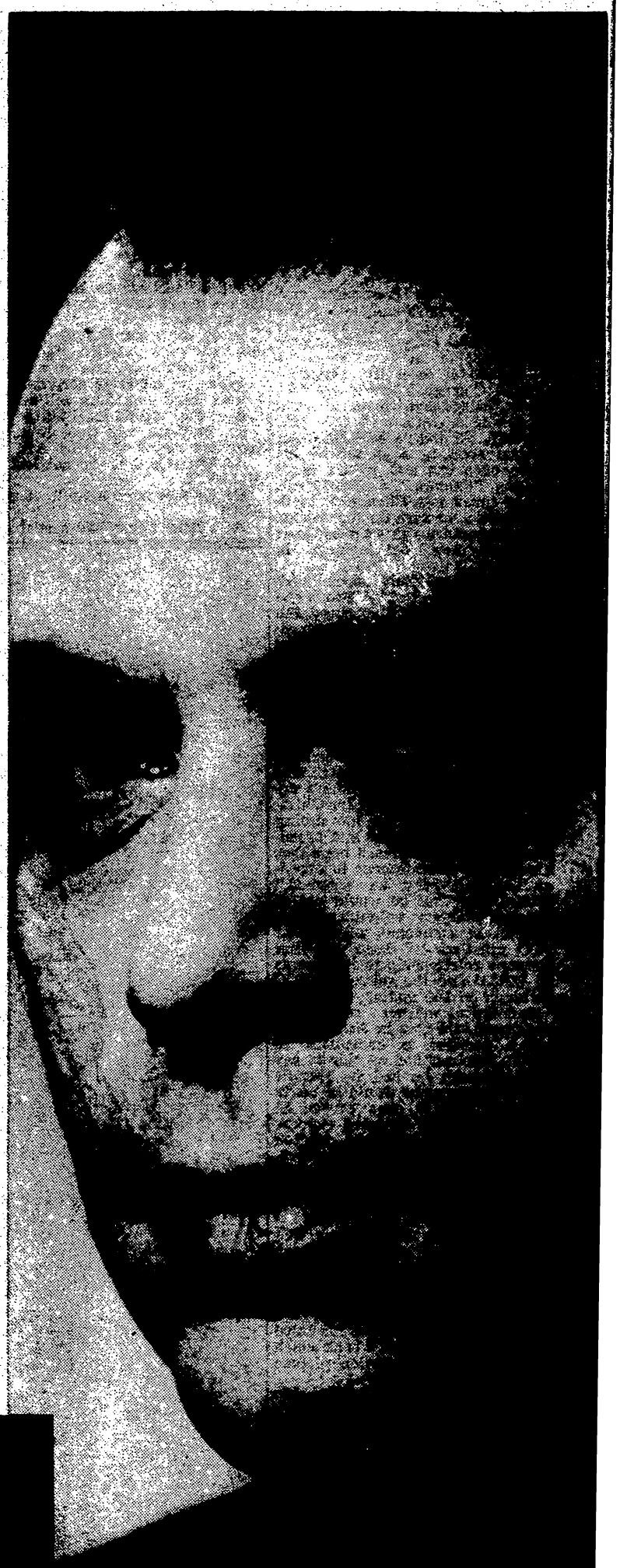

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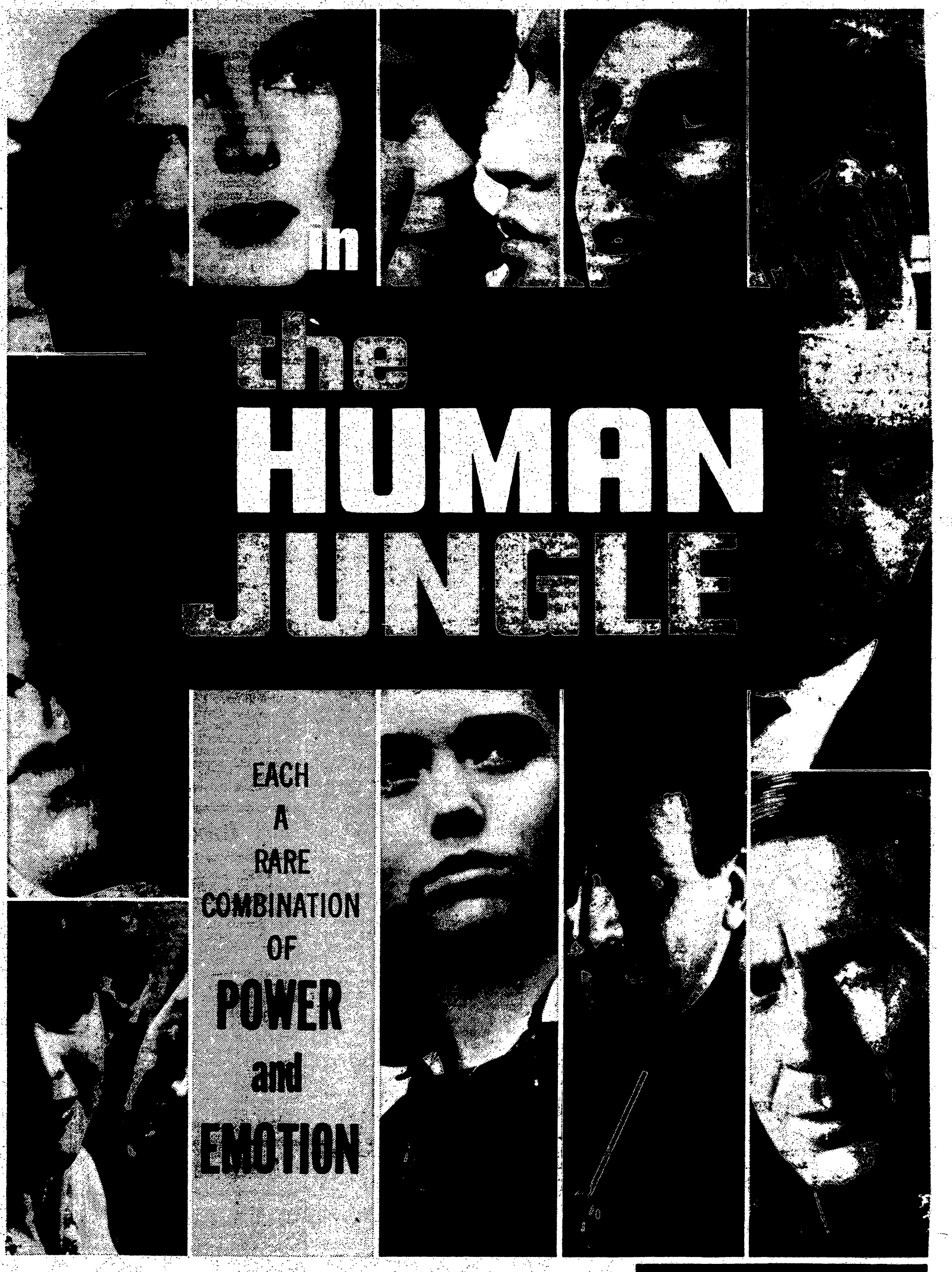


Dramas of men and women who bring their broken lives and crumbling careers to the one man who can help them.

UNITED ARTISTS TELEVISION

555 MADISON AVENUE • NEW YORK 22

Television Reviews

Continued from page 38

other than in opening and closing by the ministers.

They just let the kids palaver among themselves and some pretty straightforward ideas, language and thinking came forth.

They had much to say about "conforming" and "images," the importance of good grades (to parents) and kindred subjects. One youth said he had learned the hard way that dropping out of high school is a sad mistake. "There's no job for a kid without at least a high school diploma. It's a must . . ."

Another lad, with a bookish appearance, said his schoolmates had him pegged as a square because he was a student of the Bible.

A reaction many grownups get after seeing a show like this seems to be: the next generation will be ready to take up the reins and try to straighten out the mess the world is in. *Luce.*

WAYNE & SHUSTER SHOW
With Oscar Peterson Trio, Don Gillies, Samuel Hersenhoren Orch
Producer-Director: Bill Davis
60 Mins., Sun., 7 p.m.
PARTICIPATING
CBC-TV, from Toronto (tape)

Although their five years association on the Ed Sullivan Show has ended—despite alleged Sullivan urgings—Wayne & Shuster are back on the Canadian Broadcasting Corp. for four 60-mins. specials. With strong support by Samuel Hersenhoren's Orch (31), the Oscar Peterson Trio, and the choreography of Don Gillies, Wayne & Shuster are off to a staunch start—and have had no difficulty in lining up sponsors.

Bolstering their comedics, (they write their material in tandem), the team came up with three sketches of rival psychiatrists; two fathers visiting their first boy babies in the glass-protected maternity wards of a hospital; the interview by Shuster of the Picasso-like Wayne; all very funny, well-written. Their lengthier "Utter Limit," a futuristic revolt of the machine against man, didn't come off as successfully, though they had an idea. The Oscar Peterson Trio (with Ray Brown on bass and Ed Thigpen on drums) did "Holiday Time" and "Some Day My Prince Will Come," with Peterson doing his own "Canadian Suite" at the grand.

In their four specials this season Wayne & Shuster continue to be very funny fellows, though the "Utter Limits" sketch didn't quite jell. Direction of Bill Davis was okay. Long shots and closeups were expertly handled by the technical crew; the commercial messages were sparse. *McStay.*

Emmy Bash

Continued from page 1

of Kaye, he spouted with a trace of anger, the one word Yiddish equivalent of Eva Marie Saint's Shocker at an industry dinner two years ago. As one of his table occupants said, "He was livid with anger," it was applauded good-naturedly at the time but later was soberly criticised as both "in bad taste" and provoked by Kaye.

Miss Ball tried to take the sting out of it but the damage had been done. In effect, she said "these people have worked hard for these awards and deserve to be fully commended for their accomplishments." To local station managers, an Emmy is just as important as the national awards for network shows. Rule apparently resented Kaye's turning a documentary effort into a comedy turn by playing it for laughs with ludicrous inflections and physical movements.

Expressing his personal resentment at the conduct of the event and the lightness made of serious works was KNBC manager, James Parks. "That's the last time we'll turn out for this." To Miss Ball's credit it can be said she demeaned herself with dignity in recognizing the efforts of the stations to create and broadcast programs worthy of distinction.

Winners:

KABC-TV: "Step Forward," police recruitment campaign.

KHJ-TV: "An Evening of Gershwin"—July 27, program at Hollywood Bowl with Andre Kostelanetz conducting.

KNBC: "Why L.A.?" Story of Los Angeles from Pueblo to third largest city, in color; Also, "A Tribute to President Kennedy," Nov. 24, from the sports arena.

KNXT: "Tell Me Not in Mournful Numbers," actual psychiatric case history. Maury Green, writer; actress Veronica Cartwright; also, for "The Big News."

KTLA: Coverage of Baldwin Hills dams disaster; also "A Negro's Point of View" with monolog by Dick Gregory.

KTTV: "Recall," Bette Davis in interview with Paul Coates.

Hellman

Continued from page 2

Bergen and emcee Johnny Grant, with straight contributions from Meredith Willson. Latter credited the columnist with spelling his name with the correct two L's 100 times for a year after an ad misspelled it. Dale Olson, Hollywood Press Club prexy, presented Hellman with a plaque for journalistic service to Hollywood.

Buttram summed up the tribute in "Varietese" with "congrats on 30 year showbiz stint to Helm from Butt." Earlier calling the affair a "Hellman Hootenanny" and calling attention to how "getting your name mentioned in his column is worth hundreds of dollars; if you don't believe it, try it for nothing."

But it was Kantor who kept the 223 guests in guffaws with his power-packed comedy in the straight manner, much of it aimed at Hellman but a good deal more at the industry itself.

Guedel presented Hellman with a six-day vacation at Las Vegas' Hotel Sahara, along with gambling money, commenting "there's only one thing worse than not being in your column, that's being in it" because "there are always so many surprises as to how the item comes out in print." Bergen, noting the columnist's earlier work in radio, labeled Hellman the "Grand Moses Of Gossip" and the "Poet Laureate of The Brown Derby" in the midst of a group of jokes close to the edge for the mixed company at the luncheon.

Winter Olympics

Continued from page 39

come the stepchild. The license tax (both companies are state-owned and operated) for radio sets is still seven cents per month. This amount was fixed more than 15 years ago. Due to internal, more political than technical reasons, radio listeners pay today the same amount. (To the letter carrier, who collects for tv and radio).

Though tv and radio are "independent" one from the other, they are united in the Rundfunk company as top organization. Thus tv helps radio financially—it lends the money not even hoping to get it back in ages.

This bad financial situation of radio led to one of the most curious "saving" plans ever concocted. They paid to the state opera for license fees to relay the opera ball $600. The opera had demanded a much higher price, claiming that royalties must be paid to the society of authors, composers and music publishers also. Whereupon radio presented a report from the opera ball—but the listeners did not hear the original music. Disks were used as "background" music.

But even this curiosity is nothing against the latest musical "treat" from Innsbruck. Since East and West shall never meet (in this case "both" Germanys), the tv and radio listeners sat in amazement when Beethoven's "Freude schoener Goetterfunke" was played by the band, usually accompanying the hoisting of the flags of winning nations with their national anthem. It was later announced, that West Germany had renounced its right for the third verse of "Deutschland ueber alles" and the Democratic Republic in turn agreed to abstain to insist on Hans Eisler's communist East German hymn.

Austrian tv officials claim that the Innsbruck organization was near to perfect.

Drummers: Climb Abroad!

Jackie Gleason can play publicity the way he does a gag. The rotund Great One booked a special train to N.Y. from L.A., heralding his then new one hour Saturday night CBS-TV variety show. The trip clicked off publicity, from city to city.

Now, Gleason rolls into his third season, starting this fall. The man of many characters who also likes golf has decided, with the network's grudging blessing, to do his show next season from Miami Beach. He has made arrangements to do his weekly hour at the 3,500-seat Miami Beach Auditorium. Miami Beach, the civic leaders of which are aware of the niceties flowing from a weekly network tv show being based on home grounds, has agreed to spend $250,000 to bring the tv facilities there up to par with N.Y.

Gleason also reported that he's been made an ambassador of the city, now celebrating its 50th anni. He expansively announced that he has chartered a steamship to make the trip to Miami. There will be about 200 people on the N.Y.-to-Miami steamship, production men, writers, technicians, regulars — and newsmen. Steamship will leave N.Y. harbor at the end of July.

Tom Moore

Continued from page 23

situation comedy series and a shift-over of "Hazel" (for Ford) from NBC, in which case still new shuffles would be on tap).

Tuesday: 7:30 to 8:30 "Combat"; 8:30 to 9 "McHale's Navy" 9 to 9:30 "Tycoon"; 9:30 to 10 "Peyton Place"; 10 to 11 "Fugitive."

Wednesday: 7:30 to 8 "Ozzie & Harriet"; 8 to 8:30 Patty Duke; 8:30 to 9:30 "Outer Limits"; 9:30 to 10:30 "Twelve o'clock High."

Thursday: 7:30 to 8 "Flintstones"; 8 to 8:30 Donna Reed; 8:30 to 9 "My Three Sons"; 9 to 9:30 "Bewitched"; 9:30 to 10 "Peyton Place"; 10 to 11 "Burke's Law."

Friday: 7:30 to 8 "Johnny Quest"; 8 to 8:30 "Farmer's Daughter"; 8:30 to 9 "Mickey"; 9 to 11 five weeks of football and 47 weeks of feature films.

Saturday: 7:30 to 8:30 "Greatest Show On Earth" (contingent on Henry J. Kaiser's okay and with a switch in format designed for greater kid appeal); 8:30 to 9:30 Lawrence Welk; 9:30 to 10:30 "Hollywood Palace."

Color TV

Continued from page 1

the NTSC, SECAM or PAL color systems at a European Broadcasting Union's meet last year, lobby groups in favor of either the American, French or German processes have been gathering strength and put new points to these latest London meets. Subcommittee also saw further demonstrations of the three color processes in an attempt to bring a decision nearer.

Unofficial view is that if ultimately this set of meetings fails to produce anything concrete, the U.K. may go ahead with the American NTSC system with which BBC has been experimenting for years. If the rest of Europe settles for one of the other systems international exchange of colorcast will become highly complicated.

Harris on Ratings

Continued from page 31

more accurately the success of the Broadcast Ratings Council, Inc., is far from complete. Much remains to be done before the American people can feel the assurance that the contribution of the rating services to broadcasting is in the public interest.

"I think my preference," McGannon continued, quoting from the letter, "is that these activities remain in the private, rather than the governmental hands. I feel that when our institutions operate satisfactorily through private initiative, there is no need for government intercession. I think you will agree, however, that based upon the hearings held in March and April, and upon your own program, that we are dealing with a situation which in the past has been far from satisfactory.

Foreign TV Followups

Continued from page 38

inside view of the proceedings, and provided a great opportunity to study two great performances and a superlative production at close quarters.

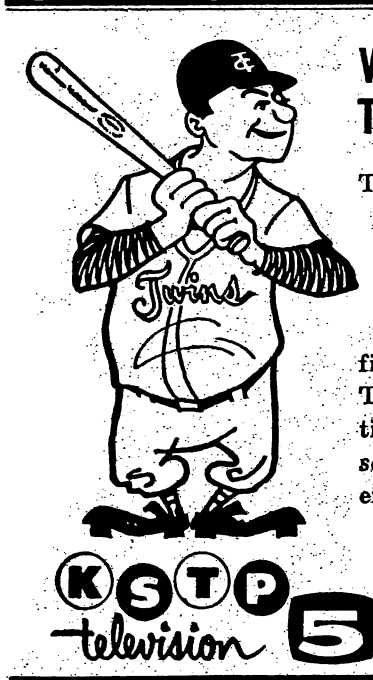
The sulky, but astonishing, Rudolf Nureyev was represented in the charming, if slight, pas de six from "Laurenciana" to his own choreography. He was partnered by the sparkling Nadia Nerina, and joined by four of the Royal Ballet's most individual younger dancers, Christopher Gable, Graham Usher, Merle Park and Antoinette Sibley. This was cafe-chantant ballet at its most trivial, but the amazing technique of Nureyev and the glitter of Nerina gave it exhilaration and impetus.

Tenor Renato Cioni, also seen in the "Tosca" excerpt, was acceptable in Cavaradossi's two arias from the flanking acts of that opera. Less satisfactory was Jose Iturbi, who gave perfunctory and mechanical accounts of pieces by Chopin and Granados.

Bill Ward's production effectively captured an air of occasion, and was deftly managed throughout. Linking was undertaken by Covent Garden's administrator, Sir David Webster, who was unctuous, insufficiently explanatory of the Nureyev item, and was somewhat uncomfortably positioned backstage, with performers scampering behind him.

Result was a first-rate display of the more hectic and showy aspects of what is laughingly called the classics. *Otta.*

San Francisco—Arthur S. (Budd Wiener has been appointed executive sports producer for KTVU.



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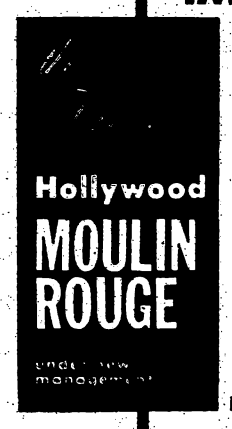

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Inside Stuff—Radio-TV

Although network programming execs and producer Robert Saudek are both denying it, there were strong reports around that the latter's "Profiles In Courage," hour series based on the late President Kennedy's book, was an iffy NBC entry after the President's assassination.

Reports were that NBC wanted to dump the show, but Saudek held them to the contract. Anyhow, filming will begin within the next couple of weeks in Hollywood with Thomas Hart Benton as the first subject (show has no pilot). A 6:30 p.m. Sunday time has been penciled in, with the starting date set for sometime after the fall elections.

Other subjects in the "Courage" hopper (a whole slew were approved by the late President) are John Adams, Daniel Webster, Sam Houston, Edmund Ross and George Norris. Girdon Oliver has been named producer with production set for Desilu studios. Initial script was penned by A. J. Russell.

President Johnson told Congress that plans for a global communications system are moving along at a good clip.

The President said 1963 "has been a time of fruitful achievement" for the communications satellite system.

Plans to create the initial system by 1965 are "moving ahead, on schedule," the Chief Executive continued. Also in "active motion," are plans for a commercial communications satellite system," the President said. The "competent staff" of the Communications Satellite Corp. and the full cooperation among government agencies were singled out for praise by the President in his annual report to Congress on global satellite progress.

Rep. Catherine May (R-Wash.), a broadcaster turned politician, will be the guest speaker at the state broadcasting association Presidents' meet in Washington. Mrs. May will address the Feb. 20 luncheon. Her broadcast experience includes a stint at NBC in New York where she was a writer and assistant to commentator Adelaide Hawley. Her home state experiences includes writing and air time with KMO, Tacoma; KOMO and KJR, Seattle and KIT, Yakima. She also headed the radio department of the Strang and Prosser Advertising Agency in Seattle.

Salant as Keynoter For Femme B'casters

CBS News prexy Dick Salant will deliver the keynote address of the 13th annual convention of the American Woman in Radio and Television, to be held April 30 at the Mayo Hotel, Tulsa.

Salant, in his address, is expected to develop the theme of the 1946 AWRT convention, "Freedom of Communications: Right and Responsibility." AWRT prexy Margaret Mary Kearney, in welcoming Salant as the keynoter, said that "at no time in the history of broadcasting have news and public affairs played so vital and exciting a role as they do right now."

BBC-TV

Continued from page 22

the highraters with prestige or "balance" productions.

Baverstock has only to pull away with one or two more key shows—it could be a "Z Cars" or a "Kildare" or a "Defenders" — which, supported back-to-back with more entertainment shows, could see the program exec making up his 26% audience deficit to catch the commercial network.

As one high BBC tv factatum put it: "Like the political polls, it takes only one factor to sway the balance of tv viewership." With "Steptoe" now consistently keeping in the 9,000,000 viewing homes bracket, it's viewed at BBC as a Factor spelt with a capital "F."

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TV Followup Comment

Continued from page 38

day, the hour featured a flock of romantic ballads. In her top solo stint, Miss Horne parlayed two intense vocals on "Lost In The Stars" and "Once In a Lifetime." Martin was all over the stanza, including one good routine in which he kidded with Como on tunes stemming back to their mutual Ohio backgrounds. Como was spotlighted with the Ray Charles chorus in a crackerjack medley, including "My Favorite Things" and "Almost Like Being In Love."

A final routine, revolving around drummer Jack Sperling, had all three stars spoofing the standards by dressing them in new tempos. "Begin The Beguine," for instance, was delivered as a waltz, "Buckle Down Winsockie" as a cha cha. It was a mildly humorous musical concept that ran a bit too long.

Herm.

Chronicle

Dadaism, the movement in art which made a fetish of senselessness, came to tv in the form of "A Trip to the Moon," telecast Wednesday (12) night on CBS-TV.

The hour was a wild and wacky compilation of old newsreel footage, fresh cartooning, special effects, and acting by four able Englishmen, Jonathan Miller, Peter Cook, Alan Bennett and Dudley Moore. Intent of the whole hour was to have some fun with the Victorian vision of a moon trip as forecast by novelist Jules Verne. There were some pieces of funny business, but the hour as a whole lacked cohesion and a point of view.

As scripted by Miller and producer Robert Goldman, it was as if Shavian characters were mounted before the tv cameras, robbed of Shaw's wit. The four players comprised the original cast of "Beyond the Fringe" revue. "From the Earth to the Moon" was the Verne novel which was used as the base of this melange.

"Chronicle," the Wednesday night alternate week CBS-TV showcase, was utilized for "A Trip to the Moon." *Horo.*

Eye on New York

William Carlos Williams, an American poet who celebrated life in northern New Jersey, hardly had a chance on the WCBS-TV "Eye on New York" program devoted to his life and works.

The half-hour was so busy setting moods with pictures, images hardly fresh or arresting, that far too little time was devoted to the main subject—Williams and his poetry. Titled, "In the American Grain," and telecast Tuesday (11) night, the half-hour barely sketched in the man—a doctor by profession and a poet by instinct.

E. G. Marshall looked uncomfortable rendering the lines of the Pulitzer Prize winner. There was a short, interesting interview with Williams' widow.

Producer-writer Albert C. Waller, missed the mark on this one, as the medium has done much better with similar programs. *Horo.*

ABC-TV Daytime

Continued from page 27

rating growth web's sunshine sked has been enjoying.

For January '64, Nielsen showed web's daytime homes up to 2,570,000 average. In same month, "Trailmaster" reached over 4,000,000 homes.

Currently ABC-TV rates vary from $2,800 per minute (Operation Daybreak skeins) to $4,000 (for premium priced entries such as "Trailmaster" and "Price Is Right"). Raise will still keep most ABC-TV prices under those of CBS ($3,000 for Morning Plan and minimum of $5,300 for everything else) and NBC ($3,600 to $6,300.)

TV Replacing B Pix as Training Ground for Tomorrow's Film Stars

Hollywood, Feb. 18.

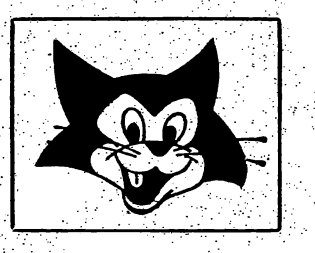
Television thesps moving into films are much better trained than actors who formerly emerged from studio talent workshops, it was asserted by Edward Muhl, production veepee at Universal, where stars such as Rock Hudson, Tony Curtis, Sandra Dee and the late Jeff Chandler came from studio talent development programs, to stardom.

Teevee is replacing yesterday's B pix as the talent ground for tomorrow's stars, said Muhl, pointing to an increasing number of instances where U has drawn on talent under contract to Revue for its theatrical films. Revue now has more than 100 young players under contract, and Universal has tapped this talent source, and expects to expand this activity increasingly in the near future, the exec said.

Muhl pointed out that the young Revue talent has not only been

(Continued on page 46)

why do ADVERTISERS flock to stations that carry courageous cat



ratings

THAT'S WHY

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CAPTAIN KANGAROO	2.0	2.1	3.0	2.6	2.5
SANDY'S CARTOONS	1.5	1.0	1.3	1.5	1.1
TODAY	2.6	2.6	3.2	3.2	4.0

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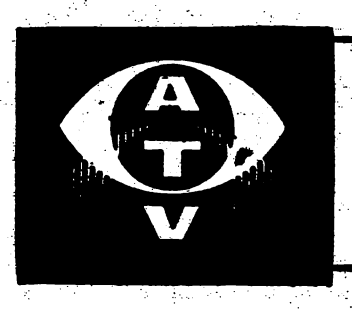
AL ODEAL, *Pres.*

46 TV RATING FOR CALLAS

Sunday, 9th February, was an historic day. From the Royal Opera House, Covent Garden, Associated Television Ltd. presented another "Golden Hour" on the nation-wide network of British Independent TV.

This spectacular galaxy of the world's most famous stars included Jose Iturbi; Rudolf Nureyev and Nadia Nerina—and Renato Cioni, Tito Gobbi and Maria Callas in the entire Second Act of their epoch-making "Tosca".

READ THE PRESS HEADLINES



Associated

INDEPENDENT TELEVISION CORPORATION

IT'S 'GOLDEN' CALLAS

MARIA CALLAS (above) last night repeated her tremendous success in "Tosca" when Associated TeleVision relayed the second act of the Puccini opera from Covent Garden.

This was the golden moment in the concert "A Golden Hour."

Singing with her were Tito Gobbi as Scarpia, the Chief of Police, and Renato Cioni as the lover.

Viewers also saw concert pianist Jose Iturbi and ballet dancer Rudolf Nureyev.

Mirror Television Editor Clifford Davis says: "I award TV Oscars to Maria Callas and Tito Gobbi.

"The re... such superb performers was broug... night at the op...

DAILY SKETCH

LAST NIGHT'S VIEWING BY BRIAN GARDNER

This was our glittering hour

FOR once the publicity was correct. ITV rightly described its "Golden Hour" last night as "one of the year's outstanding musical events."

Maria Callas and Tito Gobbi, in a tremendous Act 2 of "Tosca." Jose ...hi in an unselection ...revev

Even the most unmusically-minded must surely have got some pleasure out of this glittering prestige show. And advertisement breaks were kept to a reasonable minimum.

It made up for many a wrestling bout, dull play, and "Beat the Clock" quiz. And that, no doubt, was the excellent intention.

DAILY TELEGRAPH

Television

A SUPERB CALLAS IN CLOSE-UP

ONLY a very small fraction of the vast number of people who had hoped to see the recent brilliant Covent Garden production of Puccini's "Tosca" were in fact able to do so but Associated Television last night made ample compensation to the less fortunate.

It included in its spectacular Golden Hour programme, Maria Callas, Tito Gobbi and Renato Cioni, together in the complete crucial second act of the opera.

One missed, of course, the splendour of the stage picture, but ...enated close-ups

DAILY MIRROR

CALLAS and GOBBI WIN OSCARS

MARIA CALLAS repeated on ITV last night her tremendous success in "Tosca" when ATV relayed the second act of the new production of Puccini's opera from the stage of the Royal Opera House.

It came as the climax to the "A Golden Hour" con... with Gobbi ...

LAST NIGHT'S TV BY CLIFFORD DAVIS

duced by Sir David Webster, Administrator Covent Garden.

he said, the pro... me offered "some very greatest their kind in day."

do the same for the Russian ballet "Laurencia."

Rudolf Nureyev danced a pas-de-deux here with Nadia Nerina which he had himself directed from memory.

This was the first time it had been performed outside Russia, and, to a Philistine like me, it would... been nice to ... it was all ...

Both Mr. Iturbi and his two piano pieces went by unannounced.

Not very courteous to Mr. Iturbi, who had flown here specially to take part, or very helpful to the viewers.

But these are small points. This was designed as a viewers' night at the ... opera. ... must ... mil...

The viewing public responded with equal fervour. The result in the London area:

46 TV RATING FOR CALLAS

Television Limited

55 MADISON AVENUE, NEW YORK

From The Production Centres

Continued from page 26

this week on the first lap of a cross-continent jet sales tour that ends up in San Francisco and Los Angeles the week of March 2.

IN LONDON . . .

Neville Barker, interviewer and video personality, shifted from Associated-Rediffusion to BBC to work in both tv and radio . . . Premier Sir Alec Douglas Home snared for A-R's pubaffairs show "This Week" . . . Layman **Henry Jones** appointed by ITA to supervise output of web's religious programs . . . Crystals set for ABC-TV's next showing of "Thank Your Lucky Stars". . . British Animation Group, repping the major cartooneries in this district, staging its first public exhibition in London from March 3 to 10 . . . **Jack Jackson,** top local deejay, now built up his radio show audience to more than 6,500,000 . . . Associated Television's ace producer **Peter Potter** compiling four programs commemorating Shakespeare's quartercentenary . . . Videsigner **James Goddard** to design sets and costumes for the ballet "La Creation Du Monde," which will be given its first performance by the Royal Ballet Co. at Stratford-on-Avon on March 12 . . . Granada-TV retreading its "Men Of Our Time" profile series with three studies of George V. Stanley Baldiwn and Lenin.

IN WASHINGTON .

Irv Drasnin joins CBS News in Washington as a producer. He has been with web's Los Angeles bureau and prior to that was associate producer of "Calendar." . . . **James Black,** a former prize-winning news photographer, has signed on with NBC and will produce documentaries for net's o & o WRC-TV here . . . **John Hayes,** prez of the Washington Post-Newsweek stations received 1964 National Community Service Award at National Biennial Conference of United Community Funds and Councils of America. Hayes has completed two one-year terms as volunteer prexy of that group . . . **Timmi Pierce** named promotion and publicity manager for WRC radio. She has been Assistant to the Director of Information at WTOP radio here . . . A special guest on WRC-TV's "Report from Airlie" will be former President Dwight D. Eisenhower. This seg of program entitled "Reprieve" will cover treatment and recovery of cardiac patients. Eisenhower will speak, with other guests, of his recovery from his 1955 heart attack . . . **Prentiss Childs,** co-producer of CBSs "Face the Nation" heads for two-week vacation in Bahamas where he will stay at home of his father columnist **Marquis Childs.**

IN SAN FRANCISCO .

Al Berglund, writer and news editor formerly with ABC network in New York and Washington, added to KRON-TV staff in news and documentary department . . . **Arthur S. (Budd) Wiener** named exec sports producer for KTVU-TV, handling Giant games. He'll continue as director of traffic and sales service. **Russ Hodges** and **Lon Simmons** to repeat their 1963 chores as voices of the ballclub, beginning with exhib games in Phoenix . . . **Bud Foster,** sports director at KGO-TV, one of three finalists in battle for title of state's best sportscaster conducted by National Sportscaster and Sportswriters Assn. . . . "Is San Francisco's Reputation Deserved?" the fascinating title of a discussion by Chronicle columnists **Herb Caen** and **Charles McCabe,** noted atty. **Jake Ehrlich** (Sam Benedict) and **Howard Gossage,** knowledgable ad man on KRON-TV . . . ABC's **Howard K. Smith** in Bay Area for a series of lectures on politics and current events arranged by the McClatchy newspaper chain . . . **Vickie Frazer,** youthful pop singer, made her tv debut on "From San Francisco" Satdee nite over KGO.

IN ST. LOUIS .

KPLR-TV has set a 20-hour March of Dimes Telethon for the weekend of March 7-8. **Michael Landon, Virginia Gibson, Bruce Yarnell, Betty Johnson** and **Jimmy Dodd** signed as headliners . . . **James Drury,** tv's "Virginian," and the Sons of the Pioneers will be the stars of the St. Louis Police Circus during the week of April 24 through May 3 . . . **Bob Miller** will turn out a "Repertoire Workshop" play titled "Flight of the Birds" for March 7 airing. Original script penned by **Jack Murdock** . . . KSD radio set a program about the problems of alcoholism, "The Twelfth Step," the first documentary-drama out of that station's production department since 1952 when "The Land We Live In" was a weekly series. **Larry Wright** who handled sound effects for the "Land" shows, was borrowed from his traffic manager duties to create sounds for the upcoming program . . . A new FM radio outlet, WCBW-FM, cranked up its transmitter last weekend in the cross-river community of Columbia, Ill.

IN PHILADELPHIA . . .

The ABC network has chosen WFIL sports director **Les Keiter** to broadcast the **Sonny Liston-Cassius Clay** fight, to the United States and Canada (25) . . . **Robert E. Lee,** of the FCC, to be keynote speaker at the second Weightman seminar on tv commercials, at the Sheraton Hotel (March 6) . . . **E. G. Marshall** ("Defenders") to star in WCAU-TV's prime time special "The 300th Harvest," to salute New Jersey's Tercentenary (26) . . . **Bud Palmer** of NBC-TV's "Sports International," addresses members of the local TRAC, at their monthly luncheon at the Warwick Hotel (19) . . . Dickinson College will participate in the creation, development and periodic review of all segments of "Romper Room," on WFIL-TV . . . **James M. Pettyjohn** formerly associated with WRCV-TV for 15 years, appointed exec producer for educational station Channel 12's Wilmington, Del. station . . . **Bill Bircher,** morning man on WBCB, Levittown, Pa., replaces **Sylvie St. Clair** on WCAU.

IN BOSTON .

William M. McCormick, WNAC-TV prexy, snaps the switch at station's new tower, 1,181 feet above sea level, higher than the Eiffel tower, Sunday (23) at 12 noon. Station is running a "T-Day" promotion for the tower opening with a champagne dinner at Hotel Kenmore Sunday (23) from 12 to 3, with a special dedicatory simulcast . . . **Gene Jones,** w. k. tv personality in Boston, named consultant, musical director, Trans Radio Productions . . . **Sidney Pike,** WHDH-TV production manager, took off for Brazil for USIA in his "cousin to cousin" exchange programming, first lap of a round the world trip. His Brazil Exchange Programs are already skedded for telecast on NHK, Japan to an estimated audience of 10,000,000 . . . **Jimmy Joyce,** headlining at Blinstrub's, guested on the "Louise and Gus" show on WNAC . . . Boston Bruins are eying tv broadcasting and are figured to support the move of the National Hockey League in televising sports . . . WEEI donated its collection of more than 25,000 selections of sheet music covering accumulation of over 30 years when WEEI had a studio orch broadcasting every day on the air.

IN CLEVELAND . .

Fran Corrigan moves from radio to head public relations for **Mike Douglas** show under general direction of **James Monroe** who succeeded **Hugh Harper** at KYW-TV . . . **Roger DeBard** named to WERE sales . . . **John Garfield,** onetime WGAR sales manager, taking over Carling suds account at Lang Fisher & Stashower . . . **Rocco Scotti** introduced his "Sings in Rome" record with **Bob Neal's** morning stanza on WERE . . . WCUY-FM upped power to 40,000 watts . . . **Arlen Blank,** onetime KYW Road Show mistress, rounding up new talent for fund-raising stints . . . **Joe Mayer** added to WHK disk stable . . . **Len Hardman,** former Canadian hockey voice, doing WZAK-FM Baron hockey play-by-play . . . WERE's **Richard Kraus** offered 37 station Indian network to Senator Stephen Young and democratic party challenger John Glenn if they want to debate prior to May 5 elections.

Soviet Censorship

Continued from page 27

you are shooting for three weeks, and in a country 5,000 miles from home, it seems to be grossly unprofessional not to process your film in that country. We processed in Moscow for one simple reason—to see that we got what we intended before returning home."

(Contention of CBS News, in disallowing processing in the Soviet Union, is that film footage can be censored in that fashion. Knowing, too, what won't meet official approval, when the footage is screened in Russian labs, is another deterrent in securing what the correspondent may feel to be a balanced account, in the view of CBS News.)

Power said that before actual filming began, he devoted six months to research to determine what he wanted the shows to include. Late last year, he went to Moscow to personally survey the location sites, at the same time negotiating with APN Novosti, the Soviet tv-film agency, for Russian equipment and cameramen to supplement his own technical crew. He said the subsequent contract, which was "followed to the letter," guaranteed him the right to shoot whatever he designated at the time.

Post-'48 Prices

Continued from page 31

may be a few holdouts from this trend, the likes of Screen Gems and Seven Arts Associated as in the past, but how long can SG or Seven Arts hold aloof from the favorable economics of first clinching $300,000 for a pic on the network level and then taking the same pic for a off-network ride for another $100,000 or $150,000?

When from $400,000 to $450,000 can be secured from tv for "A" pix, it raises serious questions on the value to major companies of holding off features from tv in order to gain theatrical reissue revenues. Most major companies currently maintain a three to five-year span between theatrical and tv release. The hiked fees secured from tv will continue to pare down the span between theatrical and tv release dates, and raise questions about the soundness of theatrical reissues as opposed to a tv selloff.

Hiked revenues derived from (free) tv for recent pix product also puts another crimp in toll tv plans. What's the lure of pay-tv with first-run and second run pix product, when free tv offers recent cinematics—and in such quantity?

MCA's Berle Adams

Continued from page 31

recting their programs to their people."

The new BBC channel starting April 20 will buy only three U.S. telefilm shows for its programming, and there will be limited buying by the second French network beginning at the same time, and a second channel in Holland beginning in October. Germany will have a third regional web to begin next year.

European tv situation is simply not what it's cracked up to be.

Merv Griffin

Continued from page 23

moved to "Links" were being shifted last week (for the most part) to a new G-T jollyo called, "Get the Message." This time apparently Goodson-Todman did get the message, because "Message" is going into the ABC morning lineup where it may be safer from the cat's paw. It's a tight squeeze, though, because "Message," beginning March 30, will be slotted at 11-11:30 a.m., which will be between the Griffin productions on NBC at 10:30-11 and 11:30-12 noon.

San Antonio—Martin Russell has been appointed national sales manager of KITE here, by Dave G. Scribner, prez and general manager of the outlet.

Radio Review

THE VINCENT TRACY SHOW
With Tracy, various guests
45 Mins., Mon.-Fri.; 9:15 p.m.
WOR, N. Y.

A reformed Bowery drunk, Vincent Tracy has devoted the last 14 years to saving "helpless" individuals from drink, drugs and despair. In this program bearing his name which preemed last Monday (10) on WOR, N. Y., his avowed goal is to bring help to people when they need it.

Format for this 45-minute, Monday-thru-Friday airer primarily leans toward interviews with various guests who either have had first-hand knowledge of alcoholism, narcotics addiction, etc. or are experts on human rehabilitation.

On Thursday's (13) program, for example, Father Norman O'Connor, who sometimes is billed as "the jazz priest," and longtime jazz pianist Mary Lou Williams were the visitors. Father O'Connor helped provide the listener with a better insight to basic human nature while Miss Williams discussed her experiences as a onetime addict and her activities now in aiding fellow musicians hooked with the habit.

Tracy is an articulate host—in fact a better word would be voluble; for he frequently is carried away by his thoughts on the subject. Obviously this is due to his sincerity. But if he were to become a bit more concise his guests would have more time to expose their own reactions.

On the whole, this is an absorbing public service program for which WOR rates commendation. Controversial nature of the show more or less rules out a sponsor. But it would be a courageous step if some bankroller did pick up the tab. *Gilb.*

TV Training Ground

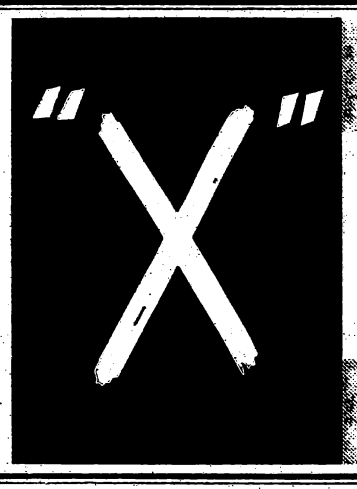
Continued from page 43

soundly indoctrinated in their art by tv, but via tv, has already achieved a public image.

Recent Revue pactees tapped for Universal pix include Michael Parks, co-starring with Celia Kaye in the U-Pennebaker pic, "Daffy"; Doug McClure and Carole Wells, in top roles in "The Lively Set"; Peter Brown, co-starred in "Kitten With a Whip," and Beverly Owen and Berkeley Harris, cast in the Audie Murphy starrer, "Bullet for a Badman."

Muhl said Universal is also taking advantage of Revue's behind-the-camera talents, mentioning that recently two tv directors were handed pix assignments, Douglas Hynes, on "Kitten," and Jack Smight (ex-tv) who just completed "I'd Rather Be Rich."

St. Louis—Howard F. Streeter has been named news director of KTVI here, effective March 1. He comes to the tv station from the Washington bureau of NBC News, and will handle the 10 p.m. news strip.



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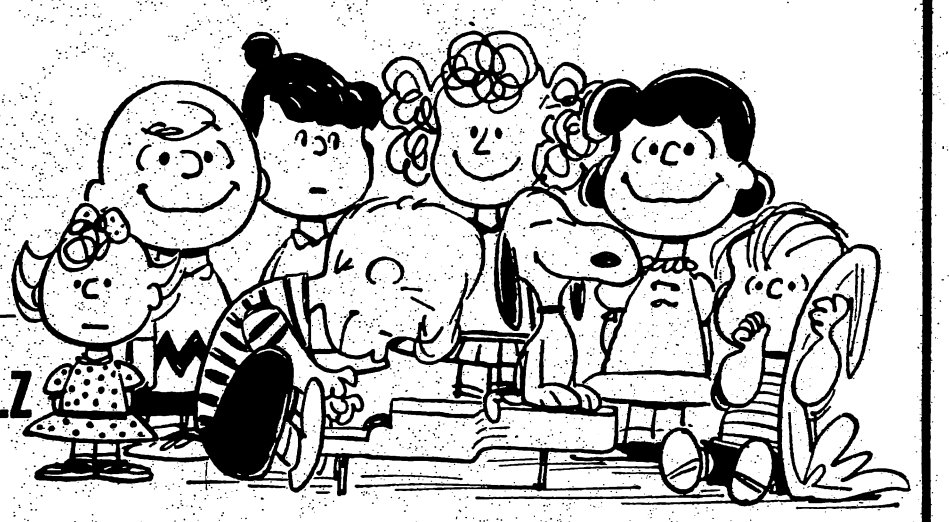

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STUDIOS: 211 PARK ROAD, BURLINGAME, CALIFORNIA

Newton's 'Person,' Nero's New York,' Enoch Light's 'Rome,' 'Bill Anderson' Winter's 'Mad World' Top New LPs

"WAYNE NEWTON IN PERSON" (Capitol). Anyone who listens to this LP needn't go out to catch Wayne Newton because the bulk of his nitery act is included here. A savvy performer with lotsa personality and a hip vocal style, the "Danke Schoen" man has a brisk platter here. Recorded at Los Angeles' Crescendo, the disk includes such numbers as "Swanee," "What Kind of Fool Am I," "Mack the Knife" and others. He hands 'em all the full treatment, swinging strongly on the uptempo items and giving strong readings to the ballads. The act scores well in clubs and makes a solid repeat via this LP. It should do well in the stalls too.

PETER NERO: "A SUNDAY IN NEW YORK" (RCA Victor). Peter Nero, a click keyboard artist, turns up here in the triple-threat role of composer, conductor and soloist. His score for the Metro-Seven Arts pic impresses as a bright concoction of musical conceptions dished up in classy style by the pianist and a large orch. The ballad theme, "More In Love,' which gets instrumental and choral workovers, could step out as a single.

ENOCH LIGHT: "ROME 35MM" (Command). Enoch Light's improved technique of recording on 35mm magnetic film whips up some highly vivid sounds in this instrumental package. Using a large ensemble with plenty of percussion, Light has arranged a group of popular Italian melodies to showcase the clarity and brilliance of the orchestra in a variety of moods, ranging from the swinging "Via Veneto" to the slow ballad, "Non Dimentiear." Other highlights are "Arrivederci Roma," "Per Tutta La Vita" and "Scalinatella," among the even dozen tunes.

"BILL ANDERSON SINGS" (Decca). A member of the Nashville group of pop-country performers, Bill Anderson is a smooth high-pitched singer with an unaffected style that stands up under repeated spins. Anderson delivers a pleasing songalong in this set, including some straight country items, backwoods ballads, and oaters. Top items in this set are "Easy Come—Easy Go," "Green Green," "Five Little Fingers," "500 Miles From Home," "Candy Apple Red" and "One Mile Over—Two Miles Back."

"JONATHAN WINTERS' MAD, MAD, MAD, MAD WORLD" (MGM). Jonathan Winters, now riding high in films and tv, has wrapped up a nifty collection of his routines in this production. Once again, Winters' offbeat sense of humor and uncanny talent for vocal mimicry combine into some powerful yocks. The real kick is his unpredictability in such routines as "Oldest Airline Stewardess," "Football Game," "Marine Corps" and "My School Days," among others. There's also an occasional blue note sounded, as in "Moby Dick & Captain Arnold."

TOMMY ROE: "SOMETHING FOR EVERYBODY" (ABC-Paramount). Rock 'n' roller Tommy Roe gets off a slick pop outing with this LP, which has an occasional ballad but sticks mostly to the uptempo swingers. He has a savvy rock technique which propels the session smoothly through a collection of familiar pop items like "Nitty Gritty" and "Be My Baby." He's backed well by a driving combo. Roe gives an expressive full-scale rock showing which should put this album into a nifty sales orbit.

FREDA PAYNE: "AFTER THE LIGHTS GO DOWN LOW" (Impulse). This LP launches a promising young songstress with a savvy delivery in the blues groove. Freda Payne has a supple voice which she uses effectively on the title number and tunes like "The Things We Love To Do," "I Cried For You," "Round Midnight" and "Lonely Woman," among others. Some fine backing by jazz combos gives an important assist.

"AN EVENING WITH CAROL LAWRENCE" (Cameo). Carol Lawrence, a legit and nitery star, is a fine class songstress. She projects her wide-ranging pipes with color and sensitivity, unmarred by vocal gimmicks. In this offering, she delivers a highly attractive sheaf of standards, including "Out of This World," "You Fascinate Me So," "Why Can't I," "Love Me Or Leave Me," some folk songs and a medley from "West Side Story," in which she scored her initial success.

"THE FANTASTIC SOUNDS OF EDDIE BAXTER" (Dot). Swinging through a multi-tempo and style set, organist Eddie Baxter gets off a solid musical platter with this session. He draws lotsa music out of the electric Lowery Organ skillfully playing such items as "Blue Velvet," "Quiet Village," "I Left My Heart in San Franisco" and others. Uncredited arrangements are also slickly prepared to aid his backup rhythm section in lending fine support, particularly on items like "Misirlou. It's a solid musical outing which will please pop organ fans.

STEVENSON PHILLIPS: "SONGS AND STORIES" (Ava). An interesting purveyor of the folk idiom, Stevenson Phillips conducts a tour of his own private vision of the old South with this LP. He has a highly-dramatic approach, using dialog and song in several selections which depict a unique style with color and atmosphere. All material in the LP is original and his distinctive way of presenting it makes this a fine debut platter. Although Phillips sometimes creates the impression that what's presented here is geared more for club or concert presentation than disk, it does impress with novelty and his well-designed delivery.

JACK LA FORGE: "UNCHAIN MY HEART" (Regina). This is a slick musical outing for pianist Jack La Forge. He moves through a variety of tempos and piano styles with ease and polish. He's backed by a full orch under Don Sebesky who also did the arrangements. At times the orch eclipses the soloist, hence La Forge comes across better on hipper items like "Days of Wine and Roses" where he is fully in the spotlight at least part of the time. The pianist shows that he can swing out a nifty jazz item or do the lush orchestral bit, all of which scores nicely for him here.

THE SANDPIPERS & THE GOLDEN ORCH: "FAVORITE SONGS" (Golden). This is a nice disk for kids and sing-along fans, including 25 tunes from the all-time fave list. The songs are yodeled under direction of Jimmy Carroll, and Jim Timmens and performed by the Sandpipers. The group, which has a small chorus sound, delivers the material with spirit and simplicity, making for lop participation values for the listener. There are no sing-along gimmicks or other such jazz here, just the songs presented in a straightforward style that should make for lotsa entertainment.

LAWRENCE WELK
Presents His New Hit DOT SINGLE
"STOCKHOLM"
B/W "GIRL FROM BARBADOS"

Elektra Forms Nonesuch, Lowprice Longhair Label

Elektra Records, headed by Jac Holzman in New York has formed a new label, Nonesuch Records, as a low priced classical line. Prices of the new label will be $2.50 for both stereo and monaural. Initial release consists of 10 albums and Holzman plans to issue 40 during the first year.

Recordings are made in Europe via licensing agreements with Club Francais du Disque, Vogue, Pye, Chant du Monde and other overseas labels.

Jazz Comes to B'way In Little Theatre Bashes

Jazz Enterprises Inc., headed by David Himmelstein and Dan Morgenstern, is bringing jazz to Broadway at the Little Theatre in a series of Friday night concerts. That night was chosen because the Israeli Habimah troupe, current at the theatre, observes Friday nights as the start of the Sabbath.

Concerts kick off Feb. 21 with Coleman Hawkins and Ben Webster, followed by Lucky Thompson, Earl Hines, Randy Weston, Muddy Waters and the Ellingtonians.

Cleffing Thomas' Poems

The poems of Dylan Thomas, whose readings of his own works have been bestselling albums for Caedmon Records, are now being set to music under a commission by the London office of Mills Music.

Osian Ellis has already written music to "A Sunset Poem," from "Under Milkwood," which is getting choral arrangements for the school market.

KLEGER'S DG PROMO POST

Dave Kleger has taken over as national promotion manager for the Deutsche Grammophon line, distributed in this country by MGM Records. He'll work under general manager Jerry Schoenbaum.

Jack Perkins Joins CRDC

Jack Perkins has been named regional manager of Capitol Records Distributing Corp., working out of the New York office

Ben Savoia, currently sales manager of CRDC's N.Y. office, will also act as manager of the Newark branch.

Longplay Shorts

New Orleans jazz trumpeter **Al Hirt** set to cut an RCA Victor album with **Arthur Fiedler** and the Boston Pops orch . . . "Fly Columbia Records," a merchandising campaign, pushing LPs by **Tony Bennett, Ray Coniff, Percy Faith, Eydie Gorme, Barbra Streisand** and **Jerr Vale** . . . **Major Lance's** latest LP for Epic has the unlikely title of "Um, Um, Um, Um, Um, Um" . . . **Roger Williams'** first Kapp LP of the year, "The Solid Gold Steinway," will include his first single, "Felicia," of the year . . . Royalties on Capitol's LP, "Country Music Hootenanny," are being turned over to the widow of disk jockey **Cousin Herb Henson** . . . Caedmon Records has approved air play of its Shakespeare Recording Society waxings for a $125 performance fee for the full set.

Paul Anka cut an album of Italian songs for RCA in Rome recently, but the LP will be released abroad only . . . Ten-year-old actress-singer **Linda Ross** bows in the "Betsy McCall's Sing Along Party" on the McCall label . . . The Glenn Miller package, which goes into the Americana, N.Y., March 2, cut a Capitol album last week. Troupe includes **Tex Beneke, Ray Eberle, The Modernaires** with **Paula Kelly** and an orch . . . Rondo Records has released 10 LPs in its "Greats" series . . . **Jan Peerce**, who is concertizing overseas this summer and fall, is planning to record "Fidelio" overseas with **Dr. Karl Boehm** as conductor . . . **Johnny Tillotson** and **Anita Sheer** recording in Nashville for Tanridge Productions.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

RUBY & THE ROMANTICS . . . OUR EVERLASTING LOVE
(Kapp) . . . . . Much Better Off Than I've Ever Been

Ruby & The Romantics' "Our Everlasting Love" (Mansion) shapes up as a well-written ballad handled with a sound that should draw teen support. "Much Better Off Than I've Ever Been" (Bob Hilliard-Day Rosewood*) is another neat ballad slice with a bright beat which could push it far.*

* * *

CHUCK JACKSON . . . . . HAND IT OVER
(Wand) . . . . . Look Over Your Shoulder

Chuck Jackson's "Hand It Over" (Ludix-Flo Mar Lu) is a rhythm ballad that packs a big wallop by virtue of the intensity of the vocal rendition. "Look Over Your Shoulder" (Painted Desert†) also raises attention because of the performance.

* * *

RUTH BROWN . . . . . YES SIR THAT'S MY BABY
(Decca) . . . . . What Happened To You

Ruth Brown's "Yes Sir That's My Baby" (Bourne-Donaldson) gives this sognstress a potent launching for her new Decca affiliation. the oldie getting a savvy bluesy workover. "Whatever Happened To You" (Premier†) is a promising ballad side that could take off.*

* * *

TRINI LOPEZ . . . . . JAILER, BRING ME WATER
(Reprise) . . . . . You Can't Say Goodbye

Trini Lopez's "Jailer, Bring Me Water" (T.M.†) is a catchy rhythm entry with a jailhouse theme which this performer belts very effectively. "You Can't Say Goodbye" (Tridon†) is a more conventional teenage ballad with a good rocking format.

* * *

FATS DOMINO
I DON'T WANT TO SET THE WORLD ON FIRE
(ABC-Paramount) . . . . . Lazy Lady

Fats Domino's "I Don't Want To Set The World On Fire" (Cheriot†) is one of this performer's typically easy rhythmic entries which will get the Coke set listening to this standard. "Lazy Lady" (Anatola†) rides with a bright beat.

* * *

SERGIO FRANCHI . . . . . CHICAGO
(RCA Victor) . . . . . Cuando Calienta El Sol

Sergio Franchi's "Chicago" (Fred Fisher) gives this great oldie a solid ride with an Italian lyric providing some extra kicks. "Cuando Calienta El Sol" (Pear Int'l†) is a legit Italian ballad that affords these fine pipes a good workout.*

* * *

LINDA LLOYD . . . . . I'M GONNA LOVE THAT GUY
(Columbia) . . . . . A Cock-Eyed Optimist

Linda Lloyd's "I'm Gonna Love That Guy" (Bourne) bows on wax with a nifty rocking ballad with a teenage message which she projects in commercial style. "A Cock-Eyed Optimist" (Williamson*) reprises this showtune with a contemporary beat.*

* * *

VIC DAMONE . . . . . BREAKING POINT
(Capitol) . . . . . Who Are You Now

Vic Damone's "Breaking Point" (E.H. Morris) registers as an exciting uptempo ballad with a classy lyric which this singer projects with across-the-board impact. "Who Are You Now" (Chappell-Styne*) is a fine legit ballad also handled savvily.*

* * *

PETER, PAUL & MARY . . GO TELL IT ON THE MOUNTAIN
(Warner Bros.) . . . . . Old Coat

Peter, Paul & Mary's "Go Tell It On The Mountain" (Pepamar) puts this traditional religioso in a contemporary folksinging groove which still has wide appeal. "Old Coat" (Pepamar*) is a gently handled ballad for the aficionados.*

* * *

THE SOLITAIRES . . . . . FAIR WEATHER LOVER
(MGM) . . . . . Fool That I Am

The Solitaires' "Fair Weather Lover" (B.F. Wood) registers as a swinging ballad with a bluesy feeling which this combo handles convincingly. "Fool That I Am" (Roosevelt†) is a fair backing.*

* * *

MARTIN DALTON & BENNIE BUNN
NO MATTER WHAT THE PEOPLE SAY
(TCF) . . . . . I Wish That He Would Call Me

Martin Dalton & Bennie Bunn's "No Matter What The People Say" (Hill & Range†) swings brightly down a rocking groove via some slick vocal duetting. "I Wish That He Would Call Me" (Hill & Range†) changes pace with a slow-tempoed ballad with more doubtful chances.

* * *

CLARENCE REID . . . . . THERE'LL COME A DAY
(Dial) . . . . . I Got My Share

Clarence Reid's "There'll Come A Day" (Tree†) impresses as a good rhythm & blues ballad that steps out on the strength of the high-flying vocal. "I Got My Share" (Tree†) is another promising slice in a similar groove.

* * *

FREDDY SCOTT . . . . . WHERE DOES LOVE GO
(Colpix) . . . . . Where Have All The Flowers Gone

Freddy Scott's "Where Does Love Go" (Screen Gems-Columbia†) hits as an excellent ballad belted in a skillful style by this blues-flavored singer. Could be very big. "Where Have All The Flowers Gone" (Fall River†) is a fine ballad in a rocking getup that adds some kicks.

* * *

THE COASTERS . . . . . T'AINT NOTHIN' TO ME
(Atco) . . . . . Speedo's Back In Town

The Coasters' "T'Aint Nothin' To Me" (Gregmark†) is an offbeat blues entry with some exaggerated sounds that get laughs and will grab spins. "Speed's Back In Town" (Cotillion†) is an uptempo slice with an okay idea.

* * *

ZEKE SHEPPARD . . . . WHAT DOES TOO YOUNG MEAN
(President) . . . . . Snow Surfin'

Zeke Sheppard's "What Does Too Young Mean" (Saxon†) blends a ballad mood and teen-angled message for payoff spinning results. "Snow Surfin'" (Ametrop†) brings the surf music craze on to the winter sports circuits with the familiar musical zest and the kids should react accordingly. **Herm.**

*ASCAP. †BMI.

DISK BIZ FLIPS AFTER '63 FLOP

6,000 Beatle Buffs Flip Their Wigs In 2-Show Carnegie Hall Blowout

By HERM SCHOENFELD

The artful pressagent who dreamed up the stunt of having bobbysoxers swoon for Frank Sinatra and dance in the aisles for Benny Goodman saw the full bloom of his genius in the beserk welcome for the Beatles at Carnegie Hall, N.Y., last Wednesday night (13).

It was a two-performance stopover by the British quartet that brought out over 6,000 Beatle buffs who paid a $5.50 top for the chance to shake, stomp and screech through performances which were completely drowned in the audience hysteria.

Who or what is responsible for this Beatlemania? The Beatles are a pop quartet with a sound to which the teenagers have been rocking for over a decade. Their romanesque haircuts are an undeniable novelty, but is that enough to flip the general wig?

The corps of Beatle pressagents are also undoubtedly resourceful (one high N.Y. police official called them a public menace), but even they could not imagine, much less stage, the paroxysms of idolatry which have accompanied the Beatles in the quickie American tour.

That's Show Business

But that's show business. Periodically, some new young talent hits the boxoffice with a concussive force, sustains the impact for some period and then drops back to a more realistic level of worth. Some, like Elvis Presley and Bobby Darin, have managed to keep near their peak pace over a number of years, but most have been flashes in the pan. The rule holds that the more freakish the attraction, the faster they fade.

Whatever their special recipe for success happens to be, the Beatles have already proved them-

(Continued on page 51)

EMI 'Favoritism' in Waxing Winners of BBC-TV Tune Contest Sparks Big Row

London, Feb. 18.

The ill-fated BBC-Tv "Song For Europe" show, which year after year winds up with some sort of upset in the music biz, was true to form again this year.

Despite mammoth efforts by BBC-TV's light entertainment department, under the aegis of Tom Sloan, to get the show through smoothly, a tiein with EMI (Electric And Musical Industries) which released waxes of the competing songs sparked an intra-industry row.

It seems EMI promised to release not only an EP disk of all the songs in contest, but also a single of the winning number backed with the song that came second. When the single emerged, however, the champ song "I Love The Little Things" by Tony Hatch, was backed with Norman Newell's "Funny How You Know" which drew only 11 votes and was last in the BBC-TV contest.

Newell is an EMI a&r man and he is publishing his tune through a subisdiary of Ardmore & Beechwood, EMI's own pubbery.

Mitch Murray, cleffer who penned "I've Got The Moon On My Side," which came second in the aforesaid competish, is duly miffed and at loggerheads with EMI. So is his pubber, Stuart Reid of Robbins not to mention Matt Monro, singer who cut all the sides.

BBC's Sloan also strongly registered his regret at EMI's action, his main fear being that top cleffers may get tired of the hazards associated with the Eurovision Song Contest and in spite of its prestige and earning power not cooperate in future.

It is understood that EMI has offered to put out a further disk featuring the second and third song in the contest. But a lot of the argument against this is that it would be in competition with the No. 1 song and the EP.

Liverpool Gasses Fiedler

London, Feb. 18.

Arthur Fiedler, the Boston Pop Orchestra conductor, visited the Craven Club, in Liverpool, birthplace of the Beatles and the Mersey Sound.

Fiedler found his evening to be a real gas. He picked up a fiddle and joined in with Mike Cadillac & His Playboys and later said that he planned to get hold of some of the Beatles' disks and orchestrate the Mersey Sound.

Of the atmosphere he said: "This is quite new to me and I think it's great. This noise releases the young folk's pent-up emotions."

Phillips Studio Sold To Nashville Group

Nashville, Feb. 18.

A local corporation, headed by Fred Foster, president of Monument Records, Hendersonville, Tenn., has bought Phillips Studio here from its owner, Memphis' Sam Phillips. The purchase price was not disclosed, but is believed to be in the six figure category.

The studio, will be re-named the Fred Foster Sound Studio, and Bill Porter, formerly chief engineer at the RCA Victor and Bradley-Columbia studios here, will be in charge.

Commenting on the acquisition, Foster said: "This is a statement of my faith in the music and recording industry in Nashville. The studio is sufficiently flexible to handle any production, and is one of the best equipped in the nation."

Phillips, explaining the transaction, said: "The studio has been successful financially and artistically since it opened in January, 1961. However an operation of this type needs personal, on-the-scene attention from the owner. Due to my numerous other businesses, and a residence in Memphis, I could not devote the necessary time."

Phillips owns Sun and Phillips International recording companies (Memphis), radio stations WHER (Memphis) and WLIZ (Palm Beach, Fla.), plus interests in the music publishing and motel fields.

Foster, who did not disclose the identity of the other incorporators, also owns the Southtown and Sound Stage 7 recording labels, and Combine Music Publishing Co.

VICTOR INKS NEW 5-YR. DEAL ON TOSCY RIGHTS

RCA Victor has signed a new five-year deal with Walter Toscanini, son of the late maestro Artur Toscanini, for rights to release hitherto unavailable performances by Toscanini and the NBC Symphony Orchestra. First Toscanini album under this agreement is a double LP of overtures performed between 1943 and 1953.

Release of the Toscanini works is part of a new series of Victor's "Treasury of Immortal Performances," to be culled from the Red Seal catalog. First package also included albums with Pablo Casals and Enrico Caruso.

Col Nabs 'Track Rights To Bronston's 'Empire'

Columbia Records has nabbed the soundtrack rights to "The Fall of the Roman Empire," the Samuel Bronston epic with a score by Dimitri Tiomkin. Album will be tied in with the pic's opening in New York March 26.

Feist Music, of the Robbins-Feist-Miller combine, is publishing the Tiomkin score. The Big Three publishing company is also setting up foreign exploitation plans with its overseas affiliates.

BEATLES CLICK SPARKS INDUSTRY

Springing back from last year's ragged fiscal performance, the disk industry has opened 1964 with a powerful sales surge. It's generally acknowledged that the key factor in this biz comeback has been the extraordinary impact of The Beatles, the British import on the Capitol label in this country.

George R. Marek, v.p. and general manager of the competitive RCA Victor diskery, voiced his gratitude for the advent of the Beatles. "It's the old story," he said, "of an exciting artist arriving on the scene and creating a new enthusiasm for records."

Marek pointed out that the click of a showtune album like "Hello Dolly" (on the Victor label), also is helping to steer another segment of the population back to disks.

"People are again beginning to think and talk about music and the artists. A phenomenon like the Beatles helps to bring people into record stores. Children are bringing in their parents who may buy some other type of music. Everyone benefits."

Marek said he was fascinated by the sharp recent rise in the sales of a Victor album, Al Hirt's "Honey In The Horn." "It's just possible," he added. "that the Beatles are in some way responsible for the increased success of other bestselling albums."

The current boom confirmed Marek's prediction several weeks ago, before the Beatles wave struck this shore, that the disk business would shortly return to and exceed its former peak level of operation. "All that we need are great artists and vital ideas."

Marek asserted he never had any sympathy for the prophets of doom who have been crying the past two or three years that the record industry was enjoying a "profitless prosperity."

"Nonsense," Marek said, "the record business has always been profitable even if it hasn't been making as much as we would hope for. The industry has its problems but they will only be solved by paying more attention to the excellence of our product.

Only 2 Singles Hit 1,000,000 In Sales In '63; 27 LPs In RIAA Golden Circle

Now that 1963's dust has settled, the Record Industry Assn. of America has certified only two singles as 1,000,000 sellers last year. These were "Hey Paula," by Paul & Paula on the Philips label, and "Sugar Shack," by Jim Gilmer & The Fireballs on Dot.

Last year, however, 27 LPs were certified for Gold Record Awards, having reached the minimum figure of $1,000,000 in factory sales. Sales figures are subjected to audit by an independent firm of certified public accountants in order to qualify for an RIAA award. Columbia was in the LP lead with 12 Gold Awards while RCA Victor was runner-up with eight.

Last year's Gold Record LPs were "West Side Story" film soundtrack (Columbia); "Glorious Sound of Christmas," Eugene Ormandy and The Philadelphia Orch (Columbia); "1812 Overture," Antal Dorati and The Minneapolis Symph (Mercury); "Exodus," film soundtrack (RCA Victor); "Calypso," Harry Belafonte (RCA Victor); "G.I. Blues," Elvis Presley (RCA Victor); "Viva," Percy Faith (Columbia); "The Music Man," film soundtrack (Warner Bros.); "Time Out," Dave Brubeck Quartet (Columbia); "I Left My Heart in San Francisco," Tony Bennett (Columbia). "Elvis' Christmas Album," Elvis Presley (RCA Victor); "Girls, Girls, Girls," Elvis Presley (RCA Victor).

Also "Belafonte Returns To Carnegie Hall" (RCA Victor); "Belafonte" (RCA Victor); "Jump-Up Calypso," Harry Belafonte (RCA Victor); "Moving," Peter, Paul & Mary (Warner Bros.); "Exodus," Mantovani (London); Days of Wine and Roses," Andy Williams (Columbia); "Moon River and Other Great Movie Themes," Andy Williams (Columbia); "Messiah," Eugene Ormandy and the Philadelphia Orch (Columbia); "Christmas With Coniff," Ray Coniff (Columbia; "The Lord's Prayer," Mormon Tabernacle Choir (Columbia); "Porgy & Bess," pic soundtrack (Columbia); "Folk Song Sing Along," Mitch Miller (Columbia); "In The Wind," Peter, Paul & Mary" (Warner Bros.) and "Singing Nun," Soeur Sourire (Philips).

Anti-Beatles Club

Bismarck, N.D., Feb. 18.

An Anti-Beatles Club has been organized here aiming to start a national movement to try to put the kibosh on the British singers and their kind of music. Reason is that "the Beatles are ruining the tone of music and playing teenagers for suckers."

Local St. Mary's Grade School band members launched the club. They assail the Beatle stuff as "downbeat that causes riots and sends girls swooning." It should be killed off as soon as possible, they feel.

FTC Disk Probe To Roll March 13

Washington, Feb. 18.

A hearing on proposed rules to clear up the muddle in the record industry was set for March 13 by the Federal Trade Commission.

A bundle of alleged abuses in the industry will be up for discussion by industry reps at the hearing.

FTC announced last September it would hold the trade practices hearing, a move sparked both by complaints within the industry and a Congressional committee's one-day probe of alleged shady practices.

An FTC spokesman predicted generally "constructive criticism and advice" from industry reps at the hearing. Industry folk and FTC staffers have been consulting over the past few months on proposed rules.

Among the industry practices to be considered at the hearing are discriminatory prices, trade restraints such as price fixing, exclusive dealing, tiein sales, defamation of competitors and their products, misrepresentation of products, induced breach of contract, lifting competitors' stocks, push money, commercial bribery, imitations of trademark and trade names and "palming off" records by unknowns as those of prominent artists.

Jaded Miami Beach Takes Beatles In Stride Despite Shrieking Teenagers

By LARY SOLLOWAY

Miami, Feb. 18.

The Beatles skied into this resort sector three days early for their second shot on the Ed Sullivan hour (15) and had the usual madmass of shrieking teensters mobbing International Airport at their arrival. That may have been the peak of their big-build in this somewhat jaded area.

The usual incidents took place at the airport: the wailing, desperate ones who broke through police lines; the breaking of a plate-glass door and a couple of jalousie-windows.

Some 3,000 youngsters skipped school to head for the greetings orgy, urged on by some local disk jockeys who've been playing the Beatles' records constantly. Their urgings may rebound: local authorities say they are writing a complaint to the FCC on such "unthinking notions."

Withal, the Beach took the Beatles in good stride. There were the usual throngs of teenagers, mostly femme, hanging around the Deauville, seeking a glimpse of their idols. Tricks were tried to gain entrance to the big-inns' lobbies; a few became hysterical.

The Beatles were made available to the press by their managers for the interview bit, and came up with the same answers to the same questions asked in New York. One local reporter thought them smartalecky, others found them amusing and surprisingly sharp in their replies.

Carefully leaked plans to make the late swinging spots (Friday and Saturday) didn't seem to kick up much excitement. They were reported at the Peppermint Lounge, where the patrons seemed more interested in twisting than in their presence. At the Castaways jumping Wreck Bar on motel-row there was curiosity but no tumult. Ditto at other places they visited.

Most notable reaction to their Sullivan showing was the heavy demand for tickets by normally blase matrons who suddenly found that they had to get an extra ducat to accompany their offspring to "protect" them being crushed in the hordes expected. Telecast was shifted from the Casanova Room, to the outdoors area and finally to the huge Napoleon Room which accommodates over 3,000 when set up in theatre style.

In the all the big play came in local press—they grabbed steady run of stories, front page and inside and editorial squibs—Mitzi Gaynor the star of the hour, was forgotten. The telecast probably rectified that quickly. But, so impressed was Deauville owner Morris Lansburgh by the ticket demand, he offered the Beatles a deal for a 50/50 split on proceeds against a $10,000 guarantee. Their managers nixed the offer.

Skater Marika Kilius Who Only Placed in Olympics Glides Into Big Disk Deal

Frankfurt, Feb. 18.

Biggest financial success story of the Olympics is coming from blond Frankfurt ice skater Marika Kilius, who placed only second in the Olympics doubles skating event with her partner Hans Juergen Baumler.

Miss Kilius has signed an exclusive recording contract with CBS Records.

Disk includes "When Cowboys Dream" and "Two Indians from Winnipeg," theme capitalizing on the current German craze for American westerns. Both tunes were composed by Frankfurt composer Karl Goetz.

Pacting of the Frankfurt skater follows a long German trail of athletes who turned to entertainment —ski champ Toni Sailer appeared in several films; boxer Max Schmeling, running champ Martin Lauer and boxer Bubi Schol all made German platters.

In addition, the skating partners of Kilius-Baumler are getting bids from the ice shows, with the Vienna Ice Revue offering them $75,000 each per year on a three-year contract.

Previn Lusty $9.500 At Dallas Symph $ Concert

Dallas, Feb. 18.

Andre Previn, doubling as pianist and conductor of the Dallas Symphony Orchestra's second "Dollar Concert" this year, drew a lusty $9.500 at Dallas Memorial Auditorium Feb. 11—from 9,500 fans, natch.

The Dallas Morning News annually underwrites the symphony's three Dollar Concerts.

On the Upbeat

New York

Bobby Rydell, suffering from sinus trouble, cancelled his South American tour last week . . . **Paul Winter** Sextet heading for the midwest and Coast for concert dates . . . Songstress **Bernadette Castro** making her nitery bow at the Living Room . . . **Carlos Montoya** staging his annual recital at Town Hall Feb. 29 . . . **Buddy Kaye** and **Danny Kessler** have combined their publishing and personal management operations . . . **Patore** Music publishing the official song of the U.S. Coast Guard, "Fly Your Ensign," written by **Capt. Joseph J. Drexler.**

Blanche Thebom performing at Carnegie Hall March 4 with the American Symphony Orch under **Leopold Stokowski** in a benefit for Verrazzano College, a new school being established in upstate New York . . . **Milton Karle** handling promotion for the **Castro Bros.** . . . The standard, "I wonder Who's Kissing Her Now," recently recorded by **Bobby Darin** for Capitol, is copyrighted by the E. B. Marks Music Co. . . . Columbia's artists & repertory producer **Ted Macero** giving a concert of his own music at Cooper Union Feb. 21.

Allan Sherman has written "My Son, The Vampire," as a Warner Bros. disk and as a tiein with a **Jack H. Harris** feature of the same title . . . **Richard D. Nirenberg** named director of pop music operations for Mercury Music and its subsids . . . **Joe Bushkin** debuting at Town Hall March 20 in a concert impresarioed by actor **Jose Ferrer** . . . **Lester Sims**, general manager of Daffodil Music, took options on several San Remo Festival songs while in Italy.

SESAC's **John Koshel Jr.** speaking on the "Proposed Revision of the Copyright Act" at the Protestant Church Owned Publishers Assn. at Hot Springs, Va., Feb. 24 . . . Metopera conductor **Franz Allers** to conduct the Vienna Symphony June, 16 in a concert of American composers . . . Latin Quarter maestro **Jo Lombardi** feted on his 20th year in the music biz at Delsomma Restaurant last week . . . **Earl Wrightson** and **Lois Hunt** booked for concerts in Minnesota, Nebraska and Iowa this month . . . New Christy Minstrels play the Bethlehem, Pa., High School, Feb. 19, among other spots.

London

Infiltrating into Britain are the 16 rpm albums produced in France. One Manchester label, Rare Records, is marketing for $4 a 10 inch LP, which plays at that speed. Featuring accordionist **Aimable**, it provides 50-minute playing time . . . The Top Six label now gearing to release albums of 12 "cover" versions every two months. This follows the release of 94c disks which "cover" six current hits.

Singer **Don Charles** and musician **Alan Caddy** formed South Ventures (London) and expect to record their first three waxes for EMI . . . In the works at EMI: **Dave Clark's** first album . . . Granada-TV skedded to tape an **Ella Fitzgerald** concert at the Manchester Free Trade Hall on April 8 . . . Cleffer **Tony Coulton** signed a pact with Decca—as a c&w vocalist.

Ruth Brown To Decca; Stafford Joins Capitol

Ruth Brown, veteran songstress who has been on the Atlantic label for the past several years, has joined the Decca roster. Award Music handled the deal for Miss Brown.

Capitol: Jo Stafford, Rod McKuen

Jo Stafford has been signed by Capitol Records for religioso disks. Her first album will be "Jo Stafford's Sweet Hour of Prayer," due for release March 30.

Rod McKuen, singer-composer, has also joined Capitol. McKuen, a prolific songsmith, has turned out over 300 numbers. His first LP will consists entirely of his own material.

Epic: Ken Colman

Ken Colman, a nitery singer, has been added to the roster of Epic Records.

Colman's first disks will be "My Talking Dog . . . Napoleon," a novelty which also marks the debut of Michel, a pooch who recently conversed with Johnny Carson on the latter's "Tonight Show" on NBC-TV.

British Disk Best Sellers

London, Feb. 18.

Needles And Pins . . Searchers (Pye)
I'm The One . . . . Pacemakers (Columbia)
Hippy Hippy Shake . Blue Jeans (HMV)
Glad All Over . . . . Clark Five (Columbia)
As Usual . . . . . Lee (Brunswick)
24 Hours From Tulsa . . Pitney (United Artists)
5-4-3-2-1 . . . . . Mann (HMV)
Diane . . . . . Bachelors (Decca)
Don't Blame Me . . . . . Ifield (Columbia)
Want Hold Hand . . . Beatles (Parlophone)

Brit. Groups

Continued from page 1

Me Kangeroo Down" was a winner, has already completed one set of U.S. dates and is prepping another cabaret visit.

More Names

The Dave Clark Five, who succeeded The Beatles at the top of the British disk best sellers with his "Glad All Over" (which is also rising speedily in America), is dickering with U.S. promoters for an early visit. Ditto The Searchers, Pye's current chartoppers hereabouts.

From Brian Epstein's talent stable, Gerry & The Pacemakers who have had three No. 1. clicks and are currently riding in No. 2 spot with "I'm The One", are also in demand across the pond. And it's reported that while he's in town, Epstein is negotiating to fix other dates for his six-strong top disker stable.

Decca's Brian Poole & The Tremeloes are headed West later this month and Peter Jay (of the Jaywalkers) follows a month later. Bachelors, fastriding Irish trio who have hit the American charts with "Charmaine," will leave for New York within the next few weeks.

The Tornadoes, who made the 3,000,000 "Telstar," are also U.S. bound (though one source says dates are not likely to be fixed before October owing to the outfit's hefty local commitments).

Even Non Rockers

Non rockers Shirley Bassey and Kenny Ball have pacted for top U.S. engagements. Miss Bassey did a Carnegie Hall, N.Y. concert Sat. (15) and plays niteries later; Ball in September takes up a six-week stint at the Bourbon St. Club, Chicago (where he made his U.S. bow in 1962).

Growing release of British records into the American market—sources here report that as never before Yank diskeries are requesting material for U.S. release—and the increasing exposure of British popsters on U.S. airwaves has not only set the trans-Atlantic phone wires buzzing but has seen the more active among Britain's talent agentry upping stakes and heading Statesward to size things up at first hand.

Operators like Vic Lewis, of the Blackburn Lewis Agency, and Tito Burns and several others who have a stable of vocal talent are ocean-hopping with the one view of placing British acts firmly on the U.S. bill.

If the pace keeps up, the paths cleared by the Anthony Newleys, the Acker Bilks, the Frank Ifields, the Matt Monros, and now bulldozed wide open by the Beatles, will become well worn indeed.

Beatles' 'Hand' Slips In British Top 10 List

London, Feb. 18.

Selling impetus in this country of the Beatles' latest single, "I Want To Hold Your Hand," is now waning. Estimates of next week's sales performance indicate that it will slip out of the Top 10 category to mark the first time the Liverpool group has been out of that bracket since last August. "Hand" has sold 1,500,000 in this country alone.

Next single release for a Beatles disk is planned for March and advance orders reportedly have again topped the 1,000,000 mark (as they did with "Hand"). But EMI is reluctant to confirm this.

Meantime, EMI has put another extended play disk of the group which has gone into the charts at No. 42. Title: "All My Loving."

Inside Stuff—Music

Leonard Bernstein's scratch-me-off-your-list letter to Arthur Judson, his lifelong concert manager, turned out to be quite a strange episode when carbon copies of the letter were mailed to the N.Y. Times, VARIETY and, it is believed, other publications. Bernstein's secretary denied absolutely that any carbons had left her office. Times elected to display the whole "friendly" correspondence between Bernstein and Judson which preceded the withdrawal. Point is that Judson (and Ruth O'Neill) partnered in a new concert management office, just setting up shop, after both exited Columbia Artists Management. The mystery of the anonymous mailings was the subject of much talk around Manhattan.

A recent memorial program to Jack Teagarden, by jazzman Dave Kidd over radio station WGY, Schenectady, emphasized that his mother, "an accomplished pianist," played for silent motion pictures in home town of Vernon, Texas. Kidd continued that a brother, Charlie, was an able trumpeter; another brother, now in the insurance business on the West Coast, was also a musician; sister, Shirley, played piano. The foursome had appeared together, on several occasions, Kidd stated.

He mentioned Teagarden had one-nighted on Schine Circuit in 1927; tabbed the Glove Theatre, Gloversville, as a date. The great trombonist-vocalist also appeared at Proctor's in Troy and Proctor's in Schenectady, at that time, Kidd (now residing in Pittsfield, Mass.) said. He commented that the father had "ambitions" to be a musician, but lacked talent.

George Beverly Shea, evangelical singer with Billy Graham, was the singer at the annual Presidential Prayer Breakfast at the Hotel Mayflower in Washington, D.C., last week, a ceremony attended by President Lyndon B. Johnson and many other Governmental leaders. Shea's recently recorded album, "Hymns of Sunrise and Sunset," is due out shortly on the RCA Victor label.

A champagne-reception and a concert of Schoenberg, Henry Cowell, Charles Ives and Gustav Mahler was given by the International Society for Contemporary Music (U.S. Section) in the Foyer of Philharmonic Hall—but the invitation read *"Under The Lippolds."* Turned out to be an ideal place for receptions of this kind and presented itself much more favorable than during the crowded intermission of Philharmonic concerts.

Quorum, But No Decorum Voids Local 802 Meet

Bitter factional struggle within Local 802, N.Y. wing of the American Federation of Musicians, came to the fore at the bylaw meeting in New York Monday (17) at the Manhattan Center. Administration forces, which have taken some lickings from the opposition at recent membership meetings, were out in strength to head off the Musicians Voice Emergency Committee at the pass.

The membership meeting developed so much controversial noise that Local 802 prexy Al Manuto was forced to adjourn the session because of "lack of decorum." No votes were taken.

Fight revolved around a group of proposals made by the MVEC and opposed by the administration. Proposals would institute referendums only with the consent of the membership, voluntary non-voting status at lower dues for inactive and out-of-town members, the establishment of a central agency to pay men for all dates, a credit union, and an employer-financed welfare plan in fields not now covered.

Administration strategy has been aimed at toughening the procedures under which the bylaw meetings can actually affect the union's operation. One of the bylaw meetings repealed the 1½% tax and the union had to conduct a referendum among the total membership to upset the repeal.

The HIT! OF THE WEEK
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K-13213
M-G-M Records

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VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	5	I WANT TO HOLD YOUR HAND Beatles	Capitol
2	2	6	YOU DON'T OWN ME Leslie Gore	Mercury
3	3	4	SHE LOVES YOU Beatles	Capitol
4	8	5	JAVA Al Hirt	Victor
5	4	5	UM UM UM UM UM UM Major Lance	Okeh
6	5	6	HEY LITTLE COBRA Ripchords	Columbia
7	9	9	OUTER LIMITS Marketts	Warner Bros.
8	11	5	ANYONE WHO HAD A HEART Dionne Warwick	Scepter
9	21	2	DAWN (GO AWAY) Four Seasons	Philips
10	18	2	CALIFORNIA SUN Rivieras	Riviera
11	10	2	STOP & THINK IT OVER Dale & Grace	Michelle
12	6	10	SURFIN BIRD Trashmen	Garrett
13	14	6	FOR YOU Rick Nelson	Decca
14	7	4	A FOOL NEVER LEARNS Andy Williams	Columbia
15	12	12	THERE, I'VE SAID IT AGAIN Bobby Vinton	Epic
16	20	2	NAVY BLUE Diane Renay	20th Fox
17	16	5	WHAT KIND OF FOOL Tams	ABC-Par
18	17	13	LOUIE LOUIE Kingsmen	Wand
19	13	4	TALKING ABOUT MY BABY Impressions	ABC-Par
20	27	2	I LOVE YOU MORE & MORE Al Martino	Capitol
21	15	7	AS USUAL Brenda Lee	Decca
22	22	6	WHISPERING April Stevens and Nino Tempo	Atco
23	—	1	PLEASE PLEASE ME Beatles	Vee Jay
24	47	2	ABIGAIL BEECHER Freddie Cannon	Warner Bros.
25	19	6	DAISY PETAL PICKIN' Jimmy Gilmer & Fireballs	Dot
26	—	1	WHO DO YOU LOVE Saphires	Swan
27	25	11	POPSICLES & ICICLES Murmaids	Chatahoochee
28	36	2	GOOD NEWS Sam Cooke	Victor
29	34	5	LETTER FROM SHERRY Dale Ward	Dot
30	24	5	HOOKA TOOKA Chubby Checker	Parkway
31	37	2	COME ON Tommy Roe	ABC
32	32	5	IT'S ALL IN THE GAME Cliff Richards	Epic
33	38	4	OH BABY, DON'T YOU WEEP James Brown	King
34	26	2	SEE THE FUNNY LITTLE CLOWN Bobby Goldsboro	UA
35	—	1	SHELTER OF YOUR ARMS Sammy Davis Jr.	Reprise
36	35	11	NITTY GRITTY Shirley Ellis	Congress
37	—	1	I WISH YOU LOVE Gloria Lynne	Everest
38	23	4	SOUTHTOWN U.S.A. Dixie Belles	S.S.7
39	30	10	FORGET HIM Bobby Rydell	Cameo
40	33	14	SINCE I FELL FOR YOU Lenny Welch	Cadence
41	29	4	YOU'LL NEVER WALK ALONE Patti Labelle	Parkway
42	43	2	MILLER'S CAVE Bobby Bare	Victor
43	28	2	HE SAYS THE SAME THINGS Skeeter Davis	Victor
44	44	2	SAGINAW MICHIGAN Lefty Frizzell	Columbia
45	40	5	HARLEM SHUFFLE Bob and Earl	Marc
46	—	1	PUPPY LOVE Barbara Lewis	Atlantic
47	39	5	BABY I LOVE YOU Ronettes	Philles
48	—	1	I WANT TO BE WITH YOU Dusty Springfield	Phillips
49	42	2	GOING GOING GONE Brook Benton	Mercury
50	49	5	IN SUMMER OF HIS YEARS Connie Francis	MGM

UNPUBLISHED GERSHWIN SONGS TO BE RELEASED

Hollywood, Feb. 18.

A large group of unpublished songs written by the late George Gershwin are finally being put into circulation by his brother, Ira Gershwin. The material will be published by Gershwin Music, a firm in the Chappell Music combine.

Initial package of unpublished Gershwin material will comprise 17 songs, three of which with lyrics by Ira Gershwin are being used in a film, "Kiss Me Stupid," scripted by Billy Wilder and I. A. L. Diamond, and due to roll March 2 with Dean Martin and Peter Sellers starring.

Ira Gershwin indicated that there are over 50 completed tunes in his brother's notebook.

Tin Pan Valley

By RED O'DONNELL

Nashville, Tenn., Feb. 18.

Lamar Fyke, formerly associated with Elvis Presley's staff, named manager of Hill & Range Music's local office. He succeeds Jack Perrin, who reportedly is going into business with Todd label topper Paul Cohen.

Audrey Williams in New York in re distribution of the "Country Music on Broadway" film (which she bankrolled) . . . Pic is due for national release next month.

Roy Drusky signed Peach Music Inc., Louisville, Ga., to a SESAC membership contract. First pact negotiated by local office.

Acuff-Rose Artist Corp.'s Jim McConnell booked Roy Orbison and Roy Acuff for overseas jaunts.

Patsy Bradley, daughter of Decca a&r chief Owen Bradley, to wed Lewis Lawley of Memphis here Saturday (22).

Skeeter Davis set for Jimmy Dean ABC-TVer Thursday (20).

Al Hirt back for some platter-making at RCA Victor, with Chet Atkins in the a&r saddle.

Nugget Records expanding its Goodlettsville, Tenn., studio.

Bandleader Karl Garvin signed writer's contract with BMI.

Beatles In N.Y.

Continued from page 49

selves to be more than a passing phenomenon in England. Now they have duplicated their native land mop-up in this country and no doubt also have a large underground working for them in the Soviets as well.

On the Carnegie Hall Stage, the Beatles registered as an energetic, good-humored group of youngsters who have combined an offbeat visual gimmick (their combed forward look) with some familiar harmonies.

The fact that these lads compose, arrange and support their own vocals with guitars and drums is not so unusual for rocking combos, but does impart a certain esprit de corps to the Beatles which even came through the earsplitting audience din at Carnegie Hall.

Pre-Sold Aud

The Beatles delivered a 35-minute routine comprised of a dozen tunes, most of which the teenagers had already memorized note for note from their Capitol album or from the saturation disk jockey play of the Beatles.

The combo's promoters, incidentally, expressed their gratitude to the New York disk jockeys by permitting a flock of them to emcee various portions of the two concerts.

Among the emcees was WINS' Murray Kaufman whose heavy on-the-air tieup with the British group has earned him the title of "the fifth Beatles." Kaufman's bit was marked by a tasteless and unconscionable manipulation of the teenage audience by a string of sexual and homosexual jokes and gestures, a routine completely unnecessary and ill-tuned with the Beatles.

The Briarwood Singers, another young combo from Florida comprising five boys and one girl, held down the Carnegie Hall stage for most of the 90-minute show with a pleasing rundown of folk songs. They could not, however, stem the tide of impatience for the Beatles that surged over the kids in the audience with each passing minute.

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	4	BEATLES (Capitol) Meet the Beatles (T2047)
2	3	15	AL HIRT (Victor) Honey in the Horn (LPM 2733)
3	4	9	HENRY MANCINI (Victor) Charade (LPM 2755)
4	2	18	PETER, PAUL & MARY (Warner Bros.) In the Wind (W 1507)
5	5	14	THE SINGING NUN (Philips) Soeur Sourire (PCC 203)
6	10	22	BARBRA STREISAND (Columbia) Volume II (CL 2054)
7	6	28	JOAN BAEZ (Vanguard) Vol. II (URS 9094)
8	9	4	ANDY WILLIAMS (Columbia) Wonderful World of (CL 2137)
9	13	14	JOHN GARY (Victor) Catch a Rising Star (LPM 2745)
10	11	10	ELVIS PRESLEY (Victor) Fun in Acapulco (LSP 2756)
11	8	10	SMOTHERS BROS. (Mercury) Curb Your Tongue, Knave (MG 20862)
12	12	119	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
13	7	12	BEACH BOYS (Capitol) Little Deuce Coupe (T 1998)
14	16	16	SWINGLE SINGERS (Philips) Bach's Greatest Hits (PHM 200-097)
15	14	7	THE WEEK THAT WAS (Decca) Original Sound Track (DL 9116)
16	19	14	VILLAGE STOMPERS (Epic) Washington Square (LN 24078)
17	17	4	KINGSTON TRIO (Capitol) Time to Think (T 2011)
18	22	6	RICK NELSON (Decca) For You (DL 4479)
19	27	45	ANDY WILLIAMS (Columbia) Days of Wine & Roses (CL 2015)
20	24	26	NEW CHRISTY MINSTRELS (Columbia) Ramblin' (CL 2055)
21	34	2	AL MARTINO (Capitol) Living A Lie (T1975)
22	21	5	DRAGS (Capitol) Big Sounds of the Drags (T 2001)
23	23	13	LOS INDIOS TABAJAREZ (Victor) Maria Elena (LPM 2822)
24	28	19	FRANK SINATRA (Reprise) Sinatra's Sinatra (R 1010)
25	—	1	NANCY WILSON (Capitol) Yesterday's Love Songs (T 2012)
26	15	42	BYE BYE BIRDIE (Victor) Soundtrack (LOC 1087)
27	39	10	TRINI LOPEZ (Reprise) More at P.J.'s (6103)
28	31	4	JACK JONES (Kapp) Wives and Lovers (1352)
29	30	18	BEACH BOYS (Capitol) Surfer Girl (T 1981)
30	29	19	AL MARTINO (Capitol) Painted Tainted Rose (T 1975)
31	—	1	BEATLES (Vee Jay) Introducing Beatles (LP 1062)
32	20	4	VENTURES (Dolton) In Space (2027)
33	18	2	HELLO DOLLY (Victor) Original Cast (LOCD 1087)
34	40	46	HOW THE WEST WAS WON (MGM) Soundtrack (1E5)
35	42	5	LAWRENCE WELK (Dot) Wonderful Wonderful (DLP 3552)
36	32	46	ROY ORBISON (Monument) Greatest Hits (MLP 8000)
37	43	43	BARBRA STREISAND (Columbia) Barbra Streisand Album (CL 2001)
38	34	2	JAN & DEAN (Liberty) Drag City (LRP) 3339)
39	26	2	GIRL WHO CAME TO SUPPER (Columbia) Original Cast (KOL 6020)
40	45	49	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
41	46	68	TONY BENNNETT (Columbia) I Left My Heart in San Francisco (CI 1869)
42	35	2	KINGSMEN (Wand) Louie Louie (657)
43	38	50	LAWRENCE OF ARABIA (Colpix) Soundtrack (CP 514)
44	50	33	JAMES BROWN (King) James Brown Show (826)
45	25	57	PETER, PAUL & MARY (Warner Bros.) Moving (W 1473)
46	44	27	TRINI LOPEZ (Reprise) Trini Lopez at PJ'S (6093)
47	37	90	PETER, PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1449)
48	36	6	JOHNNY MATHIS (Columbia) Romantically (CL 2098)
49	41	16	CHAD MITCHELL TRIO (Mercury) Singing Our Minds (MG 20838)
50	47	5	BRENDA LEE (Decca) Let Me Sing (DL 4439)

Copacabana, N. Y.

George Kirby, Gretchen Wyler, Eddie Albert, Copa Girls, Joseph Mele Orch, Frank Marti Orch; $6.50-$7 minimum.

Jules Podell has come up with another winning combo in George Kirby and Gretchen Wyler. For either one individually would be a prize-winner on almost any night-club floor. Combined, they provide one of the more entertainment-packed bills.

Kirby, long a top mimic, does takeoffs of such show biz personalities as Ed Sullivan, Dean Martin and Count Basie. Latter is especially effective because Kirby moves over to the piano and plays it in leading the band.

He also carbons Harry Belafonte in a bit that has the audience joining in a song. The takeoff on Dean Martin is strictly for laughs while the lampoon of Nat King Cole seems doubly effective because Cole closed only recently at the Copa.

Kirby glides from one character to another with ease, and mixes his singing with sharp patter. He does a slick emulation of a bass fiddle and trombone just to warm up the crowd which was with him from the opening tune. His turn scores heavily

Miss Wyler, who first broke in a nitery act back in 1956 when she was featured in the Broadway legiter, "Silk Stockings," has a smart, likeable turn for her Copa engagement. It is nicely molded to fit her talents and makes a big impression.

Her opening tune is "I'm in Love," with "Fine Romance" to follow up. Miss Wyler then uses the gimmick of carrying on a phone conversation with her mother, offstage. This enables her to intro a nice array of numbers from Broadway musicals.

Initial one has Miss Wyler in male garb doing a typical Ray Bolger routine down to some fast stepping. She follows with "Whatever Lola Wants," in which she strips to more abbreviated garb; "Silk and Satin," from "Silk Stockings," and "The Party's Over," among other tunes before bowing off with "Without You." She has an act suitable for any room.

Production numbers with the Copa Girls follow the usual format with Eddie Albert, an excellent singer, doing the vocals. "The Fifth Avenue Fandango" number, featuring the femmes' footwork, clicks especially. Joseph Mele's band cuts a nice show while Frank Marti's group plays for dancing, too. *Wear.*

Nugget, Sparks

Sparks, Nev., Feb. 13.

Keely Smith, Larry Storch, George Arnold Singers & Dancers (14), Foster Edwards Orch (12); $2 minimum, second show.

Current booking marks the first time Keely Smith has played the Reno-Tahoe area as a single, and if table reaction is any criterion there's strong suggetion she'll become a regular in the Nugget's stable. Miss Smith, retaining the sylized coif, the "Mona Lisa" expressions, her savvy way with a lyric, more than capably fills the headline spot in this 500-seat swankery and from the first-nighter showup it's evident her name on the marquee is a potent lure for both the locals and the tourists.

Change of pace is offered with "Gonna Build a Mountain" and "Blue Skies." Miss Smith is lyric conscious, puts much feel and emotion into the words. She touches in all areas but it's on the ballads that she lends most authority. Titles are bridged with just enough chatter to break up the vocalistics.

She also wins a laugh with asides to the band and her conductor-88er, Jeff Lewis, who shows much skill on the keyboard and in guiding Foster Edwards' orch through the impressive arrangements. Exit title is "I Wish You Love." Resultant ovation indicates with the audience the feeling is mutual.

Larry Storch, also debuting in this room, brings in some material new to the area and reaps a big hand for his efforts. He immediately has the gaming-conscious audience in his corner with hilarious lines, delivered in convincing lachrymose manner, of his losses at the tables.

He follows with brief observations on drunken driving and sex themes, but hits hardest as a dialectician with stories accenting the Italian, British, Irish, Chinese, and Mexican themes. Much of his stuff touches on the indigo but his way of putting it across saves it from the offensive classification. Storch is a hard and fast worker, knows his way around with the saloon set.

George Arnold Singers & Dancers raise the curtains with a holdover cancan production.

Patti Page dotted for Feb. 27. *Long.*

Blinstrub's, Boston

Boston, Feb. 14.

Pat Boone (Paul Smith, piano; Irv Kluger, drums), Jimmy Joyce, Carlos Twins, Michael Gaylord Orch (18); $5 minimum, second show, $4.

Pat Boone, one of the Blinstrub faves here in the big 1,700-seat home of the hot diskers, recreates his early successes on the platters and spoofs some of his contemporaries with some added fillips re love, marriage and his four daughters, all in music, for extremely pleasing hour songalog.

Caught opening night Friday (14), Boone makes a Valentine production out of his stint with songs for the occasion to delight of heavy outpour of fans. With Jimmy Joyce, the comic on the bill, and Danny Crystal of his staff, Boone makes a comic opera out of "Speedy Gonzales." Joyce does a Bert Wheeler lady in a wig and smock and with Crystal as "Speedy" in costume, pair cavort about the stage making with lines and snatches of song as Boone zips the lyrics with relish.

Joyce marks a homecoming stand here, and the onetime opera singer who left Hub for New York, pours out a rich mixture of story and song in a bangup demo of his talents. He's the only comic who can sing "Pagliacci" like it's sung at the Met, and the big packed house gives him a rousing ovation with cries of "encore."

Carlos Twins, two blond well built youngsters, show some amazing acro bits singly and double. Lookers are very effective as they perform the same bits in unison giving the effect of looking into a double mirror. It's a flashy act, and the femmes, working on a table, with holds and lifts and feats of muscular agility, nab a nice hand in the warm up spot. *Guy.*

Harrah's, Lake Tahoe

Lake Tahoe, Feb. 10.

Sammy Davis Jr., Augie & Margo, Moro-Landis Dancers (18), Leighton Noble Orch (17); presented by Bob Vincent; produced for Harrah's by Art Barkow.

For his annual pilgrimage to Harrah's Tahoe (this time in for four weeks) Sammy Davis Jr. is again showcasing his multi-talents as songster, dancer, impressionist, story-teller and fast-draw artist. As per usual, he's polished and proficient in all areas and dispenses his wares with verve and contagious enthusiasm.

Eschewing the traditional introduction, Davis makes his bow with the Moro-Landis dancers near the end of the opening production number, featuring a curved stairway leading to a high ramp behind the onstage orchestra. Production is smartly staged, making full use of the stairs' long runway to accent the choreography to "Sing You Sinners."

At mid-point of the 90-minute show, Davis takes the emcee chores to intro Augie & Margo, exciting and skillful in the terp department. Two are intriguingly interpretative, particularly in the segment where the femme slithers in sinuous contortions about partner's body with all the grace, poise and control of a ballet master. The intricate maneuvers prompt mid-term palm approval. Exit is a lively Spanish-themed dance, filled with spins and twirls.

To show his savvy as a hoofologist, Davis spoofs "Me and My Shadow" then segues with some skillful toe-heel work with touches of soft shoe and flamenco. In the begoff spot he mimics (and unerringly accurately) Sinatra Sr., Nat King Cole, Eckstine, Mel Torme and Dean Martin, among others, for top response.

Missing on show caught was any instrumental (vibes, drums, piano, trumpet) offerings, which are normally reserved for the second show. By never doing the same show twice, Davis is winning many repeat auditors.

From advance reservations it's indicated he'll keep the 700-seater sold out for the full four frames, with two shows nightly and three on Fridays and Saturdays.

With Rhodes conducting, Leighton Noble's orchestra faithfully follows the score.

Van Johnson, Ford & Hines slotted for March 3. *Long.*

Downstairs at the Upstairs, N.Y.

Irving Haber presentation of "And in This Corner" with Bill Brown, Virgil Curry, Marian Mercer, Carol Morley. Staged and directed by Jonathan Lucas; producers, Michael McWhinney, Rod Warren; musical direction, Daniel Strickland with Rod Warren; writers, McWhinney, Warren, Treva Silverman, Allison Roulston, Jay Foote; $5 minimum.

The cafe revue, one of the chancier forms of entertainment, reaches a fairly high peak at the small Downstairs at the Upstairs where operator Irving Haber has gathered a troupe of talented writers and performers and had Jonathan Lucas weld them into "And in This Corner," one of the most clever nitery shows in town.

Its running time of somewhat over an hour is filled with bounce, vigor, mental stimulation and above all, entertainment. "And in This Corner" also introduces new writing talent. Treva Silverman, who did the sketches, shows promise of being an important find in this field.

In addition, the veterans of some of the other intime cafes, Michael McWhinney and Rod Warren along with Allison Roulston and Jay Foote have contributed importantly to this gleeful conspiracy.

The work of a youthful and talented cast is importantly displayed. Marion Mercer, originally seen in New York as half of the two-character revue "Prickley Pair," along with Carol Morley, Bill Brown and Virgil Curry comprise a facile set of performers. They shine both in the solo and collective efforts to demonstrate some exceedingly engaging works.

There's a lot of topical items in this show. The group takes off on the integration problem of Prince Edward County, and concludes with "Yes, Santa Claus, There Is a Virginia." Brown and Curry satirize Judy Garland and the company takes off on a sprightly fandango on the running of the bulls.

"Tokyo, Mon Amour" is also a clever satire of the Japanese Olympic games, and there is a clever rib of film writing cliches. There's hardly a lost or wasted moment in this revue. It seems like the writing and performances are audience proof with everything on target.

The pacing of director Jonathan Lucas is firstrate. The songs and sketches have been selected with excellent taste and with a strong accent on playability. Writers McWhinney & Warren also have the production credit, with Warren adding further to the festivities with his handling of one of the pianos. Other in the twin-Ivory team is Daniel Strickland.

The show has much sophistication. But it's grounded on recognizable subjects which should make "And in This Corner" a layout of near-universal appeal. The show is easy to dig and easier to enjoy. And, as presently constituted, is one of the bright spots on the cafe firmament. This room's companion nitery, "Upstairs at the Downstairs," continues with the longrunning "Twice Over Nightly." *Jose.*

Eddys', K. C.

Kansas City, Feb. 13.

Four Saints (4), Fred Muro Continentals (5); $2 cover.

Four Saints is a new group in these parts, acquitting themselves capably in this first date at Eddys'. The booking here is a fortunate one, their 52 minutes being well taken both vocally and instrumentally.

Not too long out of college, the four have been together musically for 10 years or more, but have been in the play for pay league only about three years. This has taken them through many a college concert, night clubbing in the Ohio Valley and in the Pacific Northwest, and recording for Warner Brothers. Long on versatility, each doubles on several instruments along with vocalizing, and they handle some composing and all of their own arranging.

Vocally the lineup reads Jerry Duchene as lead tenor, Bob Erickson, second tenor; John Howell, baritone, and Doug Evans, bass. Most of the arranging and organizing comes through Howell, who can handle 16 different instruments, with Evans doing much of the emcee work. Thus, they lead off with "Spreading Some Cheer," penned by Evans and done full quartet style.

A barbershop interlude proves a comedy highlight as they needle the small town talent, but also do a nifty medley in approved barbershop style, "How Soon" as a closer gives the vocal and trombone quartet a showcase, and they finish to a rousing hand. *Quin.*

Hotel Roosevelt, N.O.

New Orleans, Feb. 14.

Vaughn Monroe, the Duquaines, Leon Kelner Orch; $2.50 weeknight minimum, $4 Sats.

Vaughn Monroe's return to Seymour Weiss' plush Blue Room certifies his pull-power as evidenced by the capacity opener Thursday (13) for his two-week stand. Singer was received enthusiastically, and brought back repeatedly for encores. His delivery eschews any gimmicks, adhering to the standup style of his bandleading days.

Monroe shows plenty of range, solid phrasing and the ability to interpret a ballad without going overboard. His voice has that unusual baritone sound that has made him distinctive over the years.

He still gets his biggest response from such perennials as "Ghost Riders In The Sky," "Dance Ballerina Dance" and "Mr. Sandman." He interrupts the vocalizing briefly for the whirl at the trombone and some humorous asides.

Teeling off new layout is acro-terp team of the Duquaines, who draw top response from tableholders with smart routines and showmanship. Team appeals in both the visual and in the choreos, working with great precision.

Leon Kelner's orch backs show expertly and provides varied musical fare for guest dancing. Biz looks good during the next two weeks. *Liuz.*

Eden Roc, Miami Beach

Miami Beach, Feb. 15.

Alan King, Diahann Carroll, Kim & Grant, Val Olman Orch; dinner (opening night) $12.50, plus $5 beverage minimum; $5-$10 minimum other nights.

This plushery's Harry Mufson took the first stab among cafe ops at luring what big-spenders there are around, and invoked an annual custom for opening nights: the prix-fixe dinner, plus beverage beverage minimum ($17.50 total); non-diners had to come up with a $10 for drinks deal.

With a big-draw staple such as Alan King in this room and first appearance (in several seasons) on the Beach for Diahann Carroll, the shot scored, the big Cafe Pompeii bustling with the black-tie, haute-couture set.

King is sharply consistent in his return to this posh pleasure palace. The sheen of authority stamps his rakeover of the manners and mores of suburbia. It's a solid self-identification segment for the auditors. He sustains the howl-build with his barbs at corporate images. There's the standard workover of insurance giants, the Bell telephone crowd, airlines and their sometimes scrambled takeoff and departure skeds.

There's also plenty of new waggery contained; a new bit on the World's Fair that's topically on laugh-target. Ditto a new set of lines on life with wife and courtship days. All of the basics from which he spins out the steady stream of yock-provokers turn a finely literate course to wind him into callback palm-plaudits.

Miss Carroll is lovely in white bell-bottomed "gown." She's matured into a fully rounded performer, hitting any mood and change of pace with a sure touch. The arrangements are cannily balanced to range her fine vocability through ballads, upbeats and a bow to Ethel Waters in a medley of the latter's hits that racks up strong and reaction.

Another outstander in the broad base of Miss Carroll's book is a tongue-in-cheek spoof on how "My Fair Lady" might have been done in a Harlem version with Cab Calloway playing Prof. Higgins to her Eliza Doolittle. It's a prime concept, as is her capper, a blithely done special "I Wish I Were In Love Again." Miss Carroll came off a click.

Szony & Claire, originally booked, had to bow out when the femme-half was virus-bugged Hastilly grabbed replacements Kim & Grant, an attractive pair, are okay in tee off spot with lifts and spins. Val Olman and his crew showback excellently. *Lary.*

Savarin, Toronto

Toronto, Feb. 11.

"Round the World Revue" (10); $1.50 cover.

In its initial Toronto appearance, the "Round the World" revue of 10 performers (booked out of Detroit) are doing capacity biz at the Savarin Room, which seats some 350. Headed by Mat Gouze as general factotum, troupe also includes "Smiling Fritzie" Rautharca, a return to the oldtime German comic; and the Teris Dancers, a femme group. Revue adds up to a swift-paced 65-minute floorshow.

Gouze is billed as the international champ of the tamburitza, a cross between the modern guitar and a high-pitched banjo. All performers in the all-American revue have been together for three seasons.

She opens with Meinus Zaharius, tagged the Athenian troubadour singing "Volare" and "Never on Sunday" in Greek. Rautharca and the three femmes contrib a "Mexican Hat Dance," with the comic doing a single and exhibiting an operatic tenor. He also takes the participating customers through their learning of "Cuckoo Yodel."

"Alley Cat" by the Teres Dancers, masked and in black tights, follows. Gouze does an international switch, to his tamburitza accompaniments of any national song called out by the audience. Unit kept the customers in a frenzy of excitement during their stint when caught in dance, comedy turns or in solo stepouts of song.

Orch of six also plays for the dance sessions in addition to participating in the revue. Withal, a fine show. *McStay.*

The Most, N. Y.

Jackie Paris & Ann Marie Moss, Ernie Surtardo Trio, Neil Dancy; $3.50 minimum.

Willie Shore's 2nd Avenue den was all right last week with a husband-&-wife team. Jackie Paris and espousa, billed above, are a jazz combo working energetically but without apparent effort. They come on strong, vocalizing counterpoint throughout a wide range of versatility and ought to find other spots in other area.

He's a good-looking Latino type, who moonlights on guitar. She's a tall Scot-Irisher. The audience at show caught had a delightful ball.

Standout number is an original novelty, "Looking Out the Window," which Paris put together and looks right for spin ware.

Also a good jazz layout is the Erni Surtardo trio (bass, piano and drums) which goes on its own affably and backs the Paris mates with competence. The Paris combo and the Surtardo Trio demonstrate master timing, adding to the audio pleasures.

Neil Dancy handles the 88 and sings along as a programming filler, and this chap is on the ball, too. He's particularly good with the soft ballads and spiritualistics. *Gene.*

Franz Josef, Toronto

Toronto, Feb. 12.

Billie Dale, Aldo Montecone & His Continental Quartet; $2 cover.

Just back from a 69-day cruise of the Mediterranean, where she appeared on the SS Atlantic, songstress Billie Dale is making her first visit to Canada. And she is jamming 'em in the posh 240-capacity Franz Josef Room of the Walker Hotel, Toronto.

Clad in a red taffeta sheath, with white fox stole which she doffs for her later numbers, Miss Dale is a versatile chirp. Standout is her "When the World Was Young."

On 35 minutes when caught, Miss Dale opens with a bouncy "This Could be the Start of Something Big." She ends her first set with "Chantez," in which she had the otherwise staid payees pounding their palms in unison. She follows with "I Get a Kick" and "Ain't You Heard?" a too-lengthy medley of oldtime pops for the nostalgic patrons.

All her arrangements are by Hal Kanner and Jerry Bresler, except her medley of oldtime standards by Al Poskonka. She begged off to top plaudits. *McStay.*

Growing Cultural Amusement Mecca Seen on N. Y. Westside by Kipness

A revitalized westside New York is in the making, according to Joe Kipness, operator of Hawaii Kai. He contends that a new fashionable residential, dining, cultural and entertainment belt will rise within a comparatively short time west of Eighth Ave., a street now considered to be on the sleazy side.

Kipness, backing up his own judgment, is shopping around for an eatery site in that part of town to be known as Kippy's T-Bone. He points out that the westside, with its nucleus of legit theatres, will continue to entice people. The addition of such projects as the forthcoming Huntington Hartford Museum, plus Lincoln Center, will further strengthen the westside's lead as the cultural centre of New York.

Kipness asserts that realty in that area is becoming far too valuable to continue in its presently rundown condition. What has happened to Sixth Ave. (now formally called Avenue of the Americas) will be repeated on a different scale on Eighth Ave., Kipness predicts. The renaissance of Sixth Ave. is pegged to commercial developments, whereas Eighth Ave., he says, will be predicated more on residential construction.

Kipness notes that at least one fine apartment house has gone up on Eighth Ave., and others will follow. The thoroughfare already has motels. The razing of Madison Square Garden, when the new Garden is completed on the site of the Pennsylvania Railroad Station, will open the area to more fine living quarters.

Kipness admits that he has gone broke testing his faith in the West Side. He went down with the Lanai, his previous venture on the site of the present Hawaii Kai, and he further decimated his holdings in a couple of unsuccessful legit ventures.

His major legit success was "High Button Shoes." He had been in the garment industry, but that also went during his bad period. Kipness says that he started on the westside kick a bit too early, but his faith in that sector remains unbounded especially since the Hawaii Kai is now doing well.

Axing Those Late Shows Could Aid Cafe Industry, Joe E. Lewis Contends

Montreal, Feb. 18.

Joe E. Lewis, considered as the king of the nitery "humorists," is convinced that the cause of cafe life might be better served if the second or late shows are out completely.

"I'd be quite willing," he said during a discussion about the state of the cafe business, "and so would many other of the higher-priced attractions, to take a cut in cafe owners would be willing to settle for one show nightly. The way things are now, there just doesn't seem to be enough late business to make it worth doing the late second show every night."

Lewis gave out with a rarely-heard serious view last week prior to his Saturday (8) opening at the El Morocco.

What triggered the comment, while ringsiding at the Queen Elizabeth Hotel's Salle Bonaventure, was some unexpected comment from the floor by comic Rowan & Martin about the paucity of late business. They opened their act with a five-minute dissertation on why second shows should be eliminated (tv has changed living habits, bad weather kept people at home in midweek, etc., etc.) and Joe E. nodded agreement.

"I'm not complaining personally; I'm still doing fine, although the late business sure isn't what it used to be. Even people going to Miami on vacation don't stay up late the way they used to; and the gang that was on hand for second shows in the big towns just isn't around as much as they used to be.

"It makes sense that I'd take a cut if I didn't do as many shows —and I think there are others who feel the same way."

What Lewis didn't say, athough it is obvious, that what is also missing in the cafe business are enough colorful characters like Joe E. who generate that excitement to encourage cafe going.

Beatles' Manager Epstein, Doubling as Impresario, Sets Pop Gigs in London

London, Feb. 18.

Following the smash success of the Beatles' Christmas Show which was SRO every night at the Astoria, Finsbury Park, and marked the debut of Brian Epstein as a presenter-promoter, Epstein has decided to continue in this field with a series of Sunday night pop concerts at the Prince of Wales Theatre in London. First concert is set for May 3.

Epstein, who manages not only the Beatles but other click acts like Gerry & The Pacemakers, Billy J. Kramer & the Dakotas, Cilla Black, Tommy Quickly, and The Fourmost, will present his Sunday concerts throughout the rest of '64 save on the occasional Sabbath when the theatre is used for a tv spectacular or a charity show.

Though Epstein is to feature his own artists, he is also booking other top groups and performers such as The Searchers, The Dave Clark Five, Freddie & the Dreamers for top of the bill spots. At least one American artist, Roy Orbison, has been signed. And local deejay Alan Freeman is pencilled in as emcee.

3 Gigs Pull 45G For Theatre 3

In its first three ventures, the newly formed Theatre Three Productions will have grossed $45,520, according to Sid Bernstein who is lining up the dates for the firm. The biggest grosser, of course, was the Beatles who did two shows in Carnegie Hall, N.Y., last Wednesday (12) and raked in an enormous $26,000, a take made possible by additional seats on stage for each show.

There were thousands of turnaways at these two layouts, which necessitated a detail of 25 extra policemen to maintain order.

Shirley Bassey's concert Saturday (15) pulled in a healthy $9,420 which represents a near-sellout. The profit factor in this show, according to Bernstein, was decimated by the fact that transportation costs to import Miss Bassey, her conductor Tony Osborne and others, were unusually large.

The third concert, comprising Tony Bennett and Count Basie Orch, which takes place Friday (21), has already been sold out for a take of $10,100. If the principals in this show agree, extra seats will be sold on stage. The Bennett-Basie bash is under Bernstein's auspices inasmuch as it was started prior to his joining Theatre Three Productions.

Mormon Choir's 6-City Tour Includes N.Y. Fair

Atlanta, Feb. 18.

The 350-voice Mormon Tabernacle Choir will include Atlanta in its six-city tour this year, according to Mrs. Paul R. Grigsby, president of Atlanta Music Club, and J. Lee Friedman, manager of club, which will sponsor its appearance July 22 at Municipal Auditorium.

Plans for tour were announced in Salt Lake City by David O. McKay, president of Church of Latter Day Saints, and Isaac M. Stewart, choir's president. They said choir would travel via fleet of chartered planes and party will number 500.

Before appearing in Atlanta choir will stop off in Houston (July 20) and New Orleans (July 21) for performances. Following date here, entourage will spend three days (July 24, 25, 26) in New York City with concerts in Carnegie Hall in conjunction with Utah Day at the 1964 World's Fair. After leaving N.Y. choir will play Rochester, July 27; Cleveland, July 29, and Minneapolis July 31.

Kelly Jr.'s Kodak Stint

Emmett Kelly Jr., son of the famed circus clown, has been signed by Eastman Kodak to entertain visitors at its N.Y. World's Fair Pavilion. He will appear in full costume and makeup and also pose for pictures.

The younger Kelly, in addition, has been inked to be the advertising symbol for Econo-Car, an auto rental service.

Dallas Ct. Denies License Renewal To Ruby Niteries

Dallas, Feb. 18.

County Judge Lew Sterrett last week refused to grant new beer and wine licenses to two local niteries associated with Jack Ruby—the Big D Copa, formerly the Carousel Club, a midtown strippery which he managed, and the Vegas Club dancery in suburban Oak Lawn, owned by Ruby.

The judge took the action in a hearing, after Inspector Joe Nelms of the Texas Liquor Control Board testified that cases are pending in Austin which charge Ruby with "not being a peaceful, law-abiding citizen." These cases, the court said, should be cleared before new licenses are issued, even though Ruby is no longer connected with either club.

Dallas police did not object to granting of the licenses. Judge Sterret in January had refused to renew the beer and wine licenses of the two clubs. Nelms said new licenses can't be granted until the pending cases are resolved, and that they haven't been docketed for a hearing date in Austin.

Ralph Paul, president of the S&R Corp., is expected to appeal before the TLCB in Austin, for a new license for the Big D Copa. Mrs. Dolores Nolley, president of Nolley Corp., told the judge she had bought the Vegas Club from Ruby and his sister, Mrs. Eva Grant. Mrs. Nolley's attorney filed notice of appeal of Judge Sterrett's refusal to grant the new license for the Vegas Club.

Jury selection started Monday (17) for the trial of Ruby, charged with murdering Lee Harvey Oswald, accused assassin of the late President John F. Kennedy.

RECORD CROWD OGLES MARDI GRAS WINDUP

New Orleans, Feb. 18.

City fathers and police officials said in excess of 700,000 people lined the streets on Mardi Gras day Tuesday (11) as Rex and other ruling monarchs passed in review.

"It was without doubt the biggest crowd in the history of Mardi Gras," according to Police Supt. Joseph Giarrusso. He said "half the city was parading while the other half was watching."

The celebration, which climaxed the Carnival season of balls and street pageants, was described by city officials as "a $6,000,000 binge." Bourbon St. was the mecca for crowds before and after the parades. Its crowds of college kids, sailors and visitors were as much of a show as the main event. While there were some street brawls, the majority of the crowd was well behaved.

Bourbon St. strip shows pulled capacity biz. Restaurants also did a record trade. Hotels, motels and rooming houses were packed to capacity. Many slept in Pullman cars or in autos, for lack of other accommodations.

Beatles' Aussie Dates

Melbourne, Feb. 18.

Ken Brodziak, of Aztec Services here, has confirmed that The Beatles will give two or three night performances at the Festival Halls in Melbourne, Sydney and Brisbane next June, and then proceed to New Zealand.

Brodziak said The Beatles' act would last approximately 40 minutes and they'd be backed by other imported and local talent. He added that if time permitted there would be a special tv videotaping of The Beatles, to be screened after their Down Under departure.

Acts, Not Production, Key Ingredient In TV, Sez 'Palace's' Bill Harbach

Vaudeville, not production, is the essential ingredient in vaudeo, according to Bill Harbach, producer of the "Hollywood Palace" on ABC-TV, which is slated for renewal on the network next season.

Harbach was in New York last week eying talent and holding auditions. The show plans auditions throughout the country. Exec producer Nick Vanoff will go to Europe March 3 and later to Japan to get a supply of novelty turns.

In vaudeville, Harbach pointed out, the heart of a novelty act is extracted and a punchy three and a half minutes results. For singers, five or six minutes can be given, and comedians are allowed about nine minutes.

With this kind of schedule, a viewer knows that he cannot be stuck with an act not to his liking for more than a few minutes and he's most likely to hang onto the same channel for the next act. He noted that the Ed Sullivan Show, which is a vaudeville program, has been on the spectrum now for 16 years. On the other hand, some variety shows come and go. Some have a run of several seasons, but ultimately they go off.

Harbach also observed that fresh turns are becoming increasingly necessary. Sometimes, he declared, the "Hollywood Palace" has to shell out as much as $2,000 in refurbishing an act. He said that there have been performers who came in with oldfashioned arrangements and mundane costumes. The show will rewrite the arrangements and will furnish new garb. Also, an act may be given a new set which also adds to the nut.

However, unlike the Sullivan show, the "Hollywood Palace" is not contemplating any permanent emcees. There is a name host weekly. But should a permanent headliner be attached to the layout, he would assume the identity of the permanent host. It's pointed out that the "Ed Sullivan Show" was originally "Toast of the Town." Should a permanent emcee hit a bleak period, the entire layout can go down with him.

"Hollywood Palace," Harbach said, is fortunate in inheriting a 30% share of audience from the preceding "Lawrence Welk Show." It therefore faces the problem of not only pleasing those who stay with the vaudeville display, but also has to reach out for new audiences. Thus, the name emcees and solid vaudeville acts with fresh dressing become necessary.

He stated that there are still a lot of acts in the U.S. worthy of tv exposure. Many of them have been around. Therefore they have to renovate a turn in order to discover a new facet of an old act. There are many good juggling acts in the U.S., for example. But maybe some country in Europe or the Far East has a juggling act with a different quality or a trick not previously seen here. It's worthwhile going to trouble and expense, he said, to develop new show biz facets.

GAC Buys Big Block Of Its Own Securities From Parent Baldwin-Montrose

General Artists Corp. last week purchased 50,000 shares of its stock from its parent firm, Baldwin - Montrose Chemical Co., which leaves the parent still retaining 400,000 GAC shares. According to Lawrence R. Barnett, GAC board chairman, the stock will be used for more acquisitions. In recent months, GAC acquired International Mangement Associates and United Talent Management.

Previously, GAC reported that for the year ended Dec. 31, 1963, it earned 37c per share (based on 600,000 shares outstanding) compared to a loss of $1.97 per share for the previous year (based on 450,000 outstanding). Gross revenues for 1963 were $4,002,524 as against $2,912,411 in 1962.

One of the items contributing to the upbeat financial position of the company was the recent sale of its interest in the "Capt. Kangaroo" tv show for a reported $300,000 to Bob Keeshan who plays the title character. This longrunning CBS-TV layout had been paying a 10% commission to GAC, but with the sellout will cease paying the percentage.

Romm Exits Agcy. For Film Prod.

Harry Romm has resigned as head of the Ashley-Steiner-Famous Artists personal appearance division. He will reactivate his film production company and will also do personal management.

No successor is being sought at the agency. Romm's work will be divided between Joe Higgins and Ed Rubin, both of whom recently came over from General Artists Corp.

A-S-FA started its personal appearance dept. only recently. With the breakup of MCA's talent agency wing, the office (then Ashley-Steiner) acquired many performers who had been with MCA. In order to service the newcomers in all fields, it became necessary to delve into cafes, theatres, concerts, fairs and other fields.

Romm, who at various times was with General Artists Corp. and MCA, produced several motion pictures independently. He hankers to return to that field.

Blackpool Circus Sets Acts for March Preem

Blackpool, Eng., Feb. 18.

The Flying Marilees, plate-spinner Bartschelly, and trick-cyclist Kimi Yokoi are among acts pacted for the 1964 Blackpool Tower Circus, set to open here March 26. Charlie Cairoli, Anglo-French clown, is inked for his 24th season, supported by Paul King and Jimmy Buchanan.

Other acts booked by Bernard Crabtree, entertainments manager of the Blackpool Tower Company Ltd., include the Four Rodriguez, The See-Hee Troupe of Oriental acrobats and balancers, the Rudi Llata clown specialty, liberty horses from Circus Schumann, Evelyn Hand and her new French poodles act, polar bears presented by Lilian Daniels, The Guttenbergs, and Dic & Doc (Desmond & Marks), continuity clowns.

Finale, in the traditional aqua vein, will be a travesty on wrestling, popular at this arena in winter months.

Jane Modest 7½G, Det.

Detroit, Feb. 18.

"Just 20 Plus Me," a revue starring Jane Powell, grossed a modest $7,504 in three days at the Shubert Theatre here.

House's potential is $28,000 at $5.50 top with seating capacity of 1,782.

2 Honolulu Men Would Buy Pres. Hoover For Hawaiian Floating Hotel

Honolulu, Feb. 18.

Two local businessmen are dickering to acquire the trans-Pacific liner President Hoover and sail it in Hawaii's inter-island waters as a floating hotel.

Ship currently carries some 200 passengers, all in first class. James R. Cannon and Kenzie S. Nicoll figure they'd spend more than $1,000,000 on the ship and renovations.

They'd operate presumably on a Honolulu-to-Honolulu cruise basis, with the ship pausing at various ports on Kauai, Maui and Hawaii islands for shore excursions.

Their project is geared to the growing status of these short-distance-away islands in the state's expanding tourist picture. Passengers wouldn't have to pay air fares, pack and unpack, arrange airport transfers, as at present, and also wouldn't have to pay for hotel rooms on the various isles because they'd sleep on the ship.

Figuring the skyrocketing costs of acquiring desirable resort sites and building hotels, tradesters think the floating hotel idea might make economic sense.

Ga. Cafes Endangered by Suit To Enforce Ban on Mixed Drinks

Atlanta, Feb. 18.

A panel of prominent lawyers said last week that shuttering mixed drinks establishments in Atlanta would have a far-reaching and damaging impact on the economy in general and would cost the state several million of dollars in revenue.

Peyton Hawes, former state legislator, is one of three attorneys along with four other individuals who are members of a committee representing defendants in a suit seeking to shut down mixed drinks selling in Atlanta.

Other members are John Branch and Newell Edenfield, and Stephen Styron and Ed England, reps of the Atlanta Hotel and Restaurant Assns, respectively.

Specifically, the attorneys said, withdrawal of mixed drink licenses in Atlanta would cripple Atlanta's $38,000,000 convention industry, from whose "revolving dollars" state gets an estimated $8,000,000 in sales taxes.

Since mixed drink business brings in $15,000,000 a year alone, the attorneys noted, the state would lose $450,000 in sales tax alone.

There would be an additional loss of $2,000,000 in liquor taxes, plus possibility of another $2,000,000 loss in beer and wine taxes, it was claimed. Moreover, 3,000 employes of lounges would lose their jobs.

A suit is pending in Fulton Superior Court seeking to force enforcement of law against selling of mixed drinks.

Atlanta establishments and those in a number of other Georgia cities dispense mixed drinks in one guise or another. In Atlanta, establishments pay $1,000 for a "wine pouring license," which permits them to mix the hard stuff and serve it as long as alcoholic content remains below that of vino.

There are 91 defendants in the suit, many of whom have individual attorneys. Aforementioned committee has been formed as a liaison group to represent all of them.

A bill, introduced in General Assembly by Sen. Culver Kidd, of Milledgeville, is pending before lawmakers to legalize selling of mixed drinks in Georgia.

Twin Cities Airports Unit Would 'Ground' $16-Mil Cafe Towers-in-the-Sky

Minneapolis, Feb. 18.

Proposed highest-in-the-air supper clubs which local and Chicago interests wish to launch in the tallest towers ever built, one here and another in adjoining St. Paul will be blocked if the Twin Cities' Metropolitan Airports Commission (MAC) has its way. The towers now are encountering stiff MAC opposition.

Reason given by MAC for combatting the towers is that they'd constitute hazards for planes using the Twin Cities' International Airport and other area flying fields.

Applications have been filed with the Federal Aviation Authority (FAA) for its necessary permission to erect the towers. MAC will ask FAA to refuse the required permits. It also has directed its attorney to make a study of airport zoning laws to determine if it can enact a valid ordinance empowering it to control tower heights within a radius of 50 miles of the Twin Cities.

The Minneapolis supper club's tower would be 1,000 feet tall, arising from a base 840 feet above sea level, and would have a 900-foot television tower atop it; the proposed St. Paul tower that the Chicago interests want to build would be a hundred feet less high than that proposed by local interests here.

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Joe Franklin, WOR-T.V.
Management
JACK WOLF and "BUGS" BOWER
JU 6-5577

Equity Bids Aberdeen Block Bingo in Tivoli

Aberdeen, Feb. 18.

British Actors' Equity wants the city council here to stop any attempt to convert the Tivoli Theatre, longtime Scot vaudery, into a bingo hall.

Union toppers are asking that the city give regard to the desirability of retaining the live theatre. They have requested that planning permission should not be given to any application for converting it to a bingo hall.

According to the city's deputy town clerk, no permission is needed for any theatre to be converted into a bingo hall unless structural alterations are involved.

City officials have noted the Equity plea.

Slate $3,700,000 Columbus Arena

Columbus, O., Feb. 18.

Corporation papers were filed last week with Ohio Secretary of State Ted W. Brown by Columbus promoters who propose to construct a 30,000-seat, $3,700,000 bubble - top sports, convention, trade show and entertainment arena here. Papers of Columbus Gardens Inc., were signed by lawyers George Gareff, Thomas S. Erlenbach and William E. Arthur.

Group plans to erect arena on a 24-acre site at the rear of land northwest of the Spring-Sandusky interchange, less than five minutes from the downtown district. Site is owned by Sears, Roebuck & Co. Site cost is $1,000,000, said Gareff who hopes construction can start in May.

Ben Cowall, local promoter, may be general manager of the new project. Plans call for public dining rooms and bars plus an ultra-modern clubhouse restaurant with viewing tables. Every major sport except baseball could be presented plus varied entertainment events and conventions.

Mich. Fair's Aud

Detroit, Feb. 18.

An auditorium capable of seating 650 and equipped with a film projection room and stage facilities will be built into the $600,000 Exhibits Building now being constructed at the Michigan State Fair Grounds in midtown Detroit.

It is expected the auditorium will be used by some of the acts annually booked into the Fair.

Concert Review

Shirley Bassey
(CARNEGIE HALL, N.Y.)

Theatre Three Productions put on its second click in a row with its presentation of Welsh singer Shirley Bassey at Carnegie Hall, N.Y., Saturday (15). This outfit, earlier in the week, knocked off the wow concert of the season with its presentation of The Beatles. The partnership of Theatre Three and the United Kingdom may turn into one of the more enduring international ententes.

Miss Bassey elicited maximum enthusiasm in her one-nighter. She gave her tunes dramatic intensity and hard ride at top speed. The Negro singer showed taste and vigor in her renditions and, at times, carried her adherents to Olympian applause peaks.

However, such intensity has its drawbacks. It affords her tunes an even plane throughout, and more importantly, it leaves her limp at the end of a given number of tunes. There were a couple of instances in which her pipes gave out—and little wonedr. However, her recovery was rapid and she continued at her former pace.

Yet these things shouldn't occur. She should pace herself according to the needs of the occasion. There could be a line of gab between numbers to permit her to conserve her resources, and there should be different levels of renditions. As it was, her ballads as well as the lighter tunes were projected in nearly the same tones.

Miss Bassey is a striking figure and an excellent performer. Much of these shortcomings could be attributed to the natural awe inspired by a Carnegie bash. A general realignment of her catalog could bring her even greater glory than that which she gathered on her maiden stint in this hall. Her music is ably batoned by Tony Osborne, who also accompanied her on the piano at times.

The first half of the soiree was by Henny Youngman, who delivered in rapid firse oneliners. He mixes old and new gags and the audience found the blend exceedingly palatable. *Jose.*

Asian Performers Ask 'Unrealistic' Prices, Sez U.S. Showman Tom Ball

Tokyo, Feb. 18.

Asian performers are asking unrealistically high prices when interviewed about playing in the U.S., according to vet Yank showman Tom Ball, here on one of his frequent talent hunts. "They not only are asking higher prices, but also want their pay to be tax-free and all living expenses taken care of too," he said. "And many want to take their fathers or mothers along for the ride.

"They have an unrealistic idea of how much money they are supposed to get," added Ball. "Even when they're offered a lot more money than they're making here plus the chance at even bigger earnings, they still ask for more. This is a big change from five or six years ago."

Despite what he considered to be generally excessive demands, Ball managed to come to terms with cowgirl singer Tomi Fujiyama and three chorus girls for U.S. dates in contracts agented by Tokyo promoter Eddie Sereno. They will open in a new revue at the 200-seat lounge of the Mint in downtown Las Vegas.

Ball said he is also seeking an Asian girl singer to team with the Kim Bros., who have joined their sisters in touring the U.S. nitery circuit. The Kim Bros. landed in the U.S. in December and appeared with their sisters on the Ed Sullivan Show before being launched on their own.

En route here, Ball booked the Kim Sisters for their third engagement at the Royal Hawaiian Hotel. They'll play there for a week in July and also do a one-nighter in Honolulu's new Civic Auditorium. Deals are pending for the girls to play Far Eastern locations on the same swing.

Ink Skelton, Williams For CCE's Aug. 21-29 Shindig

Ottawa, Feb. 18.

Central Canada Exhibition Assn.'s general manager Jack Clarke has signed Red Skelton for the first pair of the fair's eight-days—Aug. 21-22, with a Saturday matinee. Singer Andy Williams headlines next six days, Aug. 24-29. (CCE doesn't operate Sunday.) GAC v.p. E.O. Stacy handled both deals.

Show also includes Osmond Bros., vocalists from the Andy Williams tv show; Hal Sands line; Johnny Matson, emcee; plus an act or two to come. Grandstand, seating 10,000, is scaled at $1.50-$3 for both shows, with the Skelton matinee $1-$2. (No matinee in second week.) Last year's headliners were Andy Griffith and Anita Bryant.

Slow Biz Folds Burley Policy at N.M. House

Albuquerque, Feb. 18.

Live burley is something that just doesn't seem to sell in Albuquerque. This was evident last week with the shuttering of the recently-opened Gayety Theatre, which opened just a month before with a straight live stage policy, with tickets priced at $1.50 each.

Duane Esper was manager of the house, which was built in 1946 as the Ernie Pyle and operated 10 years as a neighborhood film theatre. It was dark until it reopened New Year's Eve.

Apparent closing of the Gayety was due to lack of biz, since the $1.50 price per ticket is a little steep for this area. City police made a couple plainclothes checks of the house, but that was the extent of any legal action.

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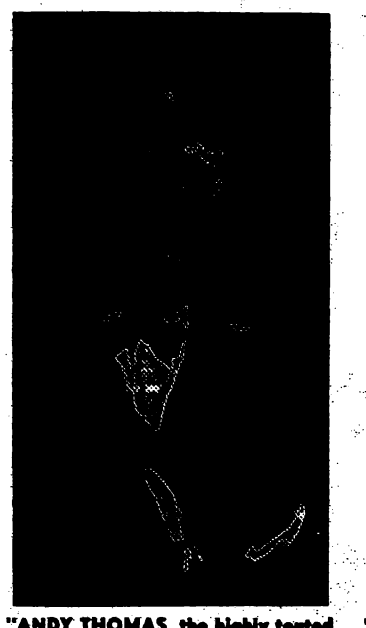

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N.Y. Journal-American

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SIXTEEN MAGAZINE

✻ "In ANDY THOMAS the BON SOIR hits again with a new singing discovery."
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Maori Troupes' Showcasing of Native Culture Sparks Global Tour, TV Spec

Hollywood, Feb. 18.

Success of last fall's initial tour of a Maori troupe in native rituals has prompted an upcoming worldwide trek and three invitations for appearances at the New York World's Fair, producer Michel Grilikhes said over the weekend.

Troupe appeared locally at the Hollywood Bowl to a sold out audience on tour that cost $250,000, a figure considerably lower than usual cost of such appearances due to aid of the Mormon Church, which backed project. Grilikhes said they broke even in the U.S. appearances, which also included taping of a "Danny Kaye Show," to air in the future.

New tour will involve three performances here, week in Chicago, Denver, Philadelphia and Cleveland, two weeks in Boston, two months in New York and two months in London, with other European bookings to be set. Massive set for local appearance is still in storage here, as are two others built in Hawaii and New Zealand and to remain for future appearances.

Maori tour grew out of the Mormon Church sponsored Pan-Polynesian Cultural Center on island of Oahu, Hawaii. Grilikhes pointed out that the Center has become among the top tourist attractions in the islands, with Center now operating its own bus tour and helicopter service.

Talks are on with RCA to record entire show at the Center, involving six different Polynesian tribes, as well as a special recording of the Maori troupe to be merchandised during tour.

Needham, Lewis & Brorby also is developing a color special using the Center as a locale Center will produce show on a $200,000 fee, with personality-host to be furnished by the sponsors.

Standard Oil also has talked to Center and Grilikhes on doing two of its cultural specials on Polynesia and using the Center as locale. Center also now is building, under the Pacific Board of Education, a Polynesian museum adjacent to the complex.

Alan Barcarse has been signed as assistant choreographer on the Center production show, which reopens Feb. 15 with cast of 200. Larry Hanson is stage manager, replacing Irving Sudrow who started the show. An entertainment supervisor from each of the six tribes (Samoans, Hawaiians, Maoris, Fijians, etc.) has been hired full time to supervise individual groups.

'CAPADES' HOT $71,640, 'SUCCEED' 69G, ST. PAUL

St. Paul, Feb. 18.

It was an unusual situation here last week for two touring shows, "Ice Capades" and "How to Succeed Without Really Trying." They were playing in opposish to each other in different parts of the same building, the local municipal Auditorium. Both did well, bringing in a total $140,638 gross, great for here.

"Ice Capades" at $3.50 top hit $71,640 for six nights and two matinees. Scaled at $5.50-$6.50 top, "How to Succeed" for the same number of performances, eight, copped $68,998.

Hawaii Carnivals Gross $2,500,000 Yrly., Op Sez

Honolulu, Feb. 18.

It's been known for years that carnivals milk a whopping percentage of Hawaii's entertainment dollar, but no one's been talking specific figures.

Donald Quinsey, owner-operator of carnival rides, in urging that the state adopt safety regulations, now discloses that Isle carnivals are grossing $2,500,000 a year. And $1,000,000 of that amount is brought in by rides, he says.

Scouts Fears of Waikiki Becoming 'Tropical Tokyo'

Honolulu, Feb. 18.

The new Japanese owner of major mid-Waikiki hotels—the Princess Kaiulani and on-beach Moana-SurfRider—says "these properties will be loved and cherished by us as you have in the past."

Thus Kenji Osano, multimillion aire financial figure, discounted fears that Japanese ownership would in effect turn Waikiki into a "tropical Tokyo."

Vaude, Cafe Dates

New York

Mort Sahl pacted for the Copacabana starting March 5 for two weeks . . . **Kay Ballard** down for the Miramar, Columbus, April 13 . . . **Gordon & Sheila MacRae** to open the full season at the Hotel Waldorf-Astoria Empire Room early September . . Harlem Club, Atlantic City, lining up its summer headliners. **Barbara McNair** is due July 5 and **Arthur Lee Simpkins** is slated for Aug. 20 . . . **George Carlin** substituting for **Fred Smoot** at the Sniffen Court Inn . . . **Edie Adams** tapped for Blinstrub's, Boston, March 2 . . . **Jerry Vale** to the Glen Casino, Williamsville, N. Y., March 2 . . . Singer **Pamela Toll** signed a personal management pact with **Mary Small.**

Byron Trimble Booking New Honolulu Muni Aud

Honolulu, Feb. 18.

Abe Saperstein is booker for the "Ice Capades" show and his Harlem Globe Trotters in Honolulu's new municipal facilities, but he's not the auditorium's booker, as such.

Byron Trimble, the city's director of auditoriums, noting an article in last week's VARIETY, points out that the arena and theatre-concert hall are open for all types of events. Trimble is coordinating bookings himself.

Caplin Sees No 'Major Changes' In Expense Rules

Washington, Feb. 18.

Internal Revenue Service Commissioner Mortimer Caplin expressed doubt last week that there would be any "major changes" in expense account deducting regulations.

Caplin defended the expense account rules and denied that restaurant and hotel business is slumping because of them.

He said the rules were not aimed at the "normal type" of entertaining in hotels and restaurants but at the "more extreme provisions" such as "some of the nightclubs," hunting lodges and yachts.

Appearing on Mark Evans' "Opinion in the Capital" show on WTTG-TV, here, Caplin said he has been told by entertainment, hotel and restaurant folk that the rules are fair and workable.

The IRS chief said, the rules received "a very favorable reaction" within the business community from execs who have been able to cut company costs.

Fly Liberation Flag At AGVA In Philly

Philadelphia, Feb. 18.

Philadelphia Local of the American Guild of Variety Artists held its first meeting Sunday (16) since the dismissal of the trusteeship imposed three years ago by the national office. Confab, under the auspices of the U.S. Dept. of Labor, held nominations for officers of the local. It's understood that only 10 members attended, probably because of the snowstorm.

Dick Jones, who is serving as a member of the interim committee now administering AGVA, was the sole nominee for chairman of the local. Nominated for co-chairman are Martha Mitchell, Jackie Pinckney and Bob Mitchell. Running for members of the board are Dick Bell, Jodie Sands, George Guy, Claude Smith, Charlie Abbott, Marie Villon and Art Craig Matthews.

Autonomy was restored to the local recently following a consent decree by which the Dept. of Labor dropped its suit against AGVA for maintaining a trusteeship for more than the 18 months allowed under the Landrum-Griffin Act.

Ted Mack's Cafe Dates

Desire to originate a series of shows from the Coast and Nevada is cuing two cafe dates by Ted Mack, conferencier of the Ted Mack "Amateur Hour." Johnny Dugan is dickering for the two dates to be played during the summer.

Under present plans, Mack will originate shows out of Las Vegas, Reno and Hollywood. All layouts will be taped. He will select three-time winners on his tyro talent contests for presentation in the niteries with him.

Commodore Is Zeckendorf

Editor, VARIETY:

In your January 22 issue in a story on the New York Central Railroad and its takeover of hotels after leases expire, you stated that Hotel Corporation of America holds the lease on the Commodore Hotel. This is not so and never has been. The lease on the Commodore is held by the Zeckendorf group.

Charles Lipton.

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CURRENT BILLS

WEEK OF FEBRUARY 19

NEW YORK CITY

MUSIC HALL — Rockettes, Corps de Ballet, Raymond Paige Symphony Orc.

AUSTRALIA

MELBOURNE (Tivoli)—Jackie Warner, Evelyn Page, Katherine & Karen Kessey, Yvonne Barrett, Joan Stuart, Angela O'Toole, Barbara Young, Lesley Secombe, Janet Dearness, Joan Morrow, Sue Menlove.

SYDNEY (Tivoli)—Penny Nicholls, Bob Andrews, The D'Angolys, Two Pirates, Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Jackie Griffiths, Maureen Wilson, Wendy Faulkener.

BRITAIN

NEW THEATRE, CARDIFF—Nat Jackley, Ken Roberts, Susan Lane, Dailey & Wayne, Diana Day, Barry Kent, Roy Jefferies, Michael Kilgarriff, Derek Taverner Singers.

COVENTRY THEATRE—Arthur Askey, Mike & Bernie Winters, Mark Wynter, Anton Dolin, Manetti Twins, Patricia Kilgarriff, Terry Callahan, Frank Lawless, John Pearn, John Johnson, Derek Taverner Singers.

THE ALHAMBRA, BRADFORD—Reg Varney, Freddie Sales, Joe Church, Terry Fearis, Sandra Michaels, Ernest Bale, Bronwen Williams, Morlidor Trio, Derek Taverner Singers, Laidler Sunbeams.

BIRMINGHAM HIPPODROME — The Three Monarchs, George Moon, Pamela Charles, Ken Jonnart, Stanley Platts, Dorothy Dampier, Herbert Hare, Caroline Haig, Mougli, Bryn Bartlett, Les Henry, Eric Yorke, The Betty Fox Babes, Bill Shepherd Singers, The Hippodrome Dancers.

LIVERPOOL EMPIRE — Norman Wisdom, Morton Fraser's Harmonica Gang, Eddie Leslie, Billy Whittaker, Patricia Stark, Patricia Lambert, Terry Kendall, Harold Holness, Mary Redtern, Jack Escott, Dennis Castle, Daphne Lungaro, Johnny Winter, The Leon Bartell Dancers, The Derek Taverner Singers, The Empire Boys.

LONDON PALLADIUM — Barbara Evans, The Baker Twins, Anna Dawson, Eric Flynn, Vicki Mitchell, Elizabeth Belm, David Davenport, Andrew Laurence, Michael Hawkins, Geoffrey Wincott, Reed de Rouen, Sidney Vivian, Tom Gill, Jack Francois, The Bill Shepherd Singers, James Ottaway, Joss Clewes, Barry Shawzin.

MANCHESTER PALACE—Tom Arnold presents "Peter Pan."

NOTTINGHAM THEATRE ROYAL — Pat Lancaster, Sonny Jenks, Tudor Evans, Janette Miller, Cox Twins, Munks Twins, Humphrey Kent, Nicholas Brent, Lynda Reynolds, Pat Lonsdale, George Barnes, Arch Taylor, The Royal Dancers, Bill Shepherd Singers, The Royal Babes.

VICTORIA PALACE — The George Mitchell Minstrels, John Boulter, Tony Mercer and Dai Francis, Leslie Crowther, Margo Henderson, George Chisholm & The Jazzers, Schaller Brothers, The T. V. Toppers, Pat Ellis.

BRISTOL HIPPODROME—Eddie Molloy, Erica Yorke, Elizabeth Alys, Betty Emery, Nicholas Smith, James Hinson, The Bristol Babes, The Hippodrome Dancers, The Derek Taverner Singers.

GLASGOW ALHAMBRA—Kenneth McKeller, Rikki Fulton, Lenny the Lion, with Terry Hall, Paul & Peta Page Puppets, Jill Howard, Ethel Scott, James Fairley, Muriel Henry, George Mitchell Singers, Douglas Squires Dance Group, Jimmy Currie's Water Effect, Geraldo Orch., Regimental Pipe Band.

EDINBURGH KING'S — Andy Stewart, Doreen Kay, Sheila Paton, Dixie Ingram, Excess Bagage (Alma Michaels), Jimmy Currie's Tropical Cascades, Max Kay, Bruce McClure Dancers, George Mitchell Singers, Geraldo Orch.

GLASGOW KING'S — Denny Willis, Kathleen West, Joan Mann, Charles Stewart, Peter Felgate, etc.

GLASGOW PAVILION — Jack Milroy, Charlie Sim, Sally Logan, Don Gordon, Glen Michael.

AYR GAIETY—Aly Wilson, Bob & Jack Young, Jimmy Fletcher, Vince & Rita Starr, Ann Emery, Pamela Penfold, Roddy McNeil, Roy Pannell, Richard Holden, Anne Chapman, Gaytime Dancers.

GLASGOW METROPOLE — Clark & Murray, Joe Gordon Four, Alexander Bros., Cormack & Sharp, Dennis Clancy, Danny Regan, Irene Campbell, Arthur Spink, Rae Gordon, George Rex, Moxon Dancers.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Tad Truesdale, Ritchie Haven 3, Johnny Barracuda.

BARBERRY ROOM—Conrad Monjoy.

BASIN ST. EAST—Jack E. Leonard, Carmen McRae.

BITTER END—Jake Holmes, Fred Smoot, Serendipity Singers.

BON SOIR—Isobel Robins, Dick Bennett, Three Flames.

BLUE ANGEL—Woody Allen, Joan Proctor, Dick Glass.

CHARDAS—Bela Babal Orc., Elemar Horvath, Tibor Rakossy, Dick Marta, Janos Hozzsu, Bes-Arlene.

CHATEAU MADRID—Los Chavales de Espana, Emilio Reyes Orc., Carbia Orc.

COPACABANA—George Kirby, Gretchen Wyler, Eddie Albert, Joseph Mele Orc.

CRYSTAL ROOM—Ivy Mooney.

EMBERS—Joey Bushkin.

GRINZING — Kalman Banyak, Henry Butz.

HAWAIIAN ROOM — Teiko Yannagi, Keolu Beamer, Auletta Orc.

FIVE SPOT Charlie Mingus.

HOTEL AMERICANA—Ella Fitzgerald, Roy Eldridge 4, Al Conte Trio.

HOTEL NEW YORKER—Sylvia Barry, Milt Saunders Orc.

HOTEL PARK SHERATON — Irving Fields 3.

HOTEL PLAZA Dorothy Loudon, Emil Coleman Orc., Mark Monte Orc. **Plaza-9 Room:** Julius Monk, Gerry Matthews, Jamie Ross, Nagle Jackson, Ruth Buzzi, Barbara Cason, Delphi Harrington, Richard Blair, Jan Templeton, Wm. Ray, Robert Colston.

HOTEL ST. REGIS—Peter Duchin Orc, Nancy Manning, Quintero Orc, Walter Kay, Jani Sarkozi.

HOTEL SAVOY-HILTON—Arturo Arturos Orc.

HOTEL SHERRY-NETHERLAND — Jull Christman.

HOTEL WALDORF-ASTORIA — Enzo Stuarti, Emery Davis Orc., Horace Diaz Orc.

INTERNATIONAL—Marie Wilson, Mike Durso Orc.

LATIN QUARTER — Novelites, Dave Barry, Szony & Kossi, Robertes, Marion Conrad, Jeanne Michelle, Jo Lombardo Orc., Sammy Bidner Orc.

LIBORIO—Marcello Ballet, Herman Le Batard Orc., Pancho Cardenas Orc., Candido.

LIVING ROOM—Lenny Kent, Bob Ferro Orc.

NO. 1 FIFTH AVENUE—Hankinson & De Malo, Bernadette Castro.

RAT FINK ROOM—Jackie Kannon.

RED GARTER—G-String Strugglers.

RED ONION—Banjokers.

SAHBRA—"Hora Hootenany" Menasha Baharav Orc., Gavri Ders., Margolit Ankory, Batsheva Baron & Ezra Zahavi, Leo Fuld.

SQUARE EAST—"Open Season at Second City," Barbara Harris, Severn Darden, Bob Dishy, Dick Schall, Avery Schreiber, Ben Keller.

THE MOST—Paris & Moss, Mel Dancy.

TOWN & COUNTRY—Toni & Jan Arden, Archie Robbins, Bernard & Jeanette, Ned Harvey's Orc., Rod Rodriguez Orc.

UPSTAIRS & DOWNSTAIRS—"Twice Over Nightly," Jane Alexander, Macintyre Dixon, Paul Dooley, Richard Libertini, Mary Louise Wilson. "In This Corner" Bill Brown, Virgil Curry, Marian Mercer, Carol Morley.

VIENNESE LANTERN—Yvonne Constant, Ernest Schoen Orc.

VILLAGE BARN—Jess Long, Jeanie Allen, Gene Allen, Barn Stompers, Lou Harold Orc.

VILLAGE GATE—Jerry Mulligan, Yaffa Yarkoni, Jorge Morel.

VILLAGE VANGUARD—Marion Montgomery, Johnny Bynar.

CHICAGO

BLUE ANGEL—"Calypso Limbo," Susie Ellis, Pascual Olivera, Byl Couser, Lady Limbo, Emperor Kelo, Lord Carlton, Lord Smiley, Al D'Lacey Orc.

CONRAD HILTON—"Ladies First" Billy Reed, Lucho Navarro, Manuel Del Toro, Marie Langenbein, Ernie McLean & Caroline Paul, Boulevar-Dears (5) & Boulevar-Dons (5), Jimmy Palmer Orc.

HOTEL CONTINENTAL—Jack & Sally Jenkins, Franz Benteler Orc.

DEL PRADO HOTEL—"Hits of Broadway" revue.

DRAKE HOTEL — Angelo Picardi, Jimmy Blade Orc.

EDGEWATER BEACH — Juan Carlos Copes Revue, Don Davis Orc.

LONDON HOUSE—Buddy DeFranco & Tommy Gumina Quartet, Larry Novak Trio, Jose Bethancourt Trio.

MARYLAND HOTEL—Kal Winding Orc.

MISTER KELLY'S—Serendipity Singers, Jack Sheldon, Marty Rubenstein Trio, John Frigo Trio.

PALMER HOUSE—Janet Blair & Company, Ben Arden Orc.

PLAYBOY—Will Mercer, Robert Sweed, Johnny Janis, Curtis & Tracy, Sonny Mars, Piere Dupont & Kathy Yumi.

SECOND CITY—"New York City Is Missing," John Brent, Jack Burns, Ann Elder, Sally Hart, Gene Kadish, Omar Shapli, David Steinberg, Bill Mathieu.

SHERATON BLACKSTONE — Monica Boyar, Frank York Orc.

SUTHERLAND HOTEL—Billy Daniels, Red Foxx.

LOS ANGELES

COCONUT GROVE—Carol Lawrence.

CRESCENDO — Phyllis Diller, John Gary.

DINO'S — Jack Elton, Kami Warner, Steve LaFever.

ICE HOUSE—The New Breed, Karen James, David Troy.

INTERLUDE—Pat Collins

JERRY LEWIS—Michele Trilola.

MELODY ROOM—Rena Paula Trio.

SLATE BROS.—Damito Jo, Timmie Rodgers.

STATLER HOTEL—George Liberace

TOWN HOUSE—Red Nichols & Five Pennies.

TROUBADOR—Smothers Bros., Johnson Boys.

YE LITTLE CLUB—John Conte

LAS VEGAS

BOURBON STREET—Lyn Keath.

CASTAWAYS—"Holiday In The Orient," Sammee Tong, Patti Kim, Bobby Stevenson Orc.

DESERT INN—McGuire Sisters, Donn Arden Dancers, Carlton Hayes Orc. **Lounge:** Jan Garber Orc., Deedy & Bill, Mafalda Trio, Lilting Strings.

DUNES—Frederic Apcar's "Casino de Paris," starring Line Renaud. **Lounge:** "Vive Les Girls!" Gwen Harmon. **Sultan's Table:** Jacques Foti, Arturo Romero Strings (11).

FLAMINGO—Jack Carter, Julie London, Russ Black Orc. **Lounge:** Della Reese, Lucky Starr, Cleopatra's Nymphs of Nile, Bob Sims.

FREMONT—Cables, Fables, Paul Dino.

GOLDEN NUGGET—Buck Owens, Billy Gray, Ronnie Pearson, Judy Kay.

HACIENDA—"Les Poupees de Paris," Ink Spots, Johnny Olenn, Kay Houston.

MINT—"Hong Kong Scandals," Tex Ritter.

NEVADA—"Harem Nights," Royal Tahitians, Singers Three.

NEW FRONTIER—Bobby Wick and Ray Brand in "Fantasy on Ice," Clara Ward Singers, Dick Rice Orc.

RIVIERA—Peggy Lee, Guy Marks, Brascia and Tybee, Jack Cathcart Orc. **Lounge:** Ray Anthony & Double Bookends, Betty Ayres' Sparkling Strings, Marty Heim Trio.

SAHARA—Connie Francis, Davis & Reese, Moro-Landis Dancers, Louis Basil Orc. **Lounge:** Tex Beneke, Ray Eberle, Modernaires, Freddie Bell, Robert Linn, Bell Boys, Senators, Peter & Hank, Russ Cantor.

SANDS—Dean Martin, Antonio Morelli Orc. **Lounge:** Johnny Prophet, Vido Musso, Dave Burton, Margaret Ann, Ernie Stewart.

SHOWBOAT — Johnny Paul, Frankie Yankovic, Leo Wolf.

SILVER SLIPPER—Hank Henry, Sparky Kaye, Lili St. Cyr, Jack Larson, Eddie Innes, Danny Jacobs, Laura Del Mar, George Redman Orc. **Lounge:** Charlie Teagarden, Funtastics, Beverly Marshall, Skeets Minton.

STARDUST—"Lido de Paris," Eddie O'Neal Orc. **Lounge:** Don Cornell, De-Castro Sisters, Esquivel, Lobato Dancers, Nelida, Nalani Kele.

THUNDERBIRD—Dick Shawn in "Anything Goes," with Eileen Rodgers, Patricia Marand, Irving Benson, Benny Baker, Nat Brandwynne Orc. **Lounge:** Kirby Stone 4, Lorraine Barry, Town Pipers, Jerri Lynn Frazier.

TROPICANA—"Folies Bergere," Ray Sinatra Orc. **Lounge:** Jerry Colonna, Paul Gilbert, Al DePaulis 4, Dubonnet 3.

RENO-TAHOE

GOLDEN—Les Girls Revue with Jay Nemeth, Dwight Allwyn, Barbara Barry, Don Staiton, Golden Girls, John Carleton Orc.

HAROLDS—Vivienne della Chiesa, Paul Gilbert, Don Conn Orch.

HARRAH'S (Reno)—Harry James, January Jones, Brothers Castro, Lou Styles, Red Coty.

HARRAH'S (Tahoe)—(Sammy Davis Jr., Augie & Margo, Moro-Landis Dancers, Leighton Noble Orc. **Lounge:** King Sisters, Joan Fairfax Orc., Cut Ups, Partners.

HOLIDAY—Bobby Bare, Mary Beth Hughes, Celebrities, Charles Gould and Satin Strings.

MAPES — Murray Arnold, Tunesters, Jack Melick, Joe Karnes.

NEVADA—Bobby Page Show.

NEW CHINA CLUB—Skip O'Connell.

NUGGET (Sparks)—Keely Smith, Larry Storch, George Arnold Singers & Dancers, Foster Edwards Orch.

RIVERSIDE—Vagabonds, Frank Yankovic and Yanks.

WAGON WHEEL (Tahoe)—Gaylord & Holiday, Scott Smith Quartet, Frank Moore Four with Mavis Rivers, Esquires, Jack Bedient and Chessmen, Ree Brunell and Winners, Lenny Herman Orc.

MIAMI-MIAMI BEACH

AMERICANA—"Ecstacy on Ice," Bobby Short 3.

CARILLON—"Oui Oui Paree" Lynda Gloria, Arnaut Bros., Steve Danik, Les Stevens, Line (12), Jacques Donnet Orc., Bill Jordan & Lee Cobv, Sammy Morris, McCormick's 3, Johnny Puleo, Tanya & Biaggi.

CASTAWAYS—Gospel Singers, Tony Foster, Joe Nero & Dixiecrats, Kirby Campbell, Wreckettes.

DEAUVILLE — Mitzi Gaynor, Mandy Campos Orc., Les Rhode Orc.

DIPLOMAT—Kay Starr, George Foster, Van Smith Orc., Berri Blair.

DORAL BEACH — Jonah Jones 4, Allegro 4, Stan Hayman & Johnny Music, Mal Malkin Orc., Chester Nennett Dancers, Bea Kalmus.

EDEN ROC—Alan King, Diahann Carroll, Szony & Claire, Val Olman Orc., Belle Barth.

FONTAINEBLEAU—Jane Russell, Beryl Davis, Connie Haines, Jackie Miles, Len Dawson Orc., Gonzalo Barr Orc., Chero Del Prado Orc., Pat Galo, Hi Lads, Ziggy Lane.

MURRAY FRANKLIN'S — Murray Franklin, Roy Sedley, Harvey Bell.

PLAY ROOM—Adam Wade, Mickey Gentile 3, Eddie Sack 3.

THUNDERBIRD—Richie Bros., Berj Vaughn 4, Jimmy Holmes, Phyllis Branch.

TONY'S FISH MARKET—Milt Trenier, Remarkable Rubin, Arabian Nights Revue.

SAN FRANCISCO

BIMBO'S—The Yacoubians.

THE COMMITTEE—Kathryn Ish, Irene Riordan, Scott Beach, Hamilton Camp, Gary Goodrow, Larry Hankin

FAIRMONT HOTEL — Jackie Mason, Ernie Heckscher Orc.

GALAXIE — Nooney Rickett V, Joni Lyman.

hungry I—Sister Rosetta Tharpe, Stiller and Meara, Vicki Frazier.

INTERLUDE—Don Washington, Merrill Hoover Trio.

JAZZ WORKSHOP—Jack McDuff Trio.

LITTLE FOX—"Private Lives," Oliver Clift, Marrian Walters.

McGOON'S—Turk Murphy band, Clancy Hayes.

OFF BROADWAY—Woody Herman Band.

ON BROADWAY—"Under the Yum Tree."

PURPLE ONION—Albert T. Berry, Rudi Grau, Irene Barrie.

SAFARI ROOM (San Jose) — Louis Prima, Gia Maione, Sam Butera & Witnesses.

SHERATON-PALACE—Bola Sete.

SUGAR HILL—Redd Foxx, Paul Bryant Trio.

THE TRIDENT (Sausalito) — Bob Dorough, Joe Sullivan.

TIN PAN ALLEY (Redwood City)—Terri King, The Henchmen.

SAN JUAN

AMERICANA—"Vive Les Girls" Revue, Cesar Concepcion Orc., Montero 4. **Lounges:** The Treniers Revue, Joe Vallejo 5, Ralph Font.

CARIBE HILTON—Bob Newhart, Miguelito Miranda Orc., Luis Benjamin 5. **Lounges:** Renee Barrios, Alba Rosa.

CONDADO BEACH — Diosa Costello Revue, Pepito Torres Orc., Lopez Vidal 5. **Lounge:** Lolita Vargas, Paul Dillinger.

EL CONVENTO—Mancheno & Carmelilla Spanish Ballet, Bastida Orc. **Lounge:** Sally Miller 5.

EL SAN JUAN—Xavier Cugat & Abby Lane, Anselmo Sacasas Orc., Damiron & Chapuseaux 3. **Lounges:** Julio Gutierrez 5, Gregg Jones.

LA CONCHA—Betty Johnson, Raye & Roman, Noro Morales Orc. **Lounges:** Carbia Bros., Los Brillantes 3, Juan Luis.

PONCE DE LEON—Vicky Autier, Pepe Lara Orc., Bobby Cruz 5. **Lounges:** Jose Apontes, Paiao Dia, Pepito Arvelo, Johnny Barney.

MONTE CASINO—Pedro Vargas, Evangelina Elizondo, Gloria Mirabal, Moncho Usera Orc., Lope Balaguer 5.

SHERATON—Jonah Jones, Bobby Capo Orc., Hector Narvaez 5.

Brando

Continued from page 1

film contracts preventing his pictures being shown in any part of the world in segregated cinemas. "The idea arose from informal talks with Burt Lancaster and Paul Newman. There is nothing definite like a committee or anything like that with a name or a leader, but already a number of artists and dramatists such as Sir Laurence Olivier, Arnold Wesker, Vanessa Redgrave, Francoise Sagan and Christian Marquard have signed that they, too, will forbid the showing of any of their stage or screen work where there is racial discrimination.

"This will be an economic boycott which will affect producers and distributors. When you hit people in the pocket they are deeply impressed. There are about 10 to 15 actors and actresses in Hollywood who virtually control the film business. People like Elizabeth Taylor, Lancaster, Doris Day, and, if they follow our lead, racial segregation could swiftly and quickly crumble."

Later in the evening, Brando outlined his plan at an anti-apartheid rally at Central Hall, Westminster. He left before the meeting ended, but subscribed $500 to a fund for the protection and aid of South African political prisoners.

New Acts

PAT O'BRIEN
Comedy
35 Mins.
Statler-Hilton Hotel, Dallas

Durable Pat O'Brien has come full circle again, back on the nitery scene after scoring on stage, screen and tv. His last saloon stint was in 1951 in Las Vegas. As a standup comic he's equally at home, with a standout show that could keep him busy in bistros as a top cafe entertainer.

Opening a fortnight stand Thursday (13) in the plush Empire Room, O'Brien was solid his fans from his opening with jig. And they paid him unusual respect all the way, hushed silence while he spun his stories, no tinkling of glasses, and boff palm praise between yarns.

O'Brien makes his turn seem casual, as though he's chatting in a living room, and scores throughout via stage savvy that reaps immediate rapport with his audience. He smartly restrains his machine-gun delivery, but still steps on some laughs; with slower pacing his sock outing could become a relaxed hour show.

The Irish storyteller, by count, clicks with 14 yarns and one-liners without a miss—some are oldies, but he freshens them neatly, and the newies up his score.

His entire show is strictly clean; he doesn't use one blue word to get his laughs. He leans heavily on Irish yarns, natch, with a fine brogue, and is sure to be tagged "the Irish Myron Cohen."

But he's versatile. With a throwaway, "I'd better bring in some Protestant jokes soon," he goes into dialect with Jewish and Scot stories for good returns. Returning to tippling Irishmen and the devout Catholic clergy, all tasteful, O'Brien nostalgically offers a brace of w.k. yarns of the late Joe Frisco.

Serious segments begin with O'Brien's reprise of Knute Rockne's famous locker room speech, which the actor gave in the 1940 film, "Spirit of Notre Dame." Then, waving sentimental anent his family, he opines, "There's no price tag on memories." Surprisingly, he begs off after a sobering sentimental recitation, "What Is a Little Girl?" to lusty mitting.

Bark.

ELAINE STEELE
Songs
35 Mins.
King Edward Sheraton, Toronto

Elaine Steele is breaking in a new act in the Oak Room of the King Edward Sheraton Hotel prior to a two-week engagement at the Act (4), Detroit, starting Feb. 17. In the past the brunet songstress has had her own shows on Canadian Broadcasting Corp. from Toronto and Montreal.

For her Oak Room stand Miss Steele opens with a bouncy "Stepping Around" and "Comes Love." Changing pace, she segues into "Sweetest Sound" and "Out of This World," among other tunes. She winds with "Jungle Drums" and "Adios" (in Spanish).

Excellently wardrobed and coiffed, Miss Steele has a breakaway skirt to unveil black-spangled pink briefies for a short dance routine choreographed by Roger Palmer. Her vocal arrangements, incidentally, are by Orville Hoover, Johnny Gallant and Jimmy King.

She could improve her turn by doing more pops (though she is billed as a chanteuse). But withal, Miss Steele has a voice that holds those high notes, and a sexy figure that gives her allure aplenty.

McStay.

CAIN & ABEL
Songs
15 Mins.
Tidelands, Houston

Cain & Abel (Rick Young and Mundies Aldaco) are couple of young (21) folk singers with good potential. Both sport foliage that is somewhere between goatees and beards. There is also a bit of uncertainty in act which, at this stage, should go well at college concerts and draw fair response at supper clubs.

Young plays guitar and Aldaco is expert on bongos, and pipes blend well in folk tunes which pair features. More work needs to be done on comedy, such as impression of Beatles, and patter—wisely held to minimum—is uncertain. But visually and technically, team is okay. They are Mutt & Jeffish, one tall and one short, with beatnik look expected of some folk singers. With added experience and more band backing, via some arrangements, they can click.

Skip.

MICHEL CHOQUETTE
Comedy, Songs
28 Mins.
Le Hibout, Ottawa

This slim young French-Canadian has a disk on France's Barclay label. First waxed in Quebec and a best seller there, "La Jeunesse d'Aujord'hui" (The Youth of Today) is a strong beat tune with lyrics which he did, when caught, with clever vocal tricks. Tune's his own composition, like most of his material.

Choquette and Toronto thrush Sharon Trostin have "Songs for Children and Other People" out on London's Canadian label—50-50 French and English—"bicultural" a la the strong Canadian trend. His English is accentless.

Choquette, who follows a trans-Canada coffee-house swing with dates at the Ash Grove, L.A., and Tidelands Hotel, Houston, has an extremely serviceable voice—deep when speaking and comic when singing. He won warm applause from this young crowd and could go in many intimeries with a bit more polish and strengthening of material. He also plays good guitar.

Gard.

Shelley Berman

Continued from page 1

about it that in the end they get through to you personally. You begin to believe them. They pick up even the most delicate joke on a subject like religion or race relations and condemn it out of hand.

"This has the effect of driving comedians backwards. For instance, a young comic may set out with all the guts in the world. He has nothing to lose and so uses courageous material. But as he gets more popular he realizes he has something to forfeit by upsetting the tastemongers and he begins to censor himself. In the end, he is playing it safe and we have lost a new comedian.

"Nobody actually says, 'you mustn't do this or you shouldn't say that,' but you know that if, for instance, an advertising agency receives thousands of letters saying a comedian is great and 10 saying he is offensive, it is the offended people who get all the attention.

"So in this climate a comedian who wants to hang on to what he's got introduces self censorship. The tastemongers make me sick!"

Next, Berman hopes to break into the English theatre. He's angling to return to this country in the summer for a season in drama. He admires the experimentation of the English productions and particularly wants to work with Joan Littlewood.

Berman planed out for the U.S. Wednesday (12).

Sharks

Continued from page 1

writers. In the latter instance, the sharks promise publication and exposure to a record company for an indeterminate fee based on whatever the traffic can bear.

The publishing and disk operation are often under one roof, giving some illusion to the so-called songwriter that his material has been recorded. In some cases, the material has been recorded by someone who has paid for the privilege, which adds up to a double killing.

Amateurs have been repeatedly warned that legitimate publishers and disk companies do not charge singers of songwriters for recording sessions or for publication expenses. These warnings, however, have failed to reached the vest army of hopefuls who are wating to be taken by outfits who operate just this side of the law.

There's no outright fleecing of the customers, since some form of disk or sheet music is delivered as a token of the songshark's performances, but the high pressure salesmanship does minimize the odds against producing a hit.

Eye Bard for Philly Park Tent

Music Fair Management Scouting Repertory Troupe For 400th Anniversary Engagement

Philadelphia, Feb. 18.

Discounting a taxpayer's suit, the Fairmount Park Commission has awarded the contract for operation of the John B. Kelly Playhouse in the Park to Music Fair Enterprises, Inc. The formal award was made last week at the regular monthly meeting of the commission. The suit wasn't even mentioned during the session.

An unsuccessful bidder, Bernard L. Sackett, and two taxpayers had filed an action in Common Pleas Court here, charging a conflict of interest, since Music Fair operates two other tents in area, at Valley Forge, Pa., and Camden County, N. J. W. H. Noble, the park director, told the commissioners that the Playhouse committee had recommended Music Fair Enterprises, whose bid of $27,600 rental for the summer season was more than $5,000 under that of Laurence-Henry, Inc., of N. Y.

City Solicitor Edward G. Bauer had ruled that the New York bidder was "not responsible," Noble said, but didn't go into details. Counsel for the Music Fair group had objected to Laurence Feldman, president of Laurence-Henry, because he had been suspended by the New York bar on a charge of misconduct.

Frank Ford and Lee Guber, principals in Music Fair, outlined a program to Commission chairman Fredric R. Mann of possible plays to be done at the Park house, "A Man for All Seasons," "Mary, Mary," "Dear Me, the Sky Is Falling," and others depending upon availability. The producers also made a weekend trip to the Tyrone Guthrie Theatre, Minneapolis, but were informed that it would be impossible to bring the new midwest repertory group to the Philly tent.

Feelers are being made to the two Stratfords, in Ontario and Connecticut, as well as New York's Central Park Shakespearean Theatre, about the possibility of bringing in a production of a Bard work during the 400th anniversary year. The difficulty of putting on a first-class Shakespeare production local-

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Moreland Commission's Proposals Would Allow Bars in Legit Theatres

Albany, Feb. 18.

The Moreland Commission's proposals to loosen state control over liquor sales, as presented to the Legislature last week in a single major bill, supported by Governor Nelson A. Rockefeller, contain a provision permitting a "tavern license" to be issued to legitimate theatres. Such a license could also be issued to "such other lawful adult recreational" spots as State Liquor Authority may deem in the convenience of the public.

Opinion differs on the likelihood of the proposal being enacted at the present legislative session. The State Council of Protestant Churches has attacked the plan, as has the State Package Store Dealers Assn. Editorial comment in the Albany Knickerbocker News was unfavorable.

One of a series of separate bills, introduced after Rockefeller had recommended an omnibus, or "package," measure covering changes in the Alcoholic Beverage Control Laws is Senate Introductory 2963, Assembly Introductory 4526. This measure would permit, among other things, on or after Oct. 1, 1965, the issuance of a "tavern license" only for premises in which the principal business is "the operation of a legitimate theatre or such other lawful adult entertainment or recreational facilities as the liquor authority, giving due regard to the convenience of the public and with strict avoidance of sales prohibited by this chapter, shall by regulation classify for eligibility."

Such licenses would not be granted for places within 200 feet of a building occupied exclusively for a school, church, synagogue or other place of worship.

'Camelot' Cutting Chi Run; 'Tops,' NRT Also Exiting

Chicago, Feb. 18.

The touring company of "Camelot" has posted a Feb. 29 closing notice. That will end a 13-week engagement at the 3,750-seat Opera House, exceeding the minimum 10-week booking but short of the expected 20 to 25-week run.

As on Broadway, the Alan Jay Lerner-Frederick Lowe musical opened to a strong advance and generally poor critical notices. Most of the reviewers asserted that the 3,600-seat Opera House is too large for the production.

Coincidentally, two other shows are also slated to close Feb. 29—"Pajama Tops," which has been playing on twofers at the Blackstone and was in for an announced five weeks, and the National Repertory Theatre, which came in for a firm three weeks at the Civic.

All three shows will resume touring.

Albany Hearings Opening on Bills To Control Legit

Public hearings will be held in Albany tomorrow (Thurs.) in connection with the legislation proposed by N.Y. Attorney General Louis J. Lefkowitz to deal with abuses uncovered by his office in an 11-month probe of legit operations on and off-Broadway. The hearings, to be conducted by the Senate Finance and Codes committees, and the Assembly Ways & Means and Codes committees, will begin in the Assembly Chamber at 1:30 p.m.

Three bills proposed by Lefkowitz were introduced in the Legislature last month by Sen. Samuel L. Greenberg, Brooklyn Democrat, and Assemblyman Anthony F. Saverese Jr., Queens Republican. The bills are intended to establish safeguards for legit investors and to regulate the sale and distribution of tickets in an effort to eliminate scalping and the payment of "ice" to those who control the sale and distribution of tickets.

The Attorney General's investigation of business practices in the theatre and its carryover to the N. Y. District Attorney's office, as well as tax officials, has been widely covered in the press. The N.Y. Post, in particular, has been giving the subject sensationalized serial treatment.

Complicating the already grim legit situation was the death last week of William Weiss, identified as an unlicensed ticket broker. He apparently jumped from the seventh floor of a Manhattan hotel on the day he was to appear at the D.A.'s office for questioning in connection with his activities as an unlicensed dealer in theatre tickets.

THREE NEVER-BEFORES ON SCHERMAN AGENDA

Concert Opera Assn. is pressing for first American performance rights in the bidding war between concert-version impresarios. For its third season, there will be four Monday presentations at Philharmonic Hall, N.Y. under baton of Thomas Scherman.

Three of the four works presented will be never-befores for the U.S. Rameau's "Castor et Pollux," Donizetti's "Maria Stuarda" and Berlioz's "Benvenuto Cellini." The fourth item has been heard before here but not for 24 years, to wit "Pique Dame" of Tschaikovsky. Edwin Levy, the Denver drama prof, will again stage the Scherman programs with William Jonson handling the choral end.

Grace Hoffman, the American mezzo from German opera, will sing Queen Elizabeth in "Maria Stuarda." She scored a personal click last fall with Concert Opera's "Rienzi."

Late, Late Show

When is a second-night not a second-night? When it comes eight days after a show's opening.

That's the situation as it applies to the second night press list for "Foxy," which preemed last Sunday night (16) at the Ziegfeld Theatre, N.Y. The musical, costarring Bert Lahr and Larry Blyden, had undergone several opening date shifts and because of various conflicts the second-night press isn't being invited to see the tuner until next Monday (24).

Ralph Richardson Due In Mex City in 'Dream' For Shakespeare Anni

Mexico City, Feb. 18.

Mexico City is having its own festival celebration of sorts this year in celebration of the 400th anniversary of Shakespeare's birth. A highlight of the events will be the appearance of Ralph Richardson and a British company in a production of "Midsummer Night's Dream" at the Palace of Fine Arts, opening March 2 for a limited run.

Another offering will be the local Shakespeare Society in a semi-pro edition of "The Taming of the Shrew," under the sponsorship of the British Cultural Institute, during July. Also, "Othello" will be presented by the International Group Theatre in October.

The Community and Campus Theatre Projects of the Univ. of the Americas will offer a staged reading of "Richard II" in May, and a performance of "Macbeth" in November. Cooperating in the project are the American-Mexican Cultural Institute, the British-Mexican Cultural Institute, the Univ. Nacional de Mexico and the Sociedad Flata Baroco.

Meanwhile, a Spanish language edition of "King Lear" closed last Saturday night (15) at the Palace of Fine Arts, after a four-week run. Narciso Busquets played the title part, with Jacqueline Andere giving an impressive performance as Cordelia. The translation was by Salvador Novo and the direction by Seki Sano.

GERTRUDE BERG WELL; SLATE 'DEAR ME' TOUR

The Theatre Guild, which toured "Seidman and Son" in stock last summer before sending it on the road, will repeat that formula with "Dear Me, the Sky Is Falling." Gertrude Berg, having recovered from a serious illness which compelled the abrupt Broadway closing of "Sky" last July, will resume her starring assignment in the Leonard Spigelgass comedy. Joseph Buloff will be the male lead in the production, which is to open March 2 at the Royal Poinciana Playhouse, Palm Beach.

Michael Thoma is directing the company. The original staging was handled by Herman Shumlin. Resuming their original assignments, besides Mrs. Berg, will be Jill Kraft, Tresa Hughes, Michael Baseleon and Minerva Pious. Newcomers will be Berta Gersten and Maurice Ottinger. Buloff will have the role played on Broadway by Howard Da Silva. After a week in Palm Beach, the offering is scheduled to move to the Coconut Grove Playhouse, Miami, for three weeks.

It's then slated to come north for a spring and summer stock tour to include such spots as the Mineola (L. I.) Playhouse, the Paper Mill Playhouse, Millburn, N.J., the Yonkers (N. Y.) Playhouse and the Westport (Conn.) Country Playhouse. A 47-week road hike is scheduled to begin Sept. 9 at the Geary Theatre, San Francisco.

Anna Moffo Conks Out

London, Feb. 18.

Anna Moffo, the American soprano who was appearing in "Rigoletto" at Covent Garden Opera House, collapsed while singing a second act duet with Peter Glossop. He cradled her in his arms as she lay on the stage and continued the aria as a solo. Miss Moffo could not continue and her part was taken over by Elizabeth Vaughan who was summoned from home.

This was the last guest appearance that Miss Moffo was due to make. Two days later she flew to Vienna to appear there.

German Dramatist Has Better Chance Of Having Work Done Than Composer

By HAZEL GUILD

Frankfurt, Feb. 11.

While a West German dramatist has an excellent chance of seeing his work produced on the city, and state-supported stages, in the major German cities, the lot of a contemporary West German composer is less encouraging.

Study of the West German Stage Assn. productions of the past season revealed that the "most successful" of the living German composers is Carl Orff. And even his works totalled only 132 performers, with 19 stages doing seven productions. Among the most popular of his works was "Die Kluge" (The Clever One), but it reached only 82 performances.

The curtain ran rapidly up and down on some other operas by contemporary German composers last season. Gieselher Klebe had five operas in production, but the most-performed was "The Murder of Caesar." It appeared only eight times on the German repertoire system of a city opera stage.

Wolfgang Fortner's "Don Perlimplin Belisa Loves In His Garden" got only 11 performances on four stages. His "Blood Wedding," based on the Lorca poem, was heard only six times on a single stage.

Hans Werner Henze's "Elegy for Young Lovers" received only 12 performances at two theaters.

Even the biggest names among the German composers—like Werner Egk—came out badly. Egk's "Peer Gynt" was done 20 times on two stages and his "Reviso" seven. Meanwhile, the oldtimers like Verdi, Mozart and Puccini still continue to be the most popular.

Young dramatists, though, get a better showcasing of their work in the German theatre. With big names like Max Frisch and Friedrich Durrenmat in the lead, the newcomers still have a large appeal. For instance, Martin Wal-

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Hurok to Bow as British Manager with Mex Show

London, Feb. 18.

Sol Hurok will make his debut March 30 as a manager in Britain. In association with Victor Hochhauser, he will present "Mexican Fiesta" at Drury Lane for five weeks, followed by a sticks tour.

The show, which was seen in Mexico City by the late President and Mrs. Kennedy, was given a special showing at the White House. It later had three American tours. The offering will reach London after an engagement at the N.Y. City Centre.

"Mexico Fiesta" comprises the 120 singers, dancers and musicians of Ballet Folklorico of Mexico, that country's official ballet.

Pic & Tune Cos. With AB-PT In Backing 'Spirits'

The Broadway-bound "High Spirits," backed principally by American Broadcasting-Paramount Theatres, also has among its investors Columbia Pictures and Howard S. Richmond, publisher of the musical's score. The AB-PT stake in the production, for which it gets the original Broadway cast album rights for its ABC-Paramount subsid is $262,500. However, a 10% overcall provision allows for expansion of that figure to $288,750.

Capitalization for the musical version of Noel Coward's play, "Blithe Spirit," produced by Lester Osterman, Robert Fletcher and Richard Horner, is $350,000, exclusive of overcall. With overcall the amount would be $385,000. The three co-producers also have money in the tuner, for which Timothy Gray has written the book, Hugh Martin has composed the music and they have collaborated on the lyrics.

Beatrice Lillie, Tammy Grimes and Edward Woodward costar in the musical, which Coward is directing. The presentation, currently at the Colonial Theatre, Boston, is scheduled to open March 31 at the Alvin Theatre, N.Y. Coin invested in the production, besides the AB-PT stake, is broken down in the published limited partnership agreement (exclusive of overcall) as follows:

Lester Osterman Productions Inc., $14,000; Horner, $1,750; Osterman, $19,250; Fletcher, $7,000; Columbia Pictures, $21,000, and Richmond, $24,500.

BARBARA BEL GEDDES TO STAR IN 'W. W. 2½'

Barbara Bel Geddes and Martin Balsam will costar as the only two performers (playing eight characters) in Roger O. Hirson's "World War 2½," to be presented by Alexander H. Cohen and Jack Hylton at the Booth Theatre, N.Y., beginning April 15. Jonathan Miller will direct and Reuben Ter-Artunian design the scenery for the presentation, which will precede its Main stem preem with a two-and-a-half week engagement at the Colonial Theatre, Boston, starting March 26.

The Hirson vehicle, described as an "entertainment in two parts," may be another of Cohen's Nine O'Clock presentations, though probably not at the John Golden Theatre, N.Y. The Nine O'Clock offerings are usually berthed at the latter house, which is now occupied by "Beyond the Fringe," Cohen's current entry in that category. Miller, incidentally, was one of the four original members of that British import. He was succeeded by Paxton Whitehead.

The three other original members of the troupe, Alan Bennett, Peter Cook and Dudley Moore, intend returning to England in April. Cohen plans continuing the revue at the Golden after their departure with either replacements or, possibly, the edition now touring.

Here Y'Are, Getcha Bio Of Each 'n' Every Player (Or Some Research!)

Howard Erskine, coproducer of "Any Wednesday" which opened last night (Tues.) at the Music Box Theatre, N.Y., is currently involved in directing a stock production of "Calculated Risk" for an opening next Tuesday (25) at the Royal Poinciana Playhouse, Palm Beach. The presentation, in which Erskine will also appear, will star John Payne.

"Risk" was co-produced on Broadway during the 1962-63 season by Erskine, who also played the part for the last four months of the run that he's to do in stock. The production he's now working on will play Palm Beach for a week. It's then scheduled for engagements at the Mineola (L.I.) Playhouse, the Paper Mill Playhouse, Millburn, N.J., and possibly the Yonkers (N.Y.) Playhouse.

Erskine left New York for Palm Beach last Sunday (16) for the start of "Risk" rehearsals. His schedule called for him to plane in for last night's opening of "Wednesday," costarring Sandy Dennis and Don Porter. Erskine had been standby in the Muriel Resnik comedy for Porter and his predecessor, Michael Rennie, as well as temporary director while that assignment was undergoing one of several switches. The male lead standby assignment is now being handled by John Dutra.

The "Risk" project is expected to cover an eight-week period. Depending on the situation at the end of that time, Erskine may resume his standby status with "Wednesday" (Dutra, who has a World's Fair assignment beginning in April, has been signed by the comedy for only eight weeks), or he may concentrate on plans to coproduce "Always Go First Class" in London. This play is an adaptation by Arthur Carter of the novel of the same title by Lawrence Marks.

In directing Payne in "Risk," Erskine is repeating an assignment he undertook last summer for a stock package. Incidentally, Porter's credits include a one-month stint as a replacement in the Broadway production of "Risk."

Shows on Broadway

Foxy

David Merrick presentation of musical comedy in two acts (14 scenes, 19 numbers), with book by Ian McLellan Hunter and Ring Lardner Jr., lyrics by Johnny Mercer and music by Robert Emmett Dolan, suggested by the Ben Jonson play, "Volpone." Staged by Robert Lewis; choreography and musical staging, Jack Cole; scenery and lighting, Robert Randolph; costumes, Robert Fletcher; musical direction and vocal arrangements, Donald Pippin; orchestrations, Edward Sauter and Hal Schaefer; dance music arrangements, Hal Schaefer. Stars Bert Lahr, Larry Blyden; features Julienne Marie, Cathryn Damon, Robert H. Harris, Anthony Kemble Cooper, John T. Davidson, Edward Greenhalgh, Gerald Hiken. Opened Feb. 16, '64, at the Ziegfeld Theatre, N. Y.; $8.80 top weeknights, $9.40 top Friday-Saturday nights.

Doc ..... Larry Blyden
Foxy ..... Bert Lahr
Bedrock ..... Robert H. Harris
Buzzard ..... Edward Greenhalgh
Shortcut ..... Gerald Hiken
Drunk ..... Tony Kraber
Mountie ..... John Hallow
Brandy ..... Cathryn Damon
Oliver ..... Will Parkins
Celia ..... Julienne Marie
Prospectors ..... Newt Sullivan, Eddie James, Herb Fields
Stirling ..... David Rounds
Eskimos ..... John Waller, John Aristedes
Lord Rottingham ..... Anthony Kemble Cooper
Clergyman ..... John Taliaferro
Ben ..... John Davidson
Laurette ..... Mary Ann Corrigan
Marie ..... Constance Meng
Bellboy ..... John Taliaferro

Prospectors: John Aristedes, Carlos Bas, Charles Cagle, George Del Monte, Lang Des Jardins, Herbert Fields, Tim Harum, Lee Howard, Eddie James, John Keatts, Robert LaCrosse, Will Parkins, Newt Sullivan, John Taliaferro, John Waller.

Saloon Girls: Helen Baisley, Mary Ann Corrigan, Virginia Craig, Judith Dunford, Alice Glenn, Marlena Lustik, Ethel Martin, Constance Meng, Nancy Myers, Shelly Rann, Sueanne Shirley, June Eve Story, Susan Terry.

Musical numbers: Prologue, "Many Ways to Skin a Cat," "Rollin' in Gold," "My Weight in Gold," "Money Isn't Everything," "Larceny and Love," "Ebenezer McAfee III," "Talk to Me, Baby," "This Is My Night to Howl," "Bon Vivant," Act One Finale, "It's Easy When You Know How," "Run, Run, Run Cinderella," "Talk to Me, Baby" (reprise), "I'm Way Ahead of the Game," "A Case of Rape," "In Loving Memory," Finale.

When Bert Lahr is onstage, "Foxy" is very funny hokum. When the plot intrudes, however, last Sunday night's (16) opening at the Ziegfeld Theatre is a labored musical. The overall impression is that this new David Merrick production should get a moderate Broadway run, but is a questionable prospect to pay off, dubious material for pictures, but offers possibilities as a stock vehicle.

"Foxy," of course, is the show that had its original tryout at Dawson City in the Yukon, supposedly to establish that remote town in Canada's northwest as a tourist attraction. On the basis of its initial reception, plans to bring it to Broadway were delayed about a year.

There's a suspicion that, realizing that the material was slight, Lahr was given a free hand to resort to all his old low comedy antics to give "Foxy" life. To a cosiderable extent it works, and the star is convulsing as always with his outrageous mugging, his gurgles and squawks and the miraculous sense of timing and emphasis that has made him one of the great clowns of the musical stage.

These scenes, injected almost like burlesque skits to decorate the story based on the Ben Jonson classic, "Volpone," are invariably a pickup. But interest wanes when librettists Ian McLellan Hunter and Ring Lardner Jr. return to the secondary plot about saving the auctioned bride from the crusty, greedy prospector-groom.

The Johnny Mercer lyrics and Robert Emmett Dolan's tunes are lively and listenable in terms of character and situation, and offer comedy help, although the ballads tend to be stage waits. As an offhand guess, the standouts may be "Many Ways to Skin a Cat," "Money Isn't Everything," "Bon Vivant" (at least as done by Lahr), and "It's Easy When You Know How."

Jack Cole's choreography, Robert Randolph's scenery and Robert Fletcher's costumes make effective use of the 1890s Yukon atmosphere and color. Larry Blyden is excellent as Foxy's likable partner who out-fleeces the latter's three doublecrossing pals, and there are engaging performances by Cathryn Damon as an acquisitive saloon proprietress who's not averse to larceny, Julienne Marie as the auction bride, and Gerald Hiken, Robert H. Harris and Edward Greenhalgh as the covetous sourdoughs who get taken.

In short, "Foxy" boils down to a lot of Bert Lahr, which is a howl, but there's not very much else. *Hobe.*

The Passion of Josef D.

Arthur Cantor, E. E. Fogelson & Mark Lawrence presentation of drama in three acts (11 scenes), by Paddy Chayefsky. Staged by the author; scenery and lighting, Will Steven Armstrong; costumes, Domingo A. Rodriguez; original music, David Amram; associate director, John Allen; makeup supervision, Richard Corson; production associate, Kip Cohen. Stars Peter Falk, Luther Adler; features Alvin Epstein, Elizabeth Hubbard, Betty Walker, Jon Silo, Ramon Bieri, Milt Kamen. Opened Feb. 11, '64, at the Ethel Barrymore Theatre, N. Y.; $6.90 top weeknights, $7.50 Friday-Saturday nights.

Soloist ..... Carol Wilder
Constable Kentinov ..... Alvin Epstein
Stalin ..... Peter Falk
Muranov ..... Gene Gross
Kamenev ..... Milt Kamen
Kapinsky ..... Michael McGuire
Klurman ..... Jon Silo
Bronsky ..... Bruce Kimes
Brustein ..... Rico Froehlich
Mirsky ..... Anthony Palmer
Rusikov ..... Mervyn Williams
Alliluyev ..... Ramon Bieri
Olga Evgeyevna ..... Betty Walker
Nadezhda ..... Elizabeth Hubbard
Chugurin ..... Don Wesley
Molotov ..... Simm Landres
Rykov ..... John A. Coe
Sukhanov ..... Nicholas Saunders
Skobelov ..... Mervyn Williams
Cheidze ..... Rico Froehlich
Lenin ..... Luther Adler
Krupskaya ..... Betty Walker
Grigori Nikitin ..... Milt Kamen
Alexander Lomov ..... Alvin Epstein
General Kornilov ..... Jon Silo
Sailors ..... John Carver, Frank Bouley
Orjonikidze ..... Nicholas Saunders
Zinoviev ..... Michael Enserro
Sverdlov ..... Gene Gross
Trotsky ..... Alvin Epstein

Soldiers, Exiles, Workers, Peasants, Delegates, Citizens: Sean Allen, Robert Berdeen, Frank Bouley, John Carver, John A. Coe, Carole Crook, Michael Enserro, Janet Frank, Richard Frisch, Bruce Kimes, Simm Landres, Penelope Laughton, Royce Lenelle, Michael McGuire, Sylvia O'Brien, Anthony Palmer, Gedda Petry, Richard Robbins, Nicholas Saunders, Peggy Steffans, Elaine Sulka, Carol Wilder, Mervyn Williams, Stafford Wing.

Paddy Chayefsky has never been satisfied to stand still or be typed. In his latest play, "The Passion of Josef D," which opened last week at the Ethel Barrymore Theatre, he's not only taken a major subject, but has used a free dramatic form and has even staged the show himself.

All well and good. Or more accurately, not so good. For the major subject, the political and personal development of Josef Stalin, turns out to be of minor dramatic interest, the theatrical form tends to be disorganized and the author's first attempt at direction is unimpressive.

"The Passion of Josef D" is an intellectual rather than a theatrical show. It may be of interest to history buffs, particularly students of the development of Soviet Russia, but it's likely to be too esoteric for the general public and, as it's obviously a heavy production with an expensive operating nut, it's a questionable bet for a profitable run. It's also remote as a film, touring or even stock prospect.

In a way, "Josef D" represents a logical step for Chayefsky. As a television scripter and with his first stage play, "The Middle of the Night," he was regarded as the Boswell of the little guy. He took a larger theme, a Freudian treatment of Jewish folk legend, with his next work, "The Tenth Man," and then chose what irreverent observers called the biggest character of them all as the subject for his last effort, "Gideon."

As his themes have grown, so have his efforts to expand his technique and the limits of the dramatic form. In this new play about the rise, consolidation and inevitably the corruption of the Soviet ideal and the disillusionment of the Russian dictatorship, the author writes in a style that combines formal drama, documentary and vaudeville, with intermittent touches of Brechtianism, and in moods that vary from somberness to farce. The effect is unsatisfying.

But while the details may be new to non-historians, the progressive changes of Stalin from poverty-obsessed, visionary priesthood student to intellectual radical to dedicated revolutionary terrorist, to practical politician, and finally ruthless dictator tends to be a repetition of the story of almost any villainous leader of history. In the case of "Josef D," it seems overwritten, undisciplined and, what's worse, studied and uninteresting.

As director, the author has evidently concentrated on the words rather than the action of the play. So while the text is generally spoken audibly, the theatrical emphasis tends to be minimized, and several of the individual performances are uncontrolled. The large and elaborate production, including two turntable stages and several levels of action, gives mobility to the scenery rather than the drama, and the key story of the zealot who became a monstrous villain is obscured by the army of characters and actors.

Peter Falk, in the title role, is physically believable and even effective, but vocally faulty, not only because of an apparent speech defect (unless it's an intentional bit of characterization, he swallows the sound of the letter "L"), but also because of his rough tonal quality and the monotonous mood of the coldly implacable despot.

Luther Adler gives a skillfully varied and expressive characterization of Lenin, the artist of revolution who became a political philosopher, an unwilling national saint and, as represented by the author, an engaging individual. There is a hoked-up performance by Alvin Epstein as a revolutionary mountebank named Trotsky, and at least two other minor figures, and artful portrayals by Elizabeth Hubbard as Stalin's pathetic second wife, Betty Walker as Lenin's wife and a number of others in colorful bit roles.

Will Steven Armstrong has designed the complicated settings, Domingo A. Rodriguez has provided the wide assortment of costumes and David Amram has composed the incidental music which is supposed to improve the play. Arthur Cantor, E. E. Fogelson and Mark Lawrence are the producers of the show, which imposes the ultimate historical punishment of making Stalin a bore. *Hobe.*

Abraham Cochrane

Walter Fried & Helen Jacobson presentation of drama in three acts (four scenes), by John Sherry. Staged by Harold Stone; scenery and lighting, Robert O'Hearn; costumes Domingo A. Rodriguez. Stars Bill Travers, Ann Harding, Nancy Wickwire; features Peter Adams, John Griggs, Franklin Cover, Olympia Dukakis, Richard Nicholls, Jerome Collamore, Audrey Ward. Opened Feb. 17, '64; $6.90 top weeknights, $7.50 Friday-Saturday nights.

Alice ..... Audrey Ward
Dr. Thomas Barrett ..... Richard Nicholls
Myra Holliday ..... Ann Harding
Samuel Holliday ..... John Griggs
Helen Balcon ..... Nancy Wickwire
Roger Balcon ..... Peter Adams
Abraham Cochrane ..... Bill Travers
Brock Holliday ..... Franklin Cover
Gregory Lawton ..... Jerome Collamore
Anne Dowling ..... Olympia Dukakis

It's a matter of record that a play called "Abraham Cochrane" opened Monday night (17) at the Belasco Theatre. The author is John Perry, the producers are Walter Fried and Helen Jacobson, and the stars are Bill Travers, Ann Harding and Nancy Wickwire. It's a matter of no surprise that the opus is due to fold Saturday (22).

As for the details, "Abraham Cochrane" is about one of those catalyst individualists—so dear to the fancies of young authors—who makes a dramatic entrance into a situation and changes everyone's lives. It's almost invariably the big third-act revelation that the visitor's own life is changed, too—for the better, natch.

In this case, the locale is the luxurious suburban home of a wartime buddy, who turns out to be a hypocrite, a coward and a bit of a heel. The entrant destroys the buddy's hollow-shell marriage and, at the final curtain, decides to marry the wife, who by this time is an expectant mother. There's a great deal of pseudo-sententious palaver and, at least opening night, there was a creeping torpor out front.

A biographical note in the back of the Playbill reports that Perry, the author, has also writen two novels and has recently completed two more plays, that he's a native of St. Louis, worked in ad agencies, is on the editorial staff of the Book of the Month Club and is a member of the New Dramatists Committee. The latter is an organization dedicated to improving the skill of young playwrights.

Hobe.

Scheduled B'way Preems

Marco, ANTA-Wash. Sq. (2-20-64).
Renaud-Barrault, Center (2-25-64).
Children Shadows, Little (2-26-64).
Deputy, Atkinson (2-26-64).
What Makes Sammy, 54th St. (2-27-64).
Each Had Six Wings, Little (3-11-64).
Charlie, ANTA-Wash. Sq. (3-12-64)
Funny Girl, Winter Garden (3-14-64).
Murderer Among Us, Morosco (3-24-64).
Pretzel Factory, O'Neill (3-25-64).
Anyone Whistle, Majestic (3-26-64).
Baby Want a Kiss, Little (3-28-64).
High Spirits, Alvin (3-31-64).
West Side Story, Center (4-8-64).
Hamlet, Lunt-Fontanne (4-13-64).
World War 2½, Booth (4-15-64).
Cafe Crown, Beck (4-20-64).
Porgy and Bess, Center (5-6-64).
Royal Shakespeare State (5-18-64).
Idol of Millions, Hellinger (5-26-64).
My Fair Lady, Center (5-27-64).
King and I, State (7-6-64).
Merry Widow, State (8-17-64).

Shows Abroad

The Fourth of June

David Hall (in association with Donald Albery) presentation of a three-act comedy-drama by David Benedictus, based on his novel "Public School Life at Eton." Staged by Donald McWhinnie; decor, Hutchinson Scott; lighting, Joe Davis. Features David Markham, Margot Boyd, Ronald Lacey, Malcolm Gerard, Sean Barrett, Simon Ward, Jean Harvey. Opened Jan. 30, '64, at the St. Martin's Theatre, London; $2.15 top.

Headmaster ..... Hamilton Dyce
Manningham ..... David Markham
School Dame ..... Margot Boyd
Mrs. Molarkey ..... Susan Field
Bishop ..... Anthony Roye
Pemberton ..... Ian Ricketts
Morgan ..... Sean Barrett
Scarfe ..... Ronald Lacey
Ravenscourt ..... Colin Spaull
Phillips ..... Simon Ward
Berwick ..... Richard Kay
Defries ..... Malcolm Gerard
Jill ..... Kika Markham
Bigby ..... Martin Norton
Schuster ..... Paul Holdaway
Gavin ..... Kit Williams
Pearl ..... John Chipperfield
Macready ..... Julian Holdaway
School Doctor ..... George Waring
Mrs. Scarfe ..... Susan Field
Mr. Scarfe ..... George Waring
Sir Charles Pemberton ..... Anthony Roye
Lady Pemberton ..... Joan Geary
Mrs. Alea Berwick ..... Jean Harvey

The words Old Etonian are mystical in Britain. Scholars from this famous public (that is, private) school have held top places in government, the professions, the arts and the clergy, and the Eton tie has become a snobbish symbol and a byword of the language. David Benedictus, himself an Eton product, has written a play based on his successful novel, "Public School Life at Eton." It purports to be an expose of the school.

Only someone familiar with the subject could tell whether "The Fourth of June" is an accurate picture of what appears to be a top-brass jungle. But anyone can see that the play is a trumpery stage piece, bristling with cliches and naive philosophy and situations. The author writes smoothly, for glib laughs, but remains on the fence about the subject. Part of the time he seems to be applauding the system, for the rest is guardedly condemning the apparent hothouse of snobbery, homosexuality, sadism and rigid precepts.

The story involves a misfit grammar school boy who is beaten into half-paralysis by senior prefects, with the tacit permission of the school authorities. Then arises the problem of whether the culprits should be expelled, a question complicated by the influence of their prominent parents. The audience is expected to believe that the incident will make better men of the pupils.

Donald McWhinnie has done a workmanlike staging job, but has not provided much depth in the characters, largely due to the play's episodic framework. He is not aided by the merely competent acting. David Markham, as the housemaster, is portrayed as a humorless, self conscious stooge and is sadly miscast.

Among the senior scholars Sean Barrett, as a pseudo-intellectual, has some of the best opportunities, but neither Ronald Lacey as the misfit student nor Simon Ward as the friend whose loyalty breaks down under the system seems comfortable. Malcolm Gerard swaggers effectively through the role of the sadistic housemaster with latent homosexual tastes.

Among the femme players, Margot Boyd has some sound moments as the dame of the school, and Jean Harvey brings late, much needed zest to the bit part of a mother who is clearly prepared to use the bedroom to save her worthless son from expulsion.

The title of the play, incidentally, hinges on the school's annual prizegiving ceremony. Hutchinson Scott has provided one of the contemporary style open sets in which it's often less important why a character is moving from one locale to another so much as whether he'll make it. *Rich.*

The Poker Session

Donald Albery presentation of a three-act comedy by Hugh Leonard. Staged by Jim Fitzgerald; decor, William McCrow. Stars Marius Goring, Norman Rodway; features Joe Lynch, Maureen Toal, Peggy Marshall, Pauline Delaney. Opened Feb. 11, '64, at the Globe Theatre, London; $3.50 top.

Billy Beavis ..... Norman Rodway
Kevin ..... Joe Lynch
Fran ..... Maureen Toal
Irene ..... Pauline Delany
Mrs. Beavis ..... Peggy Marshall
Teddy ..... Marius Goring

How funny is lunacy? On this point may hinge the fate of "The Poker Session," an absorbing Irish play that pleased audiences at the Dublin Theatre Festival of 1963. Now it tackles the West End with the same cast.

Although Hugh Leonard deals with serious ideas, they are frequently cloaked with the rich, zestful, Irish blarney which, properly projected, is irresistible. So some of the author's uncomfortable, unorthodox theories are smothered by the lively patter. To regard "The Poker Session" mainly as a joke does little justice to an essentially challenging theme.

The play's setting is a social poker party for small stakes played in a Dublin suburban home to mark the return of a patient after a year in a mental home. The evening develops into a probe of responsibility for the hero's state and the distinction between sanity and insanity.

The author's dialog is disconcertingly uneven in mood, but builds into a worthwhile play with a sound, if obvious climax. Jim Fitzgerald has staged the show in straightforward, deft manner.

Norman Rodway gives a subtle performance as the discharged patient, portraying rare cunning and occasional pathos, and accenting the question of the mental condition. Marius Goring also gives a bravura performance as the hero's former fellow-patient. He plays like one of Dickens' more eccentric characters, and the persistent real-gone hip talk used by this middleaged caricature gets ready laughs, though the one-note becomes monotonous.

Joe Lynch is bluff as an insensitive brother on the look out for a ready buck. Maureen Toal is intermittently amusing as a vulgar sister-in-law. Peggy Marshall finds the role of the mother heavy going and Pauline Delany creates both sympathy and suspicion as the handsome girl tacitly accused by the family of jilting the son and unhinging his brain.

Discount the ready laughter created by the writing and mark down "The Poker Session" as a passable comedy about the consequences of betrayal. *Rich.*

Off-Broadway Shows

(Figures denote opening dates)

Amorous Flea, E. 78th St. (2-17-64).
Blacks, St. Marks (5-4-61).
Boys Syracuse, Theatre 4 (4-15-63).
Cabin in Sky, Mews (1-21-64).
Caretaker, Players (1-30-64).
Fantasticks, Sullivan St. (5-3-60).
House of Negro, East End (1-14-64).
Immoralist, Bouwerie Lane (11-7-63).
In White America, Sher. Sq. (10-31-63).
Jo, Orpheum (2-12-64).
Play-Lover, Cherry Lane (1-4-64).
Pinter Plays, Pocket (11-26-62).
Six Characters, Martinique (3-8-63).
Streets of N. Y., Maidman (10-29-63).
Telemachus Clay, Writers (11-15-63).
Trojan Woman, Circle in Sq. (12-23-63).
Trumpets Lord, 1 Sher. Sq. (12-21-63).

CLOSED

Brig, Midway (12-19-63); closed last Sunday (16) after 68 performances.
Lovely Light, Mayfair (1-20-64); closed last Sunday (16) after 32 performances.
Riverside Drive, de Lys (2-4-64); closed last Sunday (16) after 15 performances.
Theatre of Peretz, Gate (11-5-63); closed last Sunday (16) after 102 performances.

SCHEDULED OPENINGS

Betty-Sponge, East End (2-24-64).
Repertory, Phoenix (2-25-64).
Blood Knot, Cricket (3-2-64).
Dynamite Tonight, York (3-5-64).
Salad Mad Cafe, Wash. sq. (3-10-64).
In Summerhouse, Little Fox (3-17-64).
Cindy, Gate (3-19-64).

LONDON SHOWS

(Figures denote opening dates)

At Drop Hat, Haymarket (10-2-63).
Bacchae, Mermaid (2-5-6).
Beyond Fringe, Fortune (5-10-61).
Boeing-Boeing, Apollo (2-20-63).
Difference of Opinion, Garrick (11-21-63).
Diplomats, Westminster (12-31-63).
D'Oyly Carte, Savoy (12-16-63).
Father, Queen's (1-14-64).
Fourth of June, St. Martin's (1-30-64).
Funny Thing Happened, Strand (10-3-63).
Half a Sixpence, Cambridge (3-21-63).
Hedda Gabler, New Arts (2-12-64).
How to Succeed, Shaftesbury (3-28-63).
Man in the Moon, Palladium (12-23-63).
Minstrels, Vic. Palace (5-25-62).
Monsieur Blaise, Phoenix (1-9-64).
Mousetrap, Ambassador (11-25-52).
Never Too Late, Prince Wales (9-24-63).
Nights of Comedy, Comedy (1-29-64).
No Strings, Her Majesty's (12-30-63).
Oh, What Lovely, Wyndham's (3-19-63).
Oliver, New (6-30-60).
One for the Pot, Whitehall (8-2-61).
Pickwick, Saville (7-4-63).
Poker Session, Globe (2-11-64).
Poor Bitos, Duke of York's (1-6-64).
Repertory, Aldwych (12-15-60).
Repertory, National Theatre (10-22-63).
Severed Head, Criterion (6-27-63).
Six Characters, May Fair (6-17-63).
Six of One, Adelphi (9-26-63).
Sound of Music, Palace (3-18-61).
Spoon River, Royal Court (2-13-64).
Who's Afraid Woolf, Piccadilly (2-6-64).
Wings of the Dove, Lyric (12-3-63).

CLOSED

Roses Are Real, Vaudeville (1-22-64); closed last Saturday (15), after limited engagement, 29 performances.

SCHEDULED OPENINGS

Woman Dressing, Vaudeville (2-19-64).
Antonio, Drury Lane (3-2-64).
Kayf up West, Theatre Royal, E. (3-10-64).
Royal Comm. Revue, Mermaid (3-11-64).
Seagull, Queen's (3-12-64).
Mexican Fiesta, Drury Lane (3-30-64).

B'way: 'Girl' $62,620, 'Oliver' $44,621, 'Rugantino' $50,222, 'Josef' $17,108; 'Cafe,' 'Game,' 'Cochrane' Lose 325G

Most Broadway shows registered increases last week. "Barefoot in the Park" and "Hello, Dolly" went clean again, while "Dylan" fell below its sellout take of the previous week, as did the Lincoln Center Repertory Theatre, which gave five regular performances of "After the Fall" and three previews of "Marco Millions."

There were two closings last Saturday, "Ballad of the Sad Cafe" and "Fair Game," the latter having opened the previous Monday (10). Last week's other opening, "The Passion of Joseph D," had been announced as shuttering Saturday also, but is continuing, this week at least. "Abraham Cochrane," one of the current stanza's newcomers, closed after its debut performance Monday night (17).

The combined loss on "Ballad," "Game" and "Cochrane" is figured to be around $325,000.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Asterisk denotes show had cut-rate tickets in circulation.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Barefoot in the Park, Biltmore (C) (17th wk; 131 p) ($6.90-$7.50; 994; $38,692) (Elizabeth Ashley, Robert Redford, Mildred Natwick, Kurt Kasznar). Previous week, $38,650 with parties.

Last week, $38,406 with parties.

***Beyond the Fringe**, Golden (R) (69th wk; 547 p) ($7.50; 799; $34,874). Previous week, $25,798.

Last week, $24,389.

Case of Libel, Longacre (D) (19th wk; 146 p) ($6.90-$7.50; 1,101; $40,986) (Van Heflin, Sidney Blackmer, Larry Gates). Previous week, $28,110 with parties.

Last week, $24,424 with parties.

Chinese Prime Minister, Royale (D) (7th wk; 52 p) ($6.90-$7.50; 1,050; $43,908) (Margaret Leighton, Alan Webb, John Williams). Previous week, $19,435.

Last week, $19,772.

Dylan, Plymouth (D) (5th wk; 33 p) ($6.90-$7.50; 1,084; $48,369) (Alec Guinness). Previous week, $46,881 with parties.

Last week, $43,490 with parties.

Enter Laughing, Miller's (C) (49th wk; 387 p) $6.90-$7.50; 940; $30,200) (Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, $14,359.

Last week, $16,001. Exits March 14 to tour.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (93d wk; 741 p) ($8.60-$9.40; 1,334; $65,096) (Dick Shawn). Previous week, $44,514.

Last week, $43,925.

Girl Who Came to Supper, Broadway (MC) (10th wk; 80 p) ($9.90; 1,785; $97,000) (Jose Ferrer, Florence Henderson). Previous week, $60,945 with parties.

Last week, $62,620 with parties.

Hello, Dolly, St. James (MC) (5th wk; 36 p) ($8.80-$9.40; 1,609; $71,331) (Carol Channing). Previous week, $71,044 with parties.

Last week, $70,960 with parties.

Here's Love, Shubert (MC) (20th wk; 154 p) ($9.60; 1,453; $71,205). Previous week, $42,435.

Last week, $43,741. Jan McArt, who was signed Feb. 7 as standby for femme lead Janis Paige, pinch-hit, after only one rehearsal, for the ailing Miss Paige at both performances last Wednesday (12).

How to Succeed in Business Without Really Trying, 46th St. (MC) (123d wk; 975 p) ($9.60; 1,342; $66,615). Previous week, $57,486.

Last week, $57,250.

Luther, Lunt-Fontanne (D) (21st wk; 163 p) ($6.90-$7.50; 1,478; $60,432) (John Heffernan, George Mathews, Hugh Franklin, Lionel Stander, Glyn Owen, Frank Shelley). Previous week, $28,892.

Last week, $25,846.

*** Mary, Mary**, Hayes (C) (154th wk; 1,226 p) ($6.90-$7.50; 1,164; $43,380) (Patricia Smith, Murray Hamilton, Michael Evans). Previous week, $18,101.

Last week, $21,106.

Never Too Late, Playhouse (C) (64th wk; 509 p) ($6.90-$7.50; 994; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous wk, $33,930.

Last week, $34,559.

Nobody Loves an Albatross, Lyceum (C) (9th wk; 68 p) ($6.90-$7.50; 995; $33,000) (Robert Preston). Previous week, $28,620.

Last week, $28,685.

Oliver, Imperial, (MD) (58th wk; 463 p) $9.30; 1,450; $71,977) (Clive Revill, Georgia Brown). Previous week, $38,430.

Last week, $44,621.

110 in the Shade, Broadhurst (MC) (17th wk; 130 p) ($8.60-$9.40; 1,186; $58,000) (Robert Horton, Inga Swenson, Stephen Douglass). Previous week, $47,575.

Last week, $48,449.

Passion of Josef D, Barrymore (D) (1st wk; 7 p) ($6.90-$7.50; 1,079; $44,000) (Peter Falk, Luther Adler).

Opened Feb. 11 to one qualified approval (Nadel, World-Telegram), four negative notices (Kerr, Herald Tribune; McClain, Journal-American; Taubman, Times; Watts, Post) and one inconclusive review (Chapman, News).

Last week, $17,108 for seven performances and one preview. May close next Saturday (22).

Private Ear and Public Eye, Morosco (D) (19th wk; 147 p) ($6.90-$7.50; 1,009; $41,827) (Geraldine McEwan, Barry Foster, Brian Bedford, Moray Watson). Previous week, $13,436.

Last week, $12,315. Exits Feb. 29 to tour.

Rugantino, Hellinger (MC) (2d wk; 12 p) $8.40-$9.20; 1,572; $82,682) (Nino Manfredi, Ornella Vanoni, Aldo Fabrizi). Previous week, $36,642 for four performances and one preview.

Last week, $50,222; going on twofers.

Who's Afraid of Virginia Woolf? Rose (D) (71st wk; 560 p) ($6.90-$7.50; 1,162; $46,485) (Mercedes McCambride, Donald Davis, Ben Piazza) (matinee company costars Haila Stoddard, Henderson Forsythe, Bill Berger). Previous week, $15,552.

Last week, $17,032.

MISCELLANEOUS

Habimah, Little (D) (2d wk; 16 p) ($6.90-$7.50; 603; $27,000). Previous week, $14,768 with parties for the opening frame of "The Dybbuk," the first in a program of three presentations by the National Theatre of Israel. "The Dybbuk," which continues through next Sunday (23), will be followed from Wednesday (26) to March 8 by "Children of the Shadows" and March 11-22 by "Each Had Six Wings."

Last week, $18,047 with parties.

Lincoln Center Repertory Theatre, ANTA Washington Square (Rep) (4th wk; 28 p) ($6-$6.50; 1,158; $46,500). Previous week, $45,248 with subscription for "After the Fall."

Last week, $39,592 for five performances of "Fall" and three previews of "Marco Millions," which opens officially tomorrow night (Thurs.). "Fall" and "Marco" will be joined in repertory March 12 by "But For Whom Charlie."

CLOSED LAST WEEK

Ballad of the Sad Cafe, Beck (D) (16th wk; 123 p) ($6.90-$7.50; 1,280; $50,898) (Colleen Dewhurst). Previous week, $15,994.

Last week, $28,153. Closed Saturday (15) at an estimated loss of its entire $120,000 investment.

Fair Game for Lovers, Cort (C) (1st wk; 8 p) ($6-$7; 1,100; $41,500) (Leo Genn, Forrest Tucker, Maggie Hayes).

Opened Feb. 10 to a unanimous thumb - down (Chapman, News; Kerr, Herald Tribune; McClain, Journal-American; Nadel, World-Telegram; Taubman, Times; Watts, Post).

Last week, $4,377. Closed Saturday (15) at an estimated loss of its entire $80,000 investment.

OPENING THIS WEEK

Foxy, Ziegfeld (MC) ($8.80-$9.40; 1,628; $78,305) (Bert Lahr, Larry Blyden). David Merrick presentation of musical based on Ben Jonson's "Volpone" with book by Ian McLelland Hunter and Ring Lardner Jr., lyrics by Johnny Mercer and music by Robert Emmet Dolan; opened last Saturday night (16) to unanimous endorsement as a vehicle for Lahr (Chapman, News; Kerr, Herald Tribune; McClain, Journal-American; Nadel, World-Telegram; Taubman, Times; Watts, Post).

Abraham Cochrane, Belasco (D) ($6.90-$7.50; 1,008; $34,300) (Bill Travers, Ann Harding, Nancy Wickwire). Walter Fried and Helen Jacobson presentation of play by John Sherry; opened Monday night (17) and closed after its initial performance at an estimated loss of its entire $125,000 investment.

Any Wednesday, Music Box (C) ($6.90-$7.50; 1,010; $40,000) (Sandy Dennis, Don Porter). George W. George and Frank Granat, with Howard Erskine, Peter Katz and Edward Specter, presentation of play by Muriel Resnik; opened last night (Tues.).

OTHER THEATRES

ANTA, Ambassador, Atkinson, Booth, 54th St., Hudson, Majestic, O'Neill, Winter Garden.

Theatre Tech Conferees To Inspect New Houses

The U.S. Institute of Theatre Technology will hold its fourth annual conference April 25-26 at the Barbizon Plaza Hotel, N.Y. For those attending, USITT has made special arrangements for behind-the-scenes tours of New York's newest theatres — the ANTA-Washington Square Theatre, now housing the Lincoln Center Repertory Co.; the N. Y. State Musical Theatre at Lincoln Center, and the theatrical buildings at the N. Y. World's Fair.

Joel Rubin is president of USITT.

German Authors

Continued from page 57

ser's "The Outing" was done 283 times on 19 stages, and "Oaks and Angora" was performed 71 times in five German theatres.

Newcomer Rolf Hochhuth hit the jackpot with "The Deputy," done 117 times last year, with double that many performances slated for German stages this year.

It looks as if the German theatre public is far more receptive to new words than it is to new sounds, with growing interest in the works of the young German dramatists who wrestle with current problems of life in Europe. And they display considerably less enthusiasm for the output of the modern German music men.

Bard for Philly

Continued from page 57

ly with two weeks rehearsal limitation is figured prohibitive.

Under the terms of the agreement with the Park Commission, Music Fair is limited in price scale to the same tariffs as when the tent was municipally-run—that is, $3 top week nights, and $3.50 Saturdays. The air-conditioned tent can do a capacity $29,000. Permission to raise scales 20% was given in the event that musicals, or costlier straight plays are brought in.

Ford said, however, that their management intends to adhere to single price standard. Transfer from municipal to private operation already entails an increase, a tax bite of 35c on a $3 ticket.

'Camelot' $72,453, NRT $23,358, Chi; 'Spirits' 55G (7), 'Forum' $52,844, Hub; 'Girl' 68G, Philly; 'Sound' 66G, Frisco

Leading the big money shows on the road last week were "Camelot" and "How to Succeed in Business Without Really Trying" in Chicago, "Funny Girl" in Philadelphia and "Sound of Music" in San Francisco. "A Funny Thing Happened on the Way to the Forum" and "High Spirits" did well in Boston and "Never Too Late" in Washington was the top-grosser among the straight plays.

"Funny Girl" was big news in Philly, where a fortnight's extension of its tryout engagement will require a move from the Forrest Theatre to the Erlanger next Monday (24). The first day of the sale of tickets for the show's two-week stand at the Erlanger, resulted in a window sale of over $30,000, despite a snowstorm.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification includes tryout. RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e. exclushive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

Funny Thing Happened on the Way to the Forum, Shubert (MC-RS) (2d wk) ($6.50-$7; 1,727; $59,000) (Jerry Lester, Edward Everett Horton, Paul Hartman, Arnold Stang). Previous week, $43,924 with Theatre Guild-American Theatre Society subscription.

Last week, $52,844 with TG-ATS subscription.

High Spirits, Colonial (MC-T) (1st wk) ($7.50; 1,685; $70,562) (Beatrice Lillie, Tammy Grimes, Edward Woodward). Previous week, $62,595 for eight performances and one preview, Shubert, New Haven.

Opened here Feb. 11 to one affirmative notice (Maloney, Traveler) and four yes-no reviews (Hughes, Herald; Kelly, Globe; Norton, Record American; Rogers, Monitor).

Last week, $54,957 for seven performances with TG-ATS subscription.

CHICAGO

Camelot, Opera House (MC-RS) (11th wk) ($6-$6.75; 3,600; $120,000) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, $52,696.

Last week, $72,453. Hayward, who suffered a heart attack, is being succeeded by George Wallace.

How to Succeed in Business Without Really Trying, Shubert (MC-RS) (14th wk) ($5.95-$6.95; 2,100; $74,000). Previous week, $62,625.

Last week, $64,582.

National Repertory Theatre, Civic (Rep-RS) ($3.50-$6; 904; $27,500) (Eva Le Gallienne, Farley Granger, Denholm Elliot, Anne Meacham). Previous week, unreported.

Last week, $22,358 for repertory of "Ring Round the Moon," "The Crucible" and "The Seagull."

Pajama Tops, Blacktone (C-RS) (3d wk) ($4.90-$5.90; 1,447; $42,500) (June Wilkinson). Previous week, about $20,000 with twofers.

Last week, around $21,007 with twofers. The potential capacity on a full discount sale is approximately $26,000.

DETROIT

Who's Afraid of Virginia Woolf? Fisher (D-RS) (1st wk) ($4.85-$5.50; 1,500; $55,000) (Nancy Kelly, Sheppard Strudwick) (matinee company costars Michaele Myers, Kendall Clark). Previous week, $34,133 with TG-ATS subscription, American, St. Louis.

Last week, $30,020.

LOS ANGELES

Thousand Clowns, Hartford (C-RS) (1st wk) ($4.95-$6; 1,032; $36,800) (Dane Clark, Margaret O'Brien). Previous week, $29,248 with TG-ATS subscription, Studebaker, Chicago.

Last week, $19,692 for seven performances with TG-ATS subscription.

NEW HAVEN

Beyond the Fringe, Shubert (R-RS) ($4.80; 1,650; $44,000). Previous week, $22,803, eight-performance split.

Last week, $27,725.

PHILADELPHIA

Funny Girl, Forrest (MC-T) (2d wk) ($6.90-$7.50; 1,894; $67,000) (Barbra Streisand, Sydney Chaplin). Previous week, $58,180 for seven performances with TG-ATS subscription.

Last week, $68,059 with TG-ATS subscription.

Man for All Seasons, Walnut (D-RS) (1st wk) ($4.80-$5.40; 1,349; $41,000) (William Roderick, Bruce Gordon, Albert Dekker). Previous week, $36,606, City Center, New York.

Opened here Feb. 11 to three affirmative notices (Gaghan, News; Murdock, Inquirer; Robinson, Bulletin).

Last week, $24,470 for seven performances.

SAN FRANCISCO

Seidman and Son, Geary (C-RS) (3d wk) ($5.40-$5.95; 1,483; $48,808) (Sam Levene). Previous week, $30,089 with TG-ATS subscription.

Last week, $21,084. Ends tour here next Saturday (22).

Sound of Music, Curran (MD-RS) (3d wk) ($6.50-$7.05; 1,758; $76,500) (Barbara Meister, John van Dreelen). Previous week, $54,873.

Last week, $66,096.

TORONTO

Little Me, O'Keefe (MC-RS) (2d wk) ($6; 3,211; $96,786) (Sid Caesar). Previous week, $52,996 with TG-ATS and O'Keefe subscription.

Last week, $50,814 with TG-ATS and O'Keefe subscription.

Stop the World—I Want to Get Off, Royal Alexandra (MC-RS) (1st wk) ($5.50-$6.50; 1,497; $40,730) (Kenneth Nelson, Joan Eastman). Previous week, $44,318, National, Washington.

Last week, $33,552 with TG-ATS subscription.

VANCOUVER

How to Succeed in Business Without Really Trying, Queen Elizabeth (MC-RS-3d Co.). Previous week, $68,248 with TG-ATS subscription, Auditorium, St. Paul.

Last week, about $50,400.

WASHINGTON

Never Too Late, National (C-RS) (1st wk) ($4.50-$5.95; 1,673; $47,926) (Nancy Carroll, William Bendix, Will Hutchins). Previous week, $36,038 with TG-ATS subscription, Shubert, Cincinnati.

Opened here Feb. 10 to one favorable notice (Carmody, Star) and two yes-no reviews (Coe, Post, Donnelly, News).

Last week, $37,437 with TG-ATS subscription.

UNREPORTED

(Included below are productions with guaranteed dates on which grosses cannot be accurately figured).

Boys From Syracuse (MC-BT), split-week.

Camelot (MC-BT) (Biff McGuire, Jeannie Carson, Melville Cooper), split-week.

Hollow Crown (DR-BT), split-week.

Man for All Seasons (D-BT) (Robert Harris, Jeff Morrow, Robert Donley, Dick O'Neil), split-week.

Six Characters in Search of An Author (D-BT), split-week.

Stanley Richards, who'll conduct a playwriting seminar July 13-25 at the Berkshire Playhouse, Stockbridge, Mass., is the translator of **Dias Gomez's** Brazilian play, "Journey to Bahia," which will be given its U. S. preem at the strawhatter the week of July 20. Dancer-choreographer **Barton Mumaw** will be dancer-director this summer at the playhouse and its drama school.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **(This information is published without charge).**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Here's Love" (M). Audition today (Wed.) at 12 noon for girl, 6-8 yrs. old, blonde, Nordic looking, no taller than 50 inches, who can sing & dance, at the Shubert Theatre 225 W. 44th St., N. Y.

"Good Good Friends" (C). Producers, Robert Fryer & Laurence Carr, in association with John Herman (234 W. 44th St., N. Y.). Available parts: male, attractive, clever, sophisticated; male, fat, adorable, head of film studio; male, young, innocent, innocuous; girl, 6 yrs. old, mass of curls. Bob Linden is accepting photos & resumes, and thru agents at Suite 505 c/o above address.

"Tevye" (M). Producers, Harold Prince & Fred Coe (630 Fifth Ave., N.Y.). Ruth Mitchell is accepting photos & resumes c/o above address from male dancers 18-25 who act.

"The King And I" & "The Merry Widow" (M). All roles open. Through agents only. Contact Eddie Blum (488 Madison Ave., N.Y. MU 8-3640). These two productions will play Lincoln Center for five weeks each this summer, prior to touring. Rehearsals begin in June.

OFF-BROADWAY

"Arms and the Man" (C). Producer Northwestern Productions (c/o Alfred Geller, 30 E. 60th St., N.Y.). All roles open. Send photos and resumes to Johan Fillinger at 205 W. 57th St., N.Y. Do not phone or visit.

"Jo" (M). Producer, Victoria Crandall. Audition tomorrow (Thurs.) at 4 p.m. For male & femme understudies and replacements for all roles, at the Orpheum Theatre (126 2d Ave., N. Y.).

"Lady Be Good" (MC). Producers, Keith Holzman, Robert Kreis & Richard Pohlers (161 W. 54th St., N. Y.). Available parts: male, juvenile Astaire type; male leading man 20-30, singer; male, 30-40, comedian must sing; male, middle-aged; femme, 20s, must sing and dance; femme dancer-singer; chorus boys, girls, 20s. Mail photo and resume to Jack Levin c/o above address. Do not phone or visit.

Maecenas Productions (Eugene Lion, Box 1137 Church St. Station, N.Y.). Three one act plays. All roles open. Equity only. Prefer mature male & femme performers with classical acting background. Mail photos & resumes c/o above address. There will be only one performance of this production.

"Of Mice and Men" (D). Producer, Equity Library Theatre (226 W. 47th St., N.Y.). All roles open. Sign up for readings thru Feb. 24, on the ninth floor c/o above address.

"The Salad of the Mad Cafe" (R). Producers, Fred Martin, Ned Hendrickson & Danny Logan (145 Bleeker St., N. Y.). Available parts: Negro femme, young, singer-comedienne; male actor-singer; femme, singer-dancer-actress. Mail photo and resume to Danny Logan c/o above address. Do not phone or visit.

"The Streets of New York" (M). Producers, Gene Dingenary & Jane Gilliland (416 W. 42d St., N.Y.). All roles open. Equity only. Legit voices required. Mail photos & resumes c/o above address. Do not phone or visit.

OUT OF TOWN

"I Married an Angel" (M). Producers, Guber-Ford-Gross Productions (40 W. 55th St., N.Y.). This production will play the Poinciana Playhouse, Palm Beach, Fla., and the Coconut Grove Playhouse in Miami. Available parts: male, 35-45, lead, baritone, continental; femme, lead, 25, actress-dancer, must be excellent in ballet and modern jazz; male, 40, business tycoon, attractive, should sing; character man, 30, comedian, should dance; femme, early 20s, comedienne, should dance. Mail photos and resumes to Billy Rollo c/o above address. Do not phone or visit.

STOCK

Coconut Grove Playhouse (3500 Main Highway, Miami, Fla.). Accepting photos and resumes through agents only, for winter season of star package productions. Mail to Kip Cohen (234 W. 44th St., N.Y.).

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Ballet

Radio City Music Hall Ballet. Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.) Open call auditions for femme ballet dancers will be held Tuesdays at 3 p.m. at the Music Hall stage entrance (55 W. 50th St., N.Y.).

Cabaret

Vive Les Girls (R) Producer, Frederic Apcar (1499 Cayuga Parkway, Las Vegas, Nevada). Opening in New York City first week in March. Available parts: Attractive, Show Girls. Must be 5'8" to 5'10" tall. Mail full height photo and resume to Frederic Apcar, c/o above address.

Miscellaneous

"Wonderworld." Producer, Meyer Davis (c/o Amphitheatre Inc., 100 E. 42d St., N. Y.). Audition tomorrow (Thurs.) at 10 a.m. for open call male dancers at the Broadhurst Theatre (235 W. 44th St., N. Y.); and next Wed. (26) at 10 a.m. for open call male & femme singers at the Ambassador Theatre (215 W. 49th St., N. Y.).

Barcelona Critics Name 'Fishing Boat' Best Play

Barcelona, Feb. 18.

Catalan legit critics named Alejandro Casona's "Barco sin Pescador" ("Empty Fishing Boat") as the outstanding play of 1963, and listed Buero Vallejo's "El Concierto de San Oviedo" "Concert at San Oviedo") and Alfonso Paso's "La Corbata" ("The Tie") in runner-up positions.

The reviewers picked Mary Carrillo for her performance in "La Muerte dio un paso atras" ("Death Took a Step Backwards") and cited Angel Picazo for his star role in "Mikaela."

Jose Luis Alonso walked off with the best director designation for the seeries of four plays he presented in Barcelona last year.

The Broadway-bound "Easy Does It," costarring **Tom Poston** and **Elizabeth Allen,** will begin a two-week engagement next Tuesday (25) at the Yonkers (N. Y.) Playhouse.

Publishing Stocks

(As of Feb. 18, closing)

Allyn & Bacon (OC)	18	
American Book (AS)	46	
Amer. Book Strat. (AS)	5	
American Heritage (OC)	8	
Book of Month (NY.)	17	— ¾
Conde Nast (N.Y.)	11½	
Cowles (OC)	14⅞	+2⅛
Crowell Collier (N.Y.)	19	+ ½
Curtis Pub. (N.Y.)	7⅛	
Esquire Inc. (AS)	9⅝	+ ½
Ginn & Co. (N.Y.)	29⅞	+1⅞
Groilier (OC)	45¾	+1¾
Harcourt Brace (N.Y.)	38	+1¾
Hayden Pub. (OC)	3	
Hearst (OC)	28	+1½
Holt R & W (N.Y.)	24½	—1
Grosset & Dunlap (OC)	9⅝	+ ¾
LA Times-Mirror (OC)	32¼	+ ¼
Macfadden Bartell (AS)	5⅞	— ⅛
McCall (N.Y.)	23	
McGraw-Hill (N.Y.)	34¼	+ ¾
Meredith Pub. Co.	26¾	—1¼
Nat'l Per. Pub. (OC)	11¾	
New Yorker (OC)	120	
Pocket Books (OC)	4⅛	— ⅛
Popular Library (OC)	2½	
Prentice Hall (AS)	31	+1⅛
Random House (N.Y.)	10¾	+1
Scott Foresman (OC)	26	—1
H. W. Sams (OC)	32	+ ⅛
Time Inc. (OC)	104½	+3¾
Universal Pub. Co. (OC)	4¾	
Western Pub. Co. (OC)	24¼	+1
World Pub.	17⅛	

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

Literati

New Bill Hits Smut

The Assembly, after debate, passed via a one-sided majority in Albany last week a bill by Assemblyman Luigi R. Marano, chairman of the Joint Legislative Committee on Offensive and Obscene Material, amending Section 22 of the Criminal Code. It provides that in an action for injunction to prevent the sale, distribution, publication of possession of obscene written or printed matter, an order may be obtained to restrain the sale, removal or disposal of material, pending court determination.

The measure, attacked by opponents as a form of "censorship," but defended by Assemblyman Marano as necessary to enforcement of the law in the drive against "smut-in-print," has been introduced for several years. It has received approval of the Lower House, but has not been enacted. "Technical" objections to it were originally raised.

Senator William T. Conklin, also a Brooklyn Republican sponsors a companion bill.

Chicago Scene Kaput

Chicago Scene, a monthly magazine of topical articles whose principal department was a guide to cultural and entertainment events in the Windy City, has folded after nearly three years of publication. It had a reported circulation of 20,000 with a newsstand price of 50c. Its influence in Chicago appeared to have been growing ever since the fall of 1962 when Jay H. Slez became its editor and publisher.

Managing editor was John Callaway a former WBBM newsman.

Pornography's Gross Volume

"The pornographic business is a $2 billion operation, annually, in the United States, and a half billion in New York State." So declared Assemblyman Luigi R. Marano, during a tv debate on "Censorship and Freedom of Expression" with Granville Hicks, the critic on WAST, Albany. Marano added, "There are 56 or 57 publications dealing with nudity or semi-nudity."

Hicks, who stoutly opposed "censorship" of books and strongly advocated the "right of parents" to decide what books their children should read—as he had exercised with a daughter, commented. "I am concerned more with books than with periodicals." He added that certain books "are not being circulated, though given a clean bill of health in the courts."

"You deal with a very tangible, subjective thing, in books," Hicks asserted. However, "I have nothing but contempt for those in the pornographic business."

Assemblyman Marano spoke of "fly-by-nighters," with shifting addresses, in this field, and of "the grey area" into which they "swung"—after 1961 Court of Appeals decision (in Richmond County News case) holding "obscenity" is limited to "hard core pornography."

Denying that his legislative Committee "can, by any stretch of the imagination be considered a censorship committee we are are not censoring anybody," Marano explained: "We are trying to curb or eliminate obscene publications in New York State," particularly where minors are affected.

"We are not concerned with books that are in libraries," the Brooklyn assemblyman explained. "We are aiming legislation at things that are readily available, their parents do not know it is going to be sold to their children."

CHATTER

Marjorie Duhan Adler, who has written for radio-tv and resides in BevHills, makes her debut as a novelist with "A Sign Upon My Hand," which Doubleday will bring out.

Voice Books Inc. has been formed to conduct a publishing and printing business in New York, with capital stock of 200 shares, no par value. Warshaw, Franke & Lebow were filing attorneys at Albany.

Bob Condon has joined the Fawcett Publications staff of F. J. (Happy) Felton, manager of promotion and public relations for the company Condon, formerly an account exec at the Buchanan Agency, also has had extensive experience in the motion picture industry.

Copley newspaper chain has assigned Jack A. Heintz, publisher of its Springfield, Ill., dailies, as its resident representative in Honolulu. Chain recently picked up a 34% interest in the Honolulu Advertiser.

The Girl Friend-The Boy Friend Corp has changed its name 16 Magazine Inc., according to a certificate filed at Albany by Attorney Benjamin E. Winston. It is a New York company.

Keith Fuller and Stanley M. Swinton named assistant general managers of Associated Press. Swinton will still act as director of world services. Fuller, a general exec, administers the personnel department of the AP, the feature department and the picture subsid.

Ralph McGill, publisher and columnist of The Atlanta Constitution, received the New York Civil Liberties Union's $1,000 Florina Lasker award last Wednesday (12) at the organization's annual Lincoln Birthday dinner in the Waldorf-Astoria's Starlight Ballroom.

Union said award, named for one of founders of NYCLU, went to McGill for his "editorial stand in support of federal court orders to desegregate schools and other public facilties (that) have made him famous throughout the United States."

WELLS RICHARDSON

Today's celebrity quote: "In my opinion WELLS RICHARDSON gives one of the outstanding performances in the production of 'The Bad Seed'." WARREN CARO of the THEATRE GUILD. Another echo of RICHARDSON's "Broadway success at white heat" heretofore mentioned.

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SCRIPT CLINIC

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Shubert Alley Shorts

Bernard Levin, drama critic for the London Daily Mail, has been on a showgoing kick in New York and, guess what, he isn't impressed. The only thing worth crossing the Atlantic to see, he writes, is "Point of Order," the picture composed of clips of the McCarthy-Army hearings. He was unamused at "Barefoot in the Park," which he sees as an expression of New York's sense of guilt (that's what he says, really), but found it possible to admire the performance of English actor **Alec Guinness** in "Dylan" (don't we all!).

Tony Britton, Jill Martin, Bert Brownbill and **Patrick Waddington** will play the leads in a second British road company of "My Fair Lady," due to start a provincial tour April 4 in Bristol. The first troupe is currently in Manchester, but moves soon to Glasgow . . . **Helen Burns,** wife of **Michael Langham,** artistic director of the Stratford (Ont.) Shakespearean Festival, will return to the stage after a three-year absence to play the title role in this summer's festival revival of Wycherley's "The Country Wife," and leads in Moliere's "Bourgeois Gentleman" and "Love's Labor's Lost."

Tom Patterson, founder of the Stratford (Ont.) Fest, was in New York last weekend to attend the Broadway opening of "Foxy," which was tried out during the summer of 1962 at the festival he promoted at Dawson City, in the Yukon . . . **Robert Fryer** and **Lawrence Carr** failed to raise their share of the financing for the upcoming Broadway production of "Anyone Can Whistle," so they're no longer associated in the **Kermit Bloomgarden** project.

Legit Followups

Luther
(LUNT-FONTANNE, N.Y.)

With the exit of Albert Finney, the title role in "Luther" has fallen to John Heffernan, who had been one of the monks as well as understudying Finney since the play opened here last September.

Often seen off-Broadway as comic characters in Shakespeare and as such meek heroes as Shaw's Androcles and Brecht's Galy Gay, the actor reveals new facets of his talent. He gives a strong performance, sympathetic and believable in the intimate scenes and powerful in the scenes of confrontation. He delivers the sermons expertly, and is particularly good when denouncing a Papal bull in the pulpit at the end of act two. Heffernan lacks Finney's magnetism, but in other respects he's a fine replacement.

There have been three other major cast changes. The most successful is Hugh Franklin, excellent as the cardinal, Cajetan, originally played by John Moffatt. George Mathews is okay as Luther's father, a role vacated by Kenneth J. Warren. But Lionel Stander, replacing Peter Bull as the indulgence-selling Tetzel, is patently miscast. Although the character has its comic aspects, there is too much of the buffoon in Stander's portrayal. His voice, accent, and manner evoke Damon Runyon's New York, not 16th-century Germany.

The production opens a road tor in Washington in mid-March.
Kenn.

How to Succeed in Business Without Really Trying
(46TH ST., N. Y.)

Now approaching its 1,000th performance on Broadway, "How to Succeed in Business Without Really Trying," is still delightful entertainment. Only four of the 10 original featured performers are now with the show, but the replacements are all effective.

Top-billed is Darryl Hickman, now playing J. Pierpont Finch. His portrayal is less ebullient than Robert Morses's and he doesn't attempt the outrageous mugging that only a Morse could bring off. Nor is Hickman able to win the audience immediately, as Morse did with his ingratiating antics. But he handles both the music and the comedy capably, and his performance is thoroughly likable.

Another recent replacement is Ralph Purdom, who follows Charles Nelson Reilly as Frump. Purdom has adopted his predecessor's stomach-first walk and hand-wringing nervousness, but he has also brought his own touches to the portrayal, and he garners plenty of laughs.

Others who have joined the cast since its Oct. 14, 1961, premiere are Michele Lee, a fine heroine; Joy Claussen, marvelously amusing as Hedy Le Rue; Leta Bonynge, just right as the boss's formidable secretary; and Bruce MacKay, who plays an executive capably. Continuing in their original roles, with undiminished effectiveness, are Rudy Vallee, Claudette Sutherland, Sammy Smith, and Ray Mason.

The direction by Abe Burrows, musical staging by Bob Fosse and choreography by Hugh Lambert seem about as sharp as ever. Incidentally, the gag just before the final curtain, which originally dealt with Finch's designs on the Presidency of the United States, has been altered, and refers now to the higher-paying presidency of General Motors. *Kenn.*

Burton's Visa

Continued from page 2

will be posted when he tries to enter this country.

Feighan, who initiated the visa battle against Burton because of the Elizabeth Taylor romance, said the Immigration and Naturalization Service will subject the actor to an "admissability hearing" when he attempts to cross a U. S. border.

A spokesman for the Service, which is under the Justic Dept., said Burton, like anyone else, would be examined upon entry into the U. S.

"In the absence of concrete evidence which would warrant his exclusion he will, if his visa is in order, be admitted," the spokesman said.

At a hearing before Feighan's House Immigration subcommittee, Immigration and Naturalization Service Commissioner Raymond Farrell promised to review the Burton case.

The actor is scheduled to play the title role in "Hamlet" opening April 1. His visa, issued on Jan. 22, is good until June. He is now in Toronto.

Commenting on the State Dept. okay of Burton, Feighan said the department's position was "shocking" and "contrary to the clear intent of Congress and the facts in this case."

"If there are doubts about moral tutrpitude in the Burton case, either millions of Americans have been mislead by the press or the basic concept of morality has been drained from the State Dept," Feighan said.

Off-B'way

Continued from page 1

Friday nights and part of Saturday. Consequently, Friday evening legit performances interfere with the religious rites. It's possible, though, to give late Friday night performances at the spot. The "Cabin" schedule on Saturday calls for two performances, at 7:30 and 10:30 p.m.

Besides the presentation of "Cabin" in the Greenwich Mews, there are performances in The Sanctuary of the Village Presbyterian Church—Brotherhood Synagogue of "Jerico-Jim Crow," starting at 5:30 p.m. Saturdays and Sunday only. "Jerico" is also being booked into other spots such as the Bethel Temple, Bronx, last Friday night (14), the Westminister Presbyterian Church, Elizabeth, N.J., March 5, and the Riverside Church, N.Y., March 18.

Shakespeare Co. Touring Europe and No. America

London, Feb. 18.

A troupe from the Royal Shakespeare Co. planed to West Berlin last Sunday (16) on the first leg of a 16-week world tour as part of the Shakespeare 400th anni celebrations. The tour will include visits to several eastern European countries, as well as New York, Washington, Boston and Toronto.

The company and staff of 65 will be airborne throughout, though the five tons of settings and costumes will go by rail. Paul Scofield, Pauline Jameson, Michael Burrell, Irene Worth, Alec McCowen, John Laurie and Julie Christie are members of the cast, which will play "King Lear" and "The Comedy of Errors."

Dance Review

Mazowsze Polish Co.
(N. Y. City Center)

As previously with the second-time round for the Ballet Folklorico de Mexico this company from Poland follows the booking pattern of starting in California and working east. Hurok strategy, if quality strategy is involved, results in the Manhattan critics viewing the company at the peak of its U. S. form and toward the end of the tour. In any event, both repeats seemed enormously improved upon original impressions.

The Poles have quickened and tightened their performance. The charm was always implicit. The costumes are quite wonderful, the young men and young women handsome and vigorous. Now their choreography is more varied, more vital with several numbers of show-halting character. Notably the Tatra mountaineer routine has been drilled and timed for surging force and exciting spirit.

The full billing of the company stresses "Polish Song and Dance Company." This is essential emphasis since these are dancers who often slow down in the midst of routine and go into song. Some of the singing is most beguiling, notably a group of eight girls in a coo-coo bird number. Girls also do one standaard in English, the sort of gesture to American audiences which has become standard concert stage showmanship for folklorists.

While there are individuals programmed as "soloists" and these stand forth clearly enough by reason of greater skill and vigor, the company comprises, as before, mostly ensemble work. Nothing is particularly intricate. Virtuosity is missing. But there is fine family entertainment implicit and an obvious appeal to people of Polish ancestry. Many of these were clearly present in the audience opening night (of a two-week N. Y. engagement) as attested by their laughing comprehension of the foreign lyrics.

An easy-to-like diversion.
Land.

Touring Shows

(Figures cover Feb. 17-29)

Beyond the Fringe (2d Co.)—Playhouse, Wilmington (Feb. 17-22); Wilbur, Boston (Feb. 24-29).
Boys From Syracuse (bus-truck)—Split-weeks (Feb. 17-29).
Camelot—Opera House, (Feb. 17-29).
Camelot (bus-truck)—Municipal, Tulsa (Feb. 17-19); Robinson, Little Rock (Feb. 20-22); Ellis, Memphis (Feb. 24-27); Forum, Wichita (Feb. 28-29).
Funny Girl (tryout)—Forrest, Philly (Feb. 17-22); Erlanger, Philly (Feb. 24-29).
Funny Thing Happened on the Way to the Forum (2d Co.)—Shubert, Boston (Feb. 17-29).
Hamlet (tryout)—O'Keefe, Toronto (Feb. 26-29).
High Spirits (tryout)—Colonial, Boston (Feb. 17-29).
Hollow Crown (bus-truck)—Split-week (Feb. 17-22); Academy, Mpls. (Feb. 24-29).
How to Succeed in Business Without Really Trying (2d Co.)—Shubert, Chi (Feb. 17-29).
How to Succeed in Business Without Really Trying (3d Co.)—Moore, Seattle (Feb. 17-29).
Little Me—O'Keefe, Toronto (Feb. 17-22); Hanna, Cleve. (Feb. 24-29).
Man for All Seasons—Walnut, Philly (Feb. 17-22); National, Wash. (Feb. 24-29).
Man for All Seasons (bus-truck)—Split-weeks (Feb. 17-29).
National Repertory Theatre—Civic, Chi (Feb. 17-29).
Never Too Late (2d Co.)—National, Wash. (Feb. 17-22); Fisher, Det. (Feb. 24-29).
Pajama Tops—Blackstone, Chi (Feb. 17-29).
Seidman and Son—Geary, S. F. (Feb. 17-22, closes).
Six Characters in Search of an Author (bus-truck)—Split-week (Feb. 17-22, closes).
Sound of Music—Biltmore, L.A. (Feb. 17-29).
Stop the World—I want to Get Off—Royal Alexandra, Toronto (Feb. 17-29).
Thousand Clowns—Hartford, L.A. (Feb. 17-29).
Who's Afraid of Virginia Woolf (2d Co.)—Fisher, Det. (Feb. 17-22); Studebaker, Chi (Feb. 24-29).

Legit Bits

"Chicks and Boychicks," a musical revue by **Murray Rumshinsky,** is planned for off-Broadway presentation next fall by Ruelis Production Associates.

Gower Champion, currently represented on Broadway as director-choreographer of "Hello, Dolly," returned to New York last week with his wife, **Marge Champion,** from a two-week Acapulco vacation.

David Swift made the L.A. to N.Y. trek last week to confer with **Frederick Brisson** about their plans for a Broadway production next season of "The Deadly," which Swift, who co-authored the play with **Larry Marcus,** is also slated to direct.

"A Different Drummer," by **Eugene McKinney,** is being presented at the Dallas Theatre Center through Feb. 29.

Appearing with the resident company at the Fred Miller Theatre, N.Y., for the presentation there of 'Right You Are—If You Think You Are," opening tonight (Wed.) and continuing through March 8, are **Rachel Armour, Louis Guss** and **Virginia Payne. Philip Minor** directed.

Erik Rhodes, who broke his foot during the musical's Philadelphia engagement, has returnted to the cast of the touring production of "A Funny Thing Happened on the Way to the Forum," currently in Boston.

Jim Preston is company manager of the production of "How to Succeed in Business Without Really Trying," now at the Moore Theatre, Seattle. He succeeded **Al Rosen** who's recovering from a heart attack suffered several weeks ago in Dallas.

British stager **Noel Willman** will make his debut as a musical director with "Ben Franklin in Paris," scheduled for Broadway presentation next season with **Robert Preston** as star.

Harold Taylor, ex-president of Sarah Lawrence College and lecturer in the arts, has been elected to the board of trustees of the National Repertory Theatre.

Posters for "The Immoralist" at the Bouwerie Lane Theatre, N. Y., are being sold by Bruce Becker, producer of the play and operator of the theatre.

Martha Gould, who's worked as seamstress the past two seasons for several costume houses, is designing the costumes for the upcoming off-Broadway production of "The Blood Knot."

Hume Cronyn, currently rehearsing as Polonius in the production of "Hamlet," in which **Richard Burton** will play the title role, has acquired the stage rights to two plays by **William Hanley,** "Mrs. Dally Has a Lover" and "Today Is Independence Day." The former has been presented off-Broadway as part of a double-bill.

Off-Broadway producer **Stella Holt** is in Hawaii, under a Ford Foundation grant, to investigate theatre conditions there. With Miss Holt, who's blind, is her associate, **Frances Drucker,** and directors **Adrian Hall** and **Donald Schoenbaum.**

Frederick Brisson, who controls the Broadway rights to **George Panetta's** "The Sunday Game," has given the author permission to present the play off Broadway.

Alan Manson is standby for **Robert Preston** in "Nobody Loves an Albatross."

Willa Kim is designing the scenery and costumes for the Actors Studio Theatre's off-Broadway production of "Dynamite Tonight."

John J. von Szeliski has been appointed director of the Adams Memorial Theatre at Williams College, Williamstown, Mass.

Moliere's "Impromptu at Versailles" has been added to its repertory schedule at the Phoenix Theatre, N. Y. It'll be presented on a double-bill with the same playwright's "Scapin," opening March 9.

"Cindy," a musical with songs by **Johnny Brandon** and book by **Joe Sauter,** is being produced by Stuart Wiener for a March 19 opening at the Gate Theatre, N. Y., under the direction of **Vinette Carroll.** Wiener heads his own music publishing firm, Memar Music Corp.

Martin Tahse, who's presenting "A Funny Thing Happened on the Way to the Forum" on the road, goes to the Coast next week to discuss his contemplated Broadway production of "Golden Gate" with the musical's author, **Richard Morris.**

Monte Amundsen and her husband, **Tommy Rall,** will play lovers in the musical version of "Cafe Crown."

The Professional Theatre Program of the Univ. of Michigan, Ann Arbor, recorded a 1,300 subscription gain from $3,200 to 4,500 for the fall festival of resident repertory which ran 16 weeks through last Dec. 15.

Rose Buys 'Foxy' Share; Also Owns Ziegfeld, N.Y.

Billy Rose has purchased an unspecified share of the producer's interest in "Foxy" for a reported $10,000. He made the deal with David Merrick, producer of the musical, which opened last Sunday night (16) at the Ziegfeld Theatre, N. Y., after the show's preem but before publication of the laudatory notices for Bert Lahr, the show's headliner.

An unusual aspect of the situation, other than Merrick's willingness to sell when he did, is that Rose, who owns the Ziegfeld, had intended producing "Foxy" on Broadway himself. He acquired the tuner last summer from Robert Whitehead and Stanley Gilkey, who had tried it out originally with Lahr in Dawson City in the Yukon in the summer of 1962. However, Rose sold his rights to the property to Merrick last October.

Merrick is believed to have had a 30% interest in "Foxy." Another 20% is understood to have been retained by Whitehead and Gilkey with the backers getting the remaining 50% for an investment of $350,000 plus 20% overall.

Concert Review

Miles Davis Quintet
(PHILHARMONIC HALL, N.Y.)

Legal Defense Fund for those fighting to secure voter registration of Negroes in Mississippi and Louisiana was the worthy cause behind the appearance of the Davis five in Philharmonic on Lincoln's Birthday. Scaled to $50 there was no way to tell whether the numerous empties on the main floor reflected no-sells or no-shows, both common at benefits. Suffice that those who were present, more Negro than white, were witnesses to a phenomenon far more likely to endure than the rock 'n' roll shenanigans at Carnegie Hall which tied up 57th Street the same night.

A different order of enthusiasm was evoked by Davis from his green-gold trumpet. This sullen-seeming inventor of his own above-earthly musical vocabulary goes right through the sound barrier. The listener is carried to the outer regions of originality. All ordinary descriptives collapse under the weight of sheer innovation which Davis' all-demanding, all-daring artistry imposes. The play-acting at not noticing the audience, not taking bows or acknowledging applause, and the expressed contempt for theatrical stereotyped "charm" have by now, of course, made Davis one of the most unique performer personality of this epoch. Or call him the originator of the non-personality cult.

What does he call his kind of jazz. Words make him impatient. The Columbia Recording engineers were putting it all on tapes and the concert will re-appear in album form bearing this or that title or titles, depending upon whimsy or convenience. Davis fights categories, and critics. Either you can, or keep silent. No friend of the liner-notes writer, he.

So just put it down, simple-like, as part of the word to the trade that Davis wandered on and off stage, sometimes with the sax, more often not, and that he and the other unsmiling men on piano, bass and drums produced music which was more than jazz and better than porpoise-to-porpoise crosstalk on a slowed-down tape.

Beautiful moaning. *Land.*

Broadway

Jane Pickens, now Mrs. William C. Langley, is national publicity chairman for the Met Opear Council, per appointment of its prez, Frank E. Taplin.

Arthur Rubinstein, who knocked off three concerts the week before at Carnegie Hall was Sol Hurok's guest in audience at N.Y. opening of the Mazowsze Song & Dance troupe from Poland.

Howard Lindsay and Russel Crouse would like to know the present address of Elizabeth Moore, one of the original investors in their production of "The Hasty Heart," in 1944. There is a dividend check due her.

Time mag increasing its circulation base to 2,950,000, up from 2,900,000 and at the same time increasing its single copy price from 30c to 35c. Single year's subscription price goes to $9, from $8. No increase in advertising rates.

Salvatore Baccoloni, whose career of late years has veered to films and video and away from grand opera where he was a basso buffo will be hailed Feb. 26 at Eden Roc Club on silver anni of his arrival in U.S. from Italy.

Author Ira Wallach will adapt his novel "The Absence of a Cello" for the stage. It will be called "Ask Me No Questions," and Tom Ewell will sta. as a scientist who has to take a job with a research organization and become a conformist in order to get out of debt.

"The Professional Nurse," a 28-minute motion picture made by the Army in classrooms and laboratories of Russell Sage College, Troy, had its premiere in Troy Music Hall last week, with a number of the participants and planning staff present. Col. Mildred I. Clark, chief of the Army Nurse Corps, presented an award to the faculty and students.

Act I of a new opera "Morning Becomes Electra," music by Marvin David Levy, text by Henry Butler after O'Neill, commissioned by the Met under a Ford Foundation grant—was given a reading recently at the Overseas Press Club. Earl Wild was at the piano and the singers included Mignon Dunn, Lynn Owen, William Lewis, Maria Teresa Carillo and John Reardon.

Chicago

(*DElaware* 7-4984)

"Under Yum Yum Tree" is Country Club Theatre's next entry Feb. 18, with Norman Rice in the lead.

Joan Caulfield set by Drury Lane Theatre to star in Lesley Storm's "Roar Like A Dove," April 1-May 10.

Harry Breyn, of the Chi office of Associated Booking Corp., is recouping in Columbus Hospital after a serious illness.

Big advance sale has prompted Triangle Productions schedule an extra (third) show for Peter, Paul & Mary March 8 at McCormick Place.

The Aragon Ballroom will precede the Liston-Clay closed circuit telecast Feb. 25 with a wrestling show produced by vet promoter Fred Koehler.

Univ. of Chicago Theatres preems a new musical, "Slice of Paradise," by student Stephen Brown, on Feb. 21 for a five-day run. Show is directed by Gerald Mast and has a cast of 45.

Paris

By Gene Moskowitz
(80 *Ave Neuilly; SAB.* 0712)

Petula Clark off to Rumania for singing stints.

Red Chinese Peking Opera into the Alhambra next month.

African Ballet doing neat biz in its current stay at the Alhambra.

A Eugene Ionesco double bill "The Bald Singer" and "The Lesson" now in eighth year at Theatre De La Huchette.

Comedie-Francaise will reprise two of its rep successes next season via Moliere's "Don Juan" and Jules Romain's "Donogoo."

Longtime Yank resident Joe Warfield getting a flock of his songs lyricked by local writer Moustaki and used on a tele show.

Arthur Miller through and purportedly talking with several theatre directors and producers who want his new play, "After the Fall."

Offbeat legiter "The Marriage" voted top production of the month by the Federation of Young Drama Critics. It was written by Witold Gombrowicz.

Michele Morgan's son, Michael, starting his acting career in a new legiter, "Croque Monsieur," which bows next month. He is American and his father is Yank actor Bill Marshall.

Film director Louis Malle will do his first legit staging stint next season with a revival of the Georges Feydeau comedy "La Dame De Chez Maxime's." Jeanne Moreau wlil do her first play in some time via this production.

New law about minors not being allowed to act in unsavory plays has cancelled Paul Gegauff's one-acter, "A Pleasure Party," at the Bouffes-Parisiens. It is about an old man trying to find youth by taking up with young delinquents.

Las Vegas

By Forrest Duke
(*Dudley* 4-4141)

Riviera Hotel's plush Hickory Room completely redecorated and renamed "Le Bistro."

Russ Cantor, violinist, closed out longest consecutive single gig in history of Sahara Casbar — 18 months.

Parisian tele crew in at Dunes to film "A Day In The Life Of Line Renaud In Las Vegas," for showing in France.

Rod Serling and brother Bob (UPI aviation writer) guest speakers at Las Vegas Press Club Installation banquet.

Pat Finley of Thunderbird's "Anything Goes," set for role in "Guerillas In Pink Lace" by producer George Montgomery.

Showboat impresario Rick Richardson still trying to book Herb Shriner, who's been absent from Vegascene for several years.

After a successful winter racing season, Thunderbird Downs boss Joe Wells announces the track will reopen April 24 for a seven-week meet.

Garwood Van resigned as entertainment director of the Castaways, explaining that he wants to devote full time to his record-tv retail store here.

Arturo Petterino, Riviera lounge host, got a call from New York—his ex-boss Joe E. Lewis was on the line to send greetings to his Vegas pals, then put Toots Shor, Jackie Gleason, and Harvey Stone on for a hello. Lewis opens here at the Flamingo May 14 with Leslie Uggams on bill.

Rome

By Robert F. Hawkins
(*Sardegna*, 43; *Tel.* 479316)

Gina Lollobrigida in from Paris.

Edmund Purdom off to Canary Islands.

Barbara Steele flew to Hong Kong for a new picture.

Colette Renard drew raves in local debut at Elisea Theatre.

Stanley Baker skied to London after brief visit anent his "Zulu" production.

Harold Robbins expected March 2 on tub-thumping tour for "The Carpetbaggers."

"Galileo," Brecht play, will be staged in Rome next month. Previously was in Milan.

Luisella Boni leaving her emcee role in film industry's weekly tele show, "Cinema Oggi."

Marcello Mastroianni may play lead in Italo stage presentation of Arthur Miller's "After the Fall," it's reported here.

Rossano Brazzi and Annie Girardot paged for new project, "Borrowed Girl," which Alfredo Giannetti will direct.

"These Mad, Mad, Mad Women" is title of new Marino Girolami production, with Walter Chiari and Magali Noel, current at DePaol's Studios.

Pittsburgh

By Lenny Litman
(6359 *Burchfield* 420-2739)

Shari Lewis in town as the first big name booked by Northway Mall Shopping Centre. George Claire is booking.

Leonard Mendlowitz, former drama critic for defunct Sun-Telegraph, recuperating at West Penn Hospital.

Kingston Trio set for Syria Mosque on March 21. Carnegie Music Hall no longer available for professional promotions.

Twoweek run of "Little Me" erased at Nixon so "In One Bed" will get threeweek run starting Feb. 25. "Little Me" will fill in the time by doing four weeks in Cleveland.

London

(*HYde Park* 4561/2/3)

Dirk Bogarde to N.Y. for a tv play.

Screenwriters Guild annual dinner skedded for March 12.

Harvey Secombe back to the Pickwick after a vacation in the West Indies.

After a quickie visit in London, Charles Chaplin has gone back to Switzerland.

Ethel Merman opens her "Talk of the Town" sesh at Hippodrome Corner Wednesday (19) night.

Jack Hulbert gave the address at a memorial service for his late brother, Claude, who died last month.

Around town are Ethel Merman, Marlon Brando, Robert L. Joseph, Edmund Clarke and Steve Krantz.

Variety Club of Great Britain's Annual Ball to be held on Feb. 22.

Windmill Theatre chalked up its 33d year of nonstop revue.

Show biz writer David Heneker solved problem of uninterrupted work. Has fled to the country and refuses to install a telephone.

Carlton Cinema reception room turned into French bistro for wine and cheese soiree following press show of "Irma La Douce." (UA).

"At Drop Of Another Hat" performances cancelled till Michael Flanders, one of the comedy duo at the Haymarket, recovers from feverish cold.

Film director John Paddy Carstairs starts a nationwide exhibition of his paintings next month, and Eva Bartok's paintings are currently on view in the West End.

Palm Springs

Jerry and Charlie Berns vacationing here with their spouses.

Rosie Dolly Netcher hosted Bob and Millie Considine with a bash.

Cleveland Amory arrived. Says he isn't penning a book about the Springs.

Alice Faye Harris lining up celebs to entertain at Thunderbird's American Cancer feed honoring Bill Gargan April 6.

Maestro Paul Whiteman also celebrating here. It's been 40 years since he batoned first Carnegie Hall Jazz Concert and introduced Gershwin's "Rhapsody In Blue."

Mrs. William ("Mousie") Powell elected prexy of Palette Club of California, art group which has as members Mrs. Leo Spitz, Mrs. Bill Perlberg and Ann Stein, former legal head of William Morris Agency.

Community going all out to welcome Presidents Johnson and Mateos Lopez of Mexico this week. Mayor asked chamber of commerce for $6,000 to decorate streets with flags, bunting and pictures. City Manager Dan Wagner requested all homeowners to keep lights on until 11 p.m. — to provide LBJ with brilliantly lit view of city from his hilltop.

Feb. 19 proclaimed Racquet Club day by city brass in conjunction with the 30th anni celebration of founding of Racquet Club by Charlie Farrell and Ralph Bellamy. "Seventh Heaven" booked into local Plaza Theatre this week as part of celebration. Ralph Bellamy, Janet Gaynor, William Powells, Alice Faye and Phil Harris, Mary Pickford and Buddy Rogers and Freeman Gosdens among those joining Farrells at Thurs. night anniversary fete.

Boston

By Guy Livingston
(508 *Little Bldg.*; 542-5095)

Jimmy Joyce nabbed a homecoming press party at his Blinstrub's opening.

Juliet Prowse in New England debut at Caesar Tamagno's Monticello where Danny White is booking.

Metropolitan Opera has set its Boston date for April 13 opening with one week stand at the Music Hall.

Borah Burman, drama critic for Patriot Ledger in Quincy, off to N. Y. to review Arthur Miller's "After the Fall."

Erle Stanley Gardner (Perry Mason) in town researching the Boston strangling murders for an Atlantic Monthly story.

Sid Pike, WHDH-TV film director, takes off on trip around world in his "cousin to cousin" program, and got a press bash at Jimmy's Harborside.

Edward Everett Horton, at the Shubert in road company of "Funny Thing Happened on Way to the Forum," celebrating his 77th birthday.

Tammy Grimes flies in and out of scenes and sings a couple of songs 20 feet in the air in "High Spirits," breaking in for Broadway at the Colonial.

Joan Sutherland here for first fully staged performance in U. S. of Bellini's "I Puritani" by the Boston Opera Group at Donnelly Memorial Theatre.

Harvard honoring Shakespeare and Marlowe at Loeb Drama Center with a fest of plays, Feb. 26-March 1 for Marlowe, and "Julius Caesar," April 16; "King Lear," May 7.

Philadelphia

By Jerry Gaghan
(319 *N. 18th St.; Locust* 4-4848)

Ted Loupis' Music Carnival will put on its "90 Minutes of Broadway" revue at the Capri on weekends.

Two Curtis Institute grads inked by Boston Symphony — Burton Fine, as principal violist, and Jules Eskin, first cellist.

On Feb. 22 it will be the 41st Anni of the Russian Inn in Philadelphia, run by the Stolweins, with a wide acquaintance in show biz.

Harry Freeman, longtime 20th-Fox publicist in the area, now repping the local Paramount exchange and overseas producer Sam Bronston.

Conrad Jones, who was playing trumpet for Jack Teagarden at the Dream Room, New Orleans, when the trombonist died a few weeks ago, heads his own combo at the Metropole.

The Strong Brothers, who spent the last three years with the "Folies Bergere" (Paris) and in other Continental spots returning with manager Lou Entin, and will appear at the 2-4 Club here.

Bobby Rydell, just back from Europe and skedded to leave shortly on South America tour, felled by fever and sore throat. He was forced to cancel trip and switch Buenos Aires, Montevideo and Sao Paulo bookings to later dates.

Ireland

By Maxwell Sweeney
(*Dublin* 68 4506)

Irish tv publicity topper Niall Sheridan upped to assistant to Director-General Kevin McCourt.

Siobhan McKenna to star in Irish radio production of M. J. Molloy's "Daughter From Over the Water."

Radio Eireann, Irish tele and radio setup has offered 12% pay hike to 950 staffers, with back pay to Jan. 1 and upped overtime rates.

Sean O'Casey's "Plough and the Stars" and "Juno and the Paycock" in rehearsal at Abbey, directed by Frank Dermody; due for London presentation in April.

Anglo-Embassy productions negotiating for reopening of Ardmore Studios next month to lens "The Major and the Private," starring Peter Lawford, Sammy Davis Jr., and Dean Martin.

Mpls.-St. Paul

By Bob Rees
(2208 *Kenwood Parkway*; 374-4015)

Sheraton-Ritz' Golliwog Lounge has Bill Samuels' trio.

Theatre-in-Round Players' next will be Ionesco's "Rhinoceros," opening Feb. 27.

Roadshow "Hollow Crown" opens week stand at Academy theatre, Minneapolis, Monday (24).

"The Cardinal" went directly into 10 Minneapolis nabe houses after six smash firstrun weeks downtown.

Guthrie Theatre will have last in its series of three traditional American folk music concerts on Saturday (22).

St. Paul culture buffs will try to raise $300,000 in city's annual Arts and Science fund drive the first two weeks in March.

Comic Allan Sherman to play March 7 benefit for Organization for Rehabilitation Through Training (ORT) at St. Paul Auditorium.

Old Log Theatre, suburban Equity stock company, preems fortnight run of T. S. Eliot's "Elder Statesman" on Thursday (20).

French baritone Gerard Souzay will conduct music class at St. Catherine's College, St. Paul on March 3. Schubert club is bringing Souzay in for March 5 concert.

Hollywood

John Conte made his nitery debut.

Martin Ransohoff will film "The Cincinnati Kid."

George Glass left Mark Robson and joined David Weisbert.

Metro entered "A Ticklish Affair" in the Cartagena Film Fest.

Gene Kelly chairs March 6 dinner of Constitutional Rights Foundation.

Cameo Playhouse prepping original musical by Mickey Hart for April production.

Veteran songsmith L. Wolfe Gilbert recovering from surgery at Mount Sinai Hospital.

Stage actress Ellen Madison bought film rights to "Zuleika Dobson" for production in England.

Court ordered restraint on use of "Wonderful World" to protect Metro-Cineram's "WW of Brothers Grimm."

Philip Dunne, "Mr. Dooley Remembers" author, will address Best Sellers Luncheon, Feb. 21, at the Beverly Hills.

After winding local stint, French director Serge Bourguignon is skeded to helm French pic, "Not To Surrender Our Dreams."

Alain Delon, French thesp costarred with Jean Gabin in "Any Number Can Win," will make national tour to promote this pic.

Ina Balin accepted invite of Hollywood Foreign Press to make one of major awards at group's "Golden Globes" dinner March 10.

Lionel White novel, "Ransomed Madonna," being published soon by E. P. Dutton; it's being read by Alfred Hitchcock for possible filming.

Japanese "High and Low" date on local run at Toho La Brea and Beverly Canon, first time the Toho showcase has run with another house.

Carl Ritchie adding commercial division to his agency, with working arrangements with N.Y., Washington, Detroit and Chi agencies. Alan Rosenthal, former Player Management West staffer, will head new dept.

Lt. Col. Dan C. Biondi named chief of Audio-Visual operations of L.A. branch of the Office of Chief of Information for the Army; he's being reassigned here from previous post, Radio & TV Chief for General Lauris Norstad, NATO commander.

Berlin

By Hans Hoehn
(760264)

Electrola's recording star, Ralph Bendix, to go on U.S. tour this year.

15-year old Angelika Drache, actor of Heinz Drache, has gone into the recording biz.

Over 200 theatrical pix were shown on West German tele in 1963, against 161 the year before.

East Berlin press reports that Rolf Hochhuth's controversial play, "The Deputy," won't be performed in East Germay before a "reconcilation between the two German states."

American baritone Robert Trehy, who's in cast of local "Annie Get Your Gun," sings songs from Stateside musicals in German lingo on a Philips LP entitled "The World of the Musical."

Local U.S. public affairs authorities, AFN-Berlin and American-sponsored radio station RIAS supporting the idea to bring Irving Berlin to Berlin to attend a gala performance of "Annie Get Your Gun," with proceeds going to the funds for the erection of a JFK Memorial.

Bermuda

By Chummy Zuill
(*P.O. Box* 601, *Hamilton*)

Terry Brannon, managing director of 40 Thieves Club, said he has booked The Beatles for an appearance here following their N.Y. Carnegie Hall dates.

40 Thieves Club reopened after a month-long closing for renovations, with The Chiffons the bill topper.

The Buccaneer, a new spot in Hamliton, is showcasing two imports, Nora Jenkins and Cleve Nickerson. Buccaneer is under management of Manuel Marirea, who was original operator of Atlantic Beach Club.

Radio CFRA, Ottawa, which has long-association with Bermuda through its commercial manager George Gowling, has been invited to send a group of its Kilreen Farm champion horses to appear at the Agricultural Show in April. Colonel Frank Ryan, president of CFRA, accepted invite.

OBITUARIES

ROBERT McSTAY

Robert McStay, 60, longtime VARIETY correspondent in Toronto and Canadian newspaperman, died in Toronto, Feb. 14 of a heart attack. He had been working on VARIETY copy when he was stricken.

McStay has been book reviewer for the Toronto Globe & Amail, and had worked on the Toronto Star as well as other newspapers. He was also pressagent for Toronto's Massey Hall at one time. He came from a theatrical background. Born in Scotland, McStay's parents were in the theatre. His father was a theatre manager and his mother appeared in pantomime. He attended Queens College, Montreal, and New York University.

Survived by his wife.

R. L. THORNTON SR.

R. L. Thornton Sr., 83, board chairman of the State Fair of Texas, died Feb. 15 in Dallas. Known as "Mr. Dallas" and that city's No. 1 salesman, he was elected the fair's first board chairman last December, after serving as president since 1945.

He also was longtime president of the State Fair Musicals, until that Dallas summer musical organization became a separate entity in 1962 as the Dallas Summer Musicals. Thornton brought to Dallas the 1936 Texas Centennial and the 1937 Pan-American Exposition solely through his fund-raising efforts.

In private life he was board chairman of the Mercantile National Bank there and served as mayor of Dallas, 1953-61.

Survived by his wife, son and two daughters.

MADELINE WOODS

Madeline Woods, 65, longtime Chicago publicist and writer, died Feb. 13 in that city. She worked on the Joliet (Ill.) Herald-News in the early '20s and switched to the Chicago Herald-Examiner a few years later.

In 1926, Miss Woods became publicity director for the Great States Theatre circuit, a subsidiary of Balaban & Katz, and in the '30s was publicity and special events director for Chi's late Mayor Edward J. Kelly.

She later joined the staff of the old Chicago Sun, and authored several books, among them "Scandal House", a humorous expose of the newly-founded reducing parlors and health salons.

JOHN C. HUNT

John C. (Jack) Hunt, longtime showman who was active as an exhibitor in the Chicago area, died Jan. 31 in Sarasota, Fla., where he owned and operated the Trail Drive-In Theatre with his son-in-law Raymond Carsky.

Several decades ago he owned and operated a theatre in Evanston, Ill., and another house in La Grange, Ill. He later managed several film theatres for Jones, Linick & Schaefer in Chicago. At various times he also managed the McVickers, Oriental and the State-Lake there.

Hunt opened and managed the first Twin Open Air Theatre in the country on Chicago's southwest side.

Surviving are his wife, Elsie, and two daughters, Bonnie Kernan and her twin sister Gloria who is married to Carsky and was formerly engaged in operation of the Trail Drive-in Theatre in Chicago.

Mrs. Kernan is the widow of Walter Kernan, long with the Ringling Circus, who died last year. She is co-owner of three circuses, Clyde Beatty-Cole Bros., the King Bros. Circus and Sells & Gray Circus.

WILLIE BRYANT

Willie Bryant, 56, actor-writer-disk jockey and onetime Mayor of Harlem, died of a heart attack Feb. 9 in Los Angeles, where he had been working for the last eight years as a disk jockey on various radio stations.

A versatile performer, Bryant won critical acclaim in 1939 for his performance with Ethel Waters in "Mamba's Daughters" at the Empire Theatre, N.Y. He was particularly well known to audiences of Harlem's Apollo Theatre in the 1930s as emcee of the house's amateur night.

For a time he batoned his own band and also had a New York radio show tagged "Willie and Ray." Early in his career he worked in stock at Harlem's Alhambra Theatre. As an emcee, he was a master of ad lib and excelled with a subtle dry wit.

Prior to going to the Coast, Bryant was a disk jockey on WHOM, N.Y. At the time of his death he was planning to return to New York. He was also credited with taking the first all-Negro USO troupe overseas.

Surviving are a daughter, a half-sister and a brother.

GEORGE W. NORTON JR.

George W. Norton Jr., 62, president of WAVE Inc., Louisville; WFIE-TV, Evansville, Ind., and WFRV-TV, Green Bay, Wisc., died Feb. 13 of a heart ailment in St. Ann's Bay, Jamaica, B.W.I. He had been under care for injuries suffered in an automobile accident Feb. 10 on the island, where he had been vacationing with his family and friends.

Norton had been in broadcasting in Louisville since 1932, when he acquired WLAP from Hopkinsville, Ky., selling it in 1933, at which time it was transferred to Lexington, Ky. WAVE radio was founded in December, 1933. In 1947 he put FM station WRXW, Louisville on the air. Discontinued in 1952, it was dismantled and donated to the Louisville Free Public Library, where it now transmits for the city's educational FM station.

Norton's WAVE-TV inaugurated the state's first tv station, in November, 1948. All four of the Norton stations, radio and tv are affiliates of NBC. Active in industry affairs, Norton served several terms as director of the NAB. He also had served on the policy subcommittee of the Affiliates Committee of NBC.

Survived by his wife, son, George W. Norton IV, secretary-treasurer of WAVE Inc., and two sisters.

RODNEY C. SUTTON

Rodney C. Sutton, 64, public relations director for Cleveland Symphony Orchestra and the Metropolitan Opera's tours to Cleveland, died in that city Feb. 14 of a heart attack.

Sutton, a former newspaper man, was one of Cleveland's top vets in the promotion business and also senior counsellor with firm of Hill & Knowlton. He had a law degree but never used it. Founding the firm of Miskell & Sutton Inc., he and the late John Miskell did promotion work for many theatrical, cultural and industrial events, including Great Lakes Exposition of the late 1930s and Billy Rose's shows in it.

His wife, Eleanor Calarage Sutton, wrote a column in Cleveland Plain Dealer before she died last Sept. 26.

CHRIS HOFER

Martin Christopher (Chris) Hofer, 44, screen publicist and one-time pic, tv and legit actor, died Feb. 11 in a Rome car crash.

Born in New York, Hofer worked in stock and other legit activity in the U.S. He later turned to video acting as well as participating in numerous commercials before coming to Europe, where he first worked in features, last being "London Calling North Pole".

From his Rome base, he then turned to public relations. Among other firms, he repped Alan-Weber, Rogers & Cowan, and Arthur Jacobs in Rome at various intervals via his Continental Public Relations Co. More recently he had branched into the film sales field.

Survived by father and sister.

JAMES A. LEIGHTON

James A. (Bert) Leighton, 87, composer who was credited with authoring "Frankie and Johnnie," died of cancer Feb. 10 in San Francisco. He also wrote "Casey Jones" and "Steamboat Bill."

Born in Beacher, Ill., Leighton was a member of a musical family. With his brother Frank, he formed a vaudeville team. They sang their own songs as well as new versions of traditional tunes, blending blues and ragtime.

A jazz pioneer, Leighton also cleffed such tunes as "Ain't Dat a Shame?" "Bill, You Done Me Wrong," "I Got Mine" and "There's a Dark Man Comin' with a Bundle."

LEE P. LOOMIS

Lee Pierson Loomis, 79, board chairman of Lee Enterprises Inc., a group of midwest and Rocky Mountain newspapers and radio-tv stations, died Feb. 10 in Mason City, Ia. He was named president of the Lee group of newspapers after the death of E. P. Adler in 1949.

In 1960 the Lee group was merged with Lee Enterprises, with Philip Adler, son of E. P. Adler, as prexy and Loomis became board chairman. He retired as publisher of the Mason City Globe-Gazette in 1962.

Surviving are his wife, and daughter.

GEORGE J. DEVINE

George J. Devine, 73, a Wisconsin ballroom operator for nearly 45 years, died Feb. 12 in Milwaukee. His headquarters for the last 30 years was his Million Dollar Ballroom at the Milwaukee Eagles club. His death probably marks the end of the big ballroom era in Wisconsin.

In the course of his career, Devine had played most of the major name bands. At the height of the big band fad, as many as 7,000 dancers packed the Million Dollar.

Surviving are his wife, two sons, three brothers and a sister.

OSCAR C. WILSON

Oscar Cecil Wilson, 61, consultant on tv film programming for the Canadian Broadcasting Corp., died Feb. 8 in Toronto.

A Canadian radio-tv pioneer, he served with the CBC for 22 years. He joined the National Film Society (now the National Film Institute) in 1938. Four years later, he moved to the radio division of the CBC, later becoming manager of programs on film.

Survived by wife and son (Warren), who is a tv and radio actor.

E. E. WILSON

E. E. (Jack) Wilson, 63, pioneer Texas broadcaster, died Feb. 5 in Humble, Tex. He and his brothers opened Texas' third radio station in El Paso in 1929.

Wilson later formed the Eagle Broadcasting System with stations in El Paso, Corpus Christi and San Angelo. He also owned several other stations until he left the field around 1950.

Surviving are his wife, two sons, daughter and five sisters.

Lula Feruson De Fur, 88, mother of Paul De Fur, the film producer, died Feb. 2. All her life she was close to theatrical people through her son, dating back to the early White Rats strike when she kept open house in N.Y. Her son was long identified with leading ad agencies, notably J. Walter Thompson, Warwick & Legler, Maxon. She had nephews named Donaldson, present whereabouts unknown, last employed as radio announcers in Texas.

Mart Cole, 70, longtime Texas exhibitor who also was president of radio station KFRD, Richmond-Rosenberg, Tex., died recently in Rosenberg. Surviving are his wife, daughter, two sons and a sister.

Aunt, 90, of actress Anna Neagle died Feb. 13 at the home of Miss Neagle and Herbert Wilcox in London. "Nellie" Neagle had lived for years with the Wilcoxes and was known to most top stars.

Mother, 88, of comedian Henny Youngman, in Miami Beach, Feb. 15 after a brief illness. Also survived by another son. Funeral to take place tomorrow (Thurs.) in New York.

Louise Kartousch, 78, soubrette who started her career in a Franz Lehar operetta in Vienna's Theatre an der Wien, died Feb. 13 in Vienna.

Father, 72, of actors Lawrence Tierney and Scott Brady, died in Hollywood Feb. 13. Survived also by another son, Edward, a former actor.

Edward T. (Eddie) Cote, longtime musician, died Feb. 6 in Manchester, N.H. He was secretary-business agent for Local 349, AFM.

Vincent Essig, 47, news editor and radio personality on station WTAQ, La Grange, Ill., died Feb. 20 in Melrose Park, Ill.

Wife, of J. C. Kellam, general manager of KTBC and KTBC-TV, Austin, Tex., died of a heart attack Feb. 7 in that city.

Wife, 40, of singer Ray Eberle, died Feb. 18 in Newark, N.J. Four daughters, mother and two brothers also survive.

Infant daughter of cabaret artistes Lynette Rae and her husband, Val Doonican, died Feb. 1 in England.

Wife of Jack Clements, nitery comic and staffer of WNOP-Radio, Cincinnati, died Feb. 13 in that city.

Willy Schmitt-Sentner, 70, who composed scores for more than 100 films, died Feb. 14 in Vienna.

Eric Payne, 50, boxoffice manager of the Ambassadors Theatre, London, died Feb. 6 at Ruislip, Eng.

Mother, 80, of Heinz Hohenwald, stage manager, died Jan. 23 in East Berlin.

MARRIAGES

Barbara Young to Kimberly Cook, Chicago, Feb. 7. Bride is on continuity staff at WBKB-TV he's with the Post, Keyes, Gardner ad agency.

Vickie Emery to Dick Emery, London, Feb. 7. Bride is an ex-dancer who changed her name legally; he's a tv comedian.

Marlene Gooding to Anthony Merrall, Llanelly, Wales, recently. He's a theatre manager.

Betty Drumm to Paul B. Muench, Albuquerque, Feb. 8. He's a bandleader in that city, and former prexy of Local 618, AFM.

Carolyn Kellam to Thomas Curtis, Austin, Tex., Feb. 14. Bride is the daughter of J. C. Kellam, manager of KTBC and KTBC-TV in that city.

Grayce Ann Broker to Larry Garnello, Chicago, Feb. 9. Bride is an actress; he's business manager of Drury Lane Theatre and an actor.

Phyllis Deutsch to Roy Silver, New York, Jan. 3. He's a writer in NBC Sports Dept.

Theresa Confrey to Patrick Kerr, London, Feb. 15. Both are resident dancers in an ITV pop show.

Shirley Johnston to Rick Jason, Las Vegas, Feb. 14. Bride, former wife of singer Johnny Johnston, is real estate broker in Los Angeles; he's the tv actor.

Kelly Auen to Clay Campbell, Las Vegas, Feb. 10. He's singer with Peterson-Baker group at Desert Inn lounge.

Mary Harrigan to James Sullivan, Feb. 8, Suffern, N.Y. Bride's an actress; groom's an actor.

BIRTHS

Mr. and Mrs. Mike Todd Jr., son, New York, Feb. 9. Father is the producer.

Mr. and Mrs. Roger Allen, son, Chicago, Feb. 7. Father is an announcer on station WAIT.

Mr. and Mrs. Jerry Udwin, son, Chicago, Jan. 27. Father is news director at radio station WIND.

Mr. and Mrs. Alan Reed Jr., son, Hollywood, Jan. 30. Father is an actor-producer.

Mr. and Mrs. Gary Smith, son, New York, Feb. 7. Father is "Judy Garland Show" producer.

Mr. and Mrs. Bob Meyer, son, adopted Feb. 6 in Milwaukee. Father is promotion manager for WISN-TV.

Mr. and Mrs. Ken Stauffer, son, Vancouver, B.C., Feb. 5. Mother is actress as Dale Stauffer; father is co-owner and operator of Cave Theatre Restaurant nitery and Lulu Belle Restaurant, both in Vancouver.

Mr. and Mrs. William Roach, son, London, recently. Mother is an actress; he's an actor.

Mr. and Mrs. Stan Watt, daughter, New York, Jan. 23. Mother is exec secretary to Richard Halliday and Mary Martin; father is an actor.

Mr. and Mrs. Peter Roper, son, Cleveland, Jan. 13. Father is former promotion-public relation director for WERE there.

ARY BARROSO

The staff, officers and directors of Broadcast Music, Inc., express profound sorrow over the untimely passing of Ary Barroso, noted Brazilian composer of "Brazil," "Baia" and hundreds of other great favorites. BMI is honored and privileged to have his music in its repertoire.

Remembering
HENRY I. MARSHALL
on his birthday, Feb. 22nd
Happy birthday in heaven, Dad.
Ardath Marshall Johnson

February 21st, 1961
Nick de Francis
— "SOON" —
Patrouska

In Memory of
My Beloved
ANNA DEERE WIMAN
February 22, 1963
B. H.

$50,000 Box

Continued from page 1

to drum up interest in its project.

The investment in the Texas Pavilion is up to $6,000,000, and must be amortized within the two years running time of the Fair. Thus, every conceivable angle has to be exploited in order to assure a profit. The project is under the overall direction of Angus Wynne, head of Six Flags Over Texas, a Dallas amusement park.

There had been some difficulty with the American Federation of Musicians over the Dallas park since that layout did not employ union musicians. The AFM, under these circumstances, was unwilling to permit union musicians at the Texas Pavilion.

An agreement was reached recently in which the amusement park will employ AFM members. The Texas Pavilion can now proceed with rehearsals of "To Broadway with Love," which had been held up because of its inability to get musicians.

The other union difficulty for "To Broadway" was settled rather expensively. Equity took over the show's jurisdiction which means a $300 weekly minimum for chorus instead of $110 under the American Guild of Variety Artists' scale.

David Blackburn, who had earlier been designated as manager of the Texas Pavilion, has shifted back to manage the Dallas amusement park. His post was assumed by Duane Dauley, who worked with Blackburn in Texas.

Berle & LBJ

Continued from page 2

included Mr. and Mrs. Berle, NBC prexy and Mrs. Robert Kintner, actor Albert Finney, Boston Symphony conductor and Mrs. Erich Leinsdorf, Musicians' Union prez and Mrs. Herman Kenin, broadcasting attorney and Mrs. Leonard H. Marks, VARIETY D.C. bureau chief and Mrs. Les Carpenter and Mr. and Mrs. Meyer Davis. Davis conducted his orchestra for the dancing. Authors John Steinbeck and Allen Drury were also there.

Berle said it was the first time he had been in the White House since he was 12. His mother had worked out an introduction of him to President Wilson, he said.

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TV 'FRUSTRATIONS OF 1964'

Caribbean Cruise Showmanship Great But Casinos & Cafes of Ports N. G.

By ABEL GREEN

Cruising sunkist Caribbean waters has become, increasingly, nautical show biz and big business. More luxury liners are taking up transAtlantic winter slack with profitable West Indies two-week itineraries. As the dominantly Yank (although there is a good sprinkling of Canadian) passengers island-hop, absorb local atmosphere and usual tourist bargains, they are increasingly aware of the casino trappings that many a Caribbean island offers as part of the tourism appeal; but, after sampling Lady Luck, many aren't as enthusiastic in their opinions that "Florida should also be permitted to have legalized gambling."

Whether by chance or design, it has been a regular winter ob-

(Continued on page 86)

'Succeed' in Spades

The Broadway and Chicago companies of "How to Succeed in Business Without Really Trying" were running neck-and-neck in boxoffice receipts last week. But, the road unit beat the New York troupe by a hair, grossing $56,625.71 for the frame.

On the Main Stem, the take was $56,625.07.

ASCAP '63 Peak With $37,798,908; $30,585,428 Melon

Hollywood, Feb. 25.

ASCAP racked up a peak gross revenue of $37,798,908 for 1963, according to treasurer George Hoffman, who said of this total $30,585,428 was available for distribution to members. Hoffman reported that although distrib figure appears large, members must remember it is divided between 7,092 writers and 2,312 publishing firms. Exec is here with prexy Stanley Adams for tomorrow's (Wed.) Coast membership session at the RevHilton. Previous high was $35,277,033 and a dividend melon of $28,221,023 in 1962.

Hoffman disclosed receipts accrued from three sources: licensees, $37,305,743; interest from investments $351,283; membership dues, $141,881.

Overhead amounted to 19.1% or $7,213,480, of which half was charged to salaries, balance to expenses. There are 615 national employees in branch offices and the main office in New York.

Ike's 'D-Day Plus 20' Set for June 5 Airing

"D-Day Plus 20," Dwight D. Eisenhower's reminiscences of Normandy will be telecast Friady night June 5, from 8:30 to 10 p.m. on CBS-TV.

The 90-minute special, produced by Fred Friendly, will be taken out of the usual Wednesday night "CBS Reports" slot in order to get it closer to the June 6 anni date. Because of the difference in time, it being June 6 in Europe, when CBS-TV telecasts the outing, narrator will be able to say "on this day . . . ."

Capital Notes A 'Strangelove' Rap

Washington, Feb. 25.

It looks like the U.S. State Dept. may be out to "get" Columbia's "Doctor Strangelove." This town's ultra-sensitive political antennae buzzed when the Washington Post ran a long tract averring the film "can cause the United States as much harm as many a coup or revolution."

Story was written by the Post national editor, Chalmers Roberts, a favorite repository of State Dept. leaks.

Two days after the picture opened at the Dupont here, Roberts in an opposite-editorial page story said:

"No Communist could dream of a more effective anti-American film to spread abroad that this one. United States officials, includ-

(Continued on page 87)

KEY TO NEXT SEASON: 'HELP'

By GEORGE ROSEN

In their all-out competitive efforts to program and sell their 1964-65 prime time schedules, the three television networks find themselves—for the present, at least—in unhappy situations. Each of them is beset with woes and miseries—a flood of frustrations has unexpectedly inundated each network with annoyances, griefs and snafus.

Several of the leading stars which made CBS are "on strike" against Jim Aubrey & Co. to the tune of two hours of Nielsen Top 10 prime time per week. At the same time several of the leading advertisers which made ABC are "on strike" to the tune of about four prime hours per week, or some $40,000,000 in annual billings.

While CBS is thwarted by the Lucille Balls, the Danny Thomases and the Garry Moores, ABC is foiled by the non-patronage of the Procter & Gambles, the American Homes, the Gillettes, the Alberto Culvers, et al., the hefty-spending bluechip advertisers who played key roles in financing the dramatic billings of ABC in the late '50s and early '60s.

Meantime, NBC finds itself in a state of acute discomfort, baffled and confounded by its erstwhile ally and supporter, MCA.

At CBS—where all the frustrations are focussed on the "talent" front—many of the stars who have illuminated Paley's Comet for years and long before Jim Aubrey assumed the CBS-TV helm, suddenly don't want to work each

(Continued on page 56)

20th Sees Longer Coin From 'Longest Day' in Theatres; Nixes TV's $4,000,000

One Guess

AP cablephoto showing Sergei K. Romanovsky, head of the Soviet cultural exchange committee, and U.S. Ambassador to Russia Foy D. Kohler signing a new two-year cultural exchange pact, had one bespectacled gent standing prominently, and to the fore, between them.

Guess who? Sol Hurok.

Twentieth-Fox is understood to have turned down an offer from an unidentified network for a $500,000 television one-shot of "The Longest Day" in connection with upcoming 20th anniversary of the Allied landings in Normandy on June 6, 1944.

Film company was offered a contract providing for the once-a-year telecasting of the pic, at $500,000 each, for a period of five years, plus $300,000 for an annual one-shot for a second five-year period, with the total tv revenue for the 10-year period to come to $4,000,000.

Company execs feel that this is actually a rather paltry sum to offer for the Darryl F. Zanuck production which has already earned about $12,800,000 in just 4,490 out of a potential of 14,000 domestic theatrical dates. They expect the film, which has been withdrawn from release until next June 6, will eventually earn theatrical rentals of about $17,000,000 in the domestic market and, worldwide, will go to

(Continued on page 56)

Unusual Press List At 'Deputy' Preem

Normal premiere press list of 80 pairs of tickets for a Broadway legit opening at the Brooks Atkinson has swelled to over 210 seats for "The Deputy" as Herman Shumlin-Alfred Crown production goes to bat tonight (Wed.) with the American adaptation of the religious-conflict Rolf Hochhuth play. Besides some additional tickets to the Catholic press, which is naturally concerned because of the play's theme, German, British, Italian, Swiss and Austrian newspapers have expresed special interest and been accommodated.

Because of the possible picketing and/or other partisan reaction, the city desks also plan special coverage. All the networks have given "The Deputy" special coverage including Monday night's Huntley-Brinkley Report (NBC).

Beatlemaniacs In Hub Threaten To March on Critic

Boston, Feb. 25.

Beatlemania hit Boston this week with tv critics on the receiving end of bushels of letters, and a threatened march on one tv critic by irate Beatle fans. Some time, groups calling themselves "Beagles," "Bagels," "Beamers," "Beaters," began aping the Britishers right down to the hairline with wigs. One group, "Beagles," got booked into a club.

Percy Shain, Boston Globe tv critic, ran a photo of himself in a Beatle wig, with his review of the rocking red coats, in his regular "Night Watch" column starting on Page 1. During a six-day period, he received over 650 letters, biggest mail storm ever aroused by a single column in Hub. Shain's column was captioned "Beatles: O No-No-

(Continued on page 87)

Theology in the Morgan Manner—Rabbi in 7 Yrs.

Hollywood, Feb. 25.

David, son of bandleader Russ Morgan, who plays guitar in his dad's orchestra, is putting aside his instrument to study for the rabbinate. But he'll play occasionally to help with his tuition.

It'll take seven years of study before he is ordained a rabbi. Morgan's other son, Jack, plays a trombone in the band, the instrument of his dad.

'Ice,' Even at Worst, Doesn't Warrant Handing Legit Over to Politicians

By JOHN F. WHARTON

(The author, a noted theatrical attorney, was one of the founders of the Playwrights Co.)

Bernard Shaw once asserted that it is well-night impossible to induce a man to make any serious effort to keep alive; as soon as he thinks he sees death approaching, he gets into bed and sends for a doctor. Whether or not true in general, this observation seems to give the only explanation of the movement to destroy the unique free enterprise theatrical system which, for 40 years, has given New York one of the most vital theatres in stage history.

Backed by a hypocritical publicity campaign the State Attorney General is pressing for legislation which will surely end in a bureaucratic straightjacket that will strangle free enterprise, and voices in and out of the profession are raised to applaud his desire to preside at the obsequies.

His proposed legislation, with or without tax, sets up a new bureaucracy—a sort of State Theatre Authority—whose sole claim to exist will be that it controls the abuses of the free enterprise theatre. All bureaucracies seek to extend their power; hence the new Authority will "discover" more and more abuses to control.

The proposed laws deal with investments and ticket sales. When it becomes generally understood that the total annual investment in new theatre productions is less than, say, one oil company issue, and that the new "ticket register" requires nothing of importance that is not already covered by existing law, the Authority will try to justify its cost to the taxpayers by seeking new worlds to conquer. Among these worlds will surely be the world of censorship.

We should not forget that a License Commissioner appointed to watch out only for the physical safety of patrons in a theatre tried to censor the plays to be shown there. The courts slapped him down. But who could slap down the *indirect* censorship that could be applied by a man who can strangle investment and threaten to close a ticket office?

Consider — dispassionately — the facts which the investigation brought to light, and whether they justify putting a giant straightjacket on a midget, and a sick midget, at that. The investigation brought to light the not astonishing fact that the theatre industry includes some slightly and some grossly dishonest people who can't resist dipping their fingers into the till supplied by other people's money.

The theatre industry is not unique in this respect. Kickbacks, illegal rebates, tricky bookkeeping,

(Continued on page 88)

Geo. Murphy's $1-Mil H'wood Pavilion To Push Show Biz Skill at N.Y. Fair

Hollywood, Feb. 25.

Belief of George Murphy & Associates that most people still think of Hollywood as a "place of glamor and excitement" is principal factor behind group's Hollywood Pavilion exhibit at the 1964-65 New York World's Fair. Murphy, the group's board chairman, said last week that the exhibit will be the "only entirely-California entry."

Hollywood Pavilion reps an investment of $1,000,000-plus with nominal financing by Trans-World Financial Co. "Nominal" was translated by a staffer as "initial operation money" as project is expected to be self-supporting from start. Venture, according to Murphy, is "to utilize the skills of show business in order to make them available to the business world."

Big item in exhibit's favor is its strategic location. Near the Fair's main entrance and just off the Grand Central Parkway, a main artery to the Fair, it is also directly across from the Ford Exhibit. Pavilion will cover a 76,000 sq. ft. area with expected daily turnover of 12,000 with admissions of $1.50 for adults, 50c for children.

Concessions will be kept to absolute minimum, Murphy said, and even those permitted must conform to area in which they're located. He cited, as an example, a Western-type store to be operated by Roy Rogers and Dale Evans which would be located on the Western street.

Main entrance to exhibit would be through duplicate of facade and forecourt of Grauman's Chinese

(Continued on page 24)

Fisher's 14G Olympics

Eddie Fisher, in a one-nighter Saturday (22) at the Westchester Town House, Yonkers, N. Y., raised $14,000 for the U. S. Olympic Fund.

He cut short his engagement at El San Juan, Puerto Rico, to make this date.

Despite Red China OK By France, Russ Keep Up Cultural Exchange

Paris, Feb. 25.

In spite of the recognition of Red China by France, a busy interchange of show biz aspects, as part of cultural ties, is still going on with Russia. Ten French personalities and specs are readying for Russo hops, with three due here from the Soviets.

Claire Mottet and Attillo Labis, of the Paris Opera Ballet, left for appearances in Russia last week. Pop singer - composer Charles Aznavour is off next week for a tour of Russia, including the birthplace of his parents in Armenia. Opera baritone Serge Baudo goes in March with Opera conductor Ernest Blanc. Albert Lance, also of the Opera, will sing in Moscow and Kiev next April.

Pianists Michele Boegner, Monique Hass and violinist Christian Ferras are also due for Soviet concertizing during the year while the pop group, Les Compagnons de la Chanson, will tour the country in a special truck provided by Russia. The Comedie-Francaise goes in June for the first time in 10 years as does pop singer Jacques Brel for the first time.

After the sock appearance of the Red Army Chorus and Dancers here recently, the Theatre of Nations will open in April with the Stars of the Russian Ballet. Pianist Viassenko also is due as well as the Ukranian Cossack Folk Ballet.

The Red Chinese Peking Opera comes in next month as does a Russian Music Hall Show. The C-F will make a Chinese showing later this year. So Chinese recognition, has stepped up French-Chinese show biz and cultural reciprocity, but has not dampened or hampered the same with Russia.

'Girls' Tunes Up White House Bid of Sen. Smith

Distaff songsmith Gladys Shelley has put her hat in the ring by getting one of her songs, "Leave It To The Girls," accepted as the Presidential campaign song by Sen. Margaret Chase Smith, the Republican hopeful from Maine.

Hildegarde has recorded the tune for Spiral Records.

Fourth Cultural Pact For US-USSR; Send Oberlin, Icers, Musica, Cleveland

Washington, Feb. 25.

No significant changes in U.S.-Soviet performing arts relations are expected from the new cultural exchange pact signed by the two countries in Moscow, state dept. officials said Monday (24). Under the new two-year agreement the Yanks will send to Russia the Oberlin College Choir, "Holiday on Ice" show, the Pro Musica Chamber orchestra and the Cleveland Symphony.

Coming here from Russia will be the Leningrad Kirov Theatre Ballet, the Moscow Philharmonic, a variety dance group and the Moscow Art Theatre.

Each country has the option to choose a fifth exchange entry.

Agreement was reached after 46 days of negotiations. Talks got under way only after the Soviets released the Yale professor, Frederick Barghoorn, who was jailed on spying charges. It's the fourth two-year accord since 1958.

PAUL ANKA

Currently Limited European tour. Now in Belgium to televise One hour Show. Followed by 17-day tour of Germany with 15 personal appearances.

Newest RCA Victor release "FROM ROCKING HORSE TO ROCKING CHAIR" c/w "CHEER UP."

Freedom TVer Marking Decade Of School Deseg

Lena Horne, Steve Allen and Sammy Davis Jr. will serve as co-chairmen of a sponsoring committee planning a closed nationwide circuit telecast observing the 10th anniversary of the U.S. Supreme Court's school desegregation decision, May 14. Show will be under auspices of the National Assn. for the Advancement of Colored People. Miss Horne and Allen will act as Coast chairman, while Davis will work out of New York.

Two hour program will originate in New York and Hollywood and relayed to 30 cities in a specially organized Freedom Network. Top names are being lined up for the show.

Brit. Variety Club Dubs The Beatles 'Show Biz Personalities of 1963'

London, Feb. 25.

The Beatles have done it again. After barely 15 months in the entertainment industry they have been awarded the Variety Club of Great Britain's annual Showbusiness Silver Heart as the show biz personalities of 1963.

This is one of 10 awards which will be handed over by tv personality Peter Haigh at a March 19 luncheon. One of them is a special award created to honor Sean Connery for his distinctive appearances as James Bond in

(Continued on page 73)

BEHAN KIN TO HIT U. S. WITH 'LIVERPOOL' DISK

London, Feb. 25.

Performer Dominic Behan (brother of Irish writer Brendan Behan) is about to hit the U.S. market with the latest Liverpool Sound—his rendition of "Liverpool Lou" with harmonica and guitar backing.

Wax, produced here by pubber Len Black of Active Music, is exciting interest at the U.S. h.q. of the Hickory label according to Black. The intention is, it seems, to rush the disk out while the "Liverpool feeling" is still current in the Yank market.

The Behan disk is skedded to be released in Britain by Pye Records.

Crime Film Festival

Rome, Feb. 25.

Multiplication of film festivals continues unabated. They now range from science-fiction films to social science documentary to films of uplift and family morality, and so on.

Latest proposal here: come May, Rome will organize a Crime Film Festival.

Negro G.I.: Linguist, Teacher, Actor

Charles E. Johnson's Unique Multi-Faceted Life In Vienna—Was Born in Chicago

By TRUDY GOTH

Recently at the Burgtheatre in Vienna the repertory company there mounted a play entitled "The Successor" by Reinhart Raffalt. It was unusual in two respects. Firstly, it concerned a situation in the Vatican, to be precise, the balloting of the cardinals for a new Pope. Secondly, the Archbishop of Uganda was acted in flawless German by a Negro from the United States, Charles E. Johnson.

Inquiry established that Johnson was born in Chicago in 1933, son of a railroad employe. He graduated from the local high school, ranked 38th in a class of 246. During two years at the U. of Illinois (Chicago campus) he was in the upper 10% of his class. He finally took his B.A. degree from Roosevelt U. in 1954 and then volunteered for Army Language School in California.

To finance himself along the way Johnson worked various jobs — camp counsellor, office boy, shipping clerk, and so on. He gained such proficiency in Russian that he was sent to Germany as a U.S. interpreter. Upon discharge in 1957 Johnson stayed on in Europe for further study under the G.I. Bill of Rights. He married a German girl from Frankfurt by whom he now has three sons.

Transferring to Vienna and specializing in World Commerce and Economics Johnson found many

(Continued on page 86)

Royal Film Show's 87G

London, Feb. 25.

Royal Film Show at the Odeon last night (Mon.) raised $87,000. It was 19th year. Duke of Edinburgh represented the folks at Buckingham Palace.

James Garner and George Peppard represented Hollywood.

Carl Foreman In Israel For Film Seminars, Also To Launch His 'Victors'

Tel Aviv, Feb. 25.

Carl Foreman, the American film producer and scriptwriter long resident in London, arrived here on invitation of the Israeli Government to teach local writers and film people the art of screen writing.

The courses, organized by the film unit of the government information services, should last two months and 80 students have registered to study under Foreman, three evenings a week. He will decide within the next week whether or not the people participating would be screened and graded, to eliminate slow-motion advancement of the school. He will lecture and run a workshop as well.

Mr. Foreman, who has scripted such pix as "Champion," "Home of the Brave," "Men," "High Noon" and "Guns of Navarone," will be present at the official gala of his latest film, which he scripted, directed and produced, "The Victors" (Col).

Foreman intends to return to England, after completion of the course, to continue preparations for his Churchill film.

Davis Jr., Sinatra Jr. Set For Paris Charity Shows

Paris, Feb. 25.

Sammy Davis Jr. will reportedly do nine special gala shows at the Olympia Music Hall from March 12-18 for children benefit groups. He scored here in a one-nighter last May and this is his promised repeat.

Ducats are already said to be selling briskly. Frank Sinatra Jr. is also to do one gala charity show at the Olympia sometime in March.

Damari in Tel Aviv

Tel Aviv, Feb. 25.

Shoshana Damari, Israeli singer, after touring the Americas, is here for rest, some concerts and to replenish her repertory with new songs.

She may also appear in one of the Israeli films scheduled to roll this spring.

Henry Miller's Play Due; Burton Step-Pop Directs Not-Far-Off-Broadway

Legal complications attendant to Grove Press' publication of his "Tropic of Cancer" is keeping Henry Miller on the Coast and away from the upcoming off-Broadway production of his play, "Just Wild About Harry." It's his first stage work and was originally produced at the Menoti festival in Spoleto (Italy) last year although it has been recorded and distributed in the U.S.

Noel Behn, ex-Cherry Lane (Greenwich Village) producer, has the play budgeted at $60,000 and reportedly is some 20G short of this capitalization. It is planned for the Mayfair, the only off-Broadway theatre in the Times Square environs, and Philip Burton, stepfather of actor Richard Burton, is supposed to stage it. April preem is planned to coincide with the opening of the N.Y. World's Fair.

Miller is currently working on "Nexus," third book of his trilogy, first two being "Sexus" and "Plexus," both already published in France but not in the U.S.

2/26

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ZANUCK STAYS SANS CONTRACT

O'Seas Yanks Spared Tax-Spanking

Washington, Feb. 25.

House and Senate tax negotiators won't soak Americans living abroad. The decision to retreat from a proposal considerably stiffening taxes on such came as the House-Senate conference committee reported out the final compromise.

Only change in the Americans abroad tax is a reduction in the tax-exempt income from $35,000 to $25,000.

As earlier passed by the Senate, the bill carried an amendment of Sen. Albert Gore (D-Tenn.) slashing the exemption from $35,000 to $6,000.

The conferees brushed aside another Senate provision lowering from $20,000 to $4,000 tax-free income on Americans residing abroad less than three years. The present $20,000 limit remains.

A vote on the final measure is expected in the House today (Tues.) with the Senate following up either by tomorrow.

Malibu Super-Studio Still In Works

Columbia Checks Out Its Skeptical Preliminaries, Details Remain Formidable

The rumored "dispute" some months back between 20th-Fox and Columbia, who, with Metro, are prepping plans for the big new studio complex near Malibu, is understood to have arisen when Col execs thought that 20th had put too high a valuation on some of the property concerned.

To settle the matter, Columbia sent in an independent team of appraisers who, ironically, reported back with a valuation "several hundred thousands dollars" higher than 20th's original estimate. Everybody is happy now, though one source says that 20th now wishes it had had the Col team to start with!

At last week's press conference, 20th prez Darryl F. Zanuck reported that the Malibu plans are "going forward" but that there are still many county, state and Federal hurdles to clear. These include the need to get the property rezoned and, on the Federal side, to persuade the government that the three companies' participation in the venture will not mean a merger of the companies, since they will be just equal partners in a fourth (studio) company to be set up.

Expectations are that these problems will be solved within the next two or three months, at which time the managements of 20th, Col and Metro will be able to present a definitive plan for the project to their respective boards of directors.

Cost of the new studio is now estimated at about $70,000,000.

General Rates Film As Ungenerous in Attitude Toward Captured G.I.'s

St. Paul, Feb. 25.

Maj. Gen. Chester A. Dahlen, the 14th Army Corps commanding general, took umbrage here after viewing the Ronald Regan-narrated film, "The Ultimate Weapon —Men's Minds," shown at a meeting of the St. Paul Women's Civil Defense co-ordinating Council which he had been invited to address.

The California-produced film, loaned by the local Chamber of Commerce's film library to the Council, claims that the Americans captured by the Communist North Koreans suffered from "give-upitis" and blames fault training in American homes, schools and churches.

While admitting "we did have rotten apples in the barrel," Maj. Gen. Dahlen, who served on the Korean front, averred that "the vast majority of American soldiers captured in the Korean War upheld our great nation's historic traditions."

He severely criticized various of the film's implications. One of these that there were no escapees from Korean prison camps. Others included captured Americans giving up and dying, that American prisoners collaborated freely with their captors and that the North Koreans did not use brutality on American prisoners.

Energy He Already Had

Back at his desk after a crash weight reduction program at Doctors Hospital, N.Y., the Embassy Pictures prez had this to say his first day back last Monday (24):

"You can tell 'em that I lost 25 pounds in four weeks and two days and the new Joe Levine will take on anyone his weight." A Liston-Levine bout in the making?

'Zorba the Greek' Going Via 20th

Paris, Feb. 25.

Good sources here report that 20th-Fox is close to finalizing a deal to take over the production of "Zorba The Greek" which originally was being prepped as a United Artists pic. "Zorba," adapted from the Nico Kazantzakis novel, is to start in Greece next month under the direction of Michael Cacoyannis with cast headed by Anthony Quinn, Alan Bates, Simone Signoret and Irene Pappas.

It is believed that 20th started negotiations for the package when UA decided it was well stocked on current and upcoming product. Acquisition by 20th would further augment the company's already greatly expanded production program. Film is to be shot in English.

Some surprise was shown when UA dropped the package since Cacoyannis had made his prize-winning "Electra" for UA two years ago and was readying his second production for them.

A UA spokesman here suggests that one of the reasons for the move was probably that actor Quinn had a stop date clause to start 20th's "High Wind in Jamaica" in June, and UA may have felt it would be a good idea to allow 20th to take over the film in case the pic in case production went over sked.

'GUIDE TO HOLLYWOOD' SIMPLY MEANS VIDEO

"The Young Actors' Guide to Hollywood," by Ralph Benner and Mary Jo Clements (Coward-McCann; $4.50), indicates, by choosing Richard Chamberlain to write the book's introduction, that there really is no "Hollywood" worthy of the old label, and that young people interested in acting out West should look to video. Except as a fairly reliable peep behind the scenes at certain filmed tv shows done on the Coast, this guide has little meaning in relationship to theatrical films.

The authors have worked prodigiously at their research, and have succeeded in beating a dead horse. They are, respectively, managing editor and associate editor of Hollywood Teen Magazine, and are described on the jacket blurb as "Hollywood insiders." *Rodo.*

MAD-ERA PACTS OUT OF STYLE

By VINCENT CANBY

Twentieth-Fox prez Darryl F. Zanuck, whose 18-month employment contract as the company's chief officer expired Jan. 25 of this year, has elected to say on in the top 20th post sans contract, so VARIETY has just learned.

This does not imply that Zanuck wants out. On the contrary, he stated at his press conference in New York last week that he has "no intention of resigning" in the near future, adding that his "fate for the next few years is tied to this company.

In place of a new contract, Zanuck has signed an agreement with the company which requires him to give 20th six months' notice if he intends to resign. On the other hand, the board has power to get rid of him without advance notice for any reason it deems fit, though, in view of present 20th circumstances, this doesn't look very likely.

It's understood that Zanuck's decision to eschew signing a new two-year contract (which was provided for by option in his old contract and which would have upped his salary by $50,000 to $200,000 per annum and given him stock options on 50,000 shares of 20th common) was largely dictated by his reaction to the state of affairs at 20th when he took office in July, 1962.

He is said to have been appalled at all the sky's-the-limit contracts which were then in effect, not only with company officers but also studio execs and staff producers. It cost the company more than $3,600,000 to settle approximately 30 of these contracts so as to allow Zanuck to start his administration with a clean slate. He is described recently as not wanting to further "entangle" 20th with contractural committments as far as he himself is concerned.

This does not mean, however, that Zanuck has no contractural ties to the company at all. When he leaves the presidency provisions of an employment contract dating back to his days as head of the studio take effect, providing him with portions of salary deferred at that time and calling for certain payments to him for his contributions to the company in an advisory capacity. Additionally it must be pointed out that the prez' 50% interest in the net profit of his personally produced "The Longest Day" would stand to make him a rich man even if he had not undertaken the 20th presidency. (See separate story on estimate of "Longest Day" rentals to date.)

Skouras' Status

It's also just been learned that as of Dec. 31, 1963, board chairman Spyros P. Skouras' active employment contract expired and the former 20th prez began serving the company in an advisory capacity, as specified by his contract, calling for compensation of $50,000 a year for life. The veteran executive will continue to maintain his office at the New York homeoffice and to serve as a director without additional compensation.

Studio vicepresident Richard Zanuck, it is further revealed, received a new contract from the board of directors last summer, at the time he received his veepcy and retroactive to April 20, 1963, calling for his employment for three years, with options for a second three-year term. Details of the contract will be revealed in the company's proxy statement to be sent out in advance of this year's annual meeting in May.

Also re 20th's corporate setup, Jerry Edwards, who originally was functioning as 20th's legal counsel while a partner in the law firm of Phillips, Nizer, Benjamin, Krim and Ballon, has resigned from the law firm to work fulltime as 20th's chief counsel.

Overseas Rentals Rise $1,000,000 For United Artists In 11 Weeks of '64

The rosy picture of prospects for 1964 being painted at United Artists these days is getting some colorful support from the foreign market. The first 11 weeks of the year is running over $1,000,000 ahead of the record take for the period last year of $8,500,000.

Actually, UA has earned nearly $10,000,000 in the opening 11 frames of 1964, a new all-time record for its foreign operation. This performance is based mostly on returns from such pix as "Tom Jones," "It's a Mad, Mad, Mad, Mad World," "Irma La Douce," "Great Escape" and "Kings of the Sun." Also adding handsomely from its British engagements alone is "From Russia With Love" which smashed records all over London in its recent four-theatre engagement and is more than doubling the "Dr. No" take in places like Frankfurt, Oslo, Turin and Athens.

In London alone, UA currently has five pix doing substantial biz, including "Jones," "Irma," "McLintock," "The Pink Panther" and "Mad World." "Panther" opens at Radio City Music Hall following the Hall's Easter attraction and the others have all been substantial performers for UA domestically. The hefty "From Russia" opens in the U.S. shortly as well.

In today's global market, the foreign field is a crucially important factor in the earning records compiled by film companies. UA has been pushing strongly overseas and is currently peddling about the strongest line of product abroad it has ever had. Domestically, the company has been predicting the fattest year in its history, starting with claims of a record first half in the making. With the foreign department off the blocks in such solid shape and with the domestic scene humming with such pix as "Jones," "Irma," "Escape," "World" and others, there is growing support for the predictions.

Notice is being taken of the activity as well. UA stock is moving over the 23 mark and has been more actively traded recently in light of all the company activity. Anticipation of a strong first quarter and a record first half is helping the action, plus the undeniable strength at the boxoffice of current releases and the projected power of upcoming product. A major sales push has also been initiated and the total effect, both at home and abroad, is seen as pointing to a more positive position for the company than it has enjoyed in quite some time.

Are Your Pants Tight?

Albany, Feb. 25.

"Would Westerns be as much fun if the cowboys wore city clothes?" The syndicated "Let's Explore Your Mind" answered this question recently, in the negative: "Part of the pleasure a man gets from watching adult Westerns is derived from the actor's clothes," the column explained.

"Dr. Murray Sherman, a New York psychologist, says men especially like the tight pants that cowboys and sheriffs wear. Close-fitting pants have been a badge of masculinity for a long time—as witness the wardrobes of Napoleon, Lord Nelson and George Washington. Put the Marshal in a grey flannel suit and he would lose most of his appeal to boys of all ages."

Court of Appeals Tied on 'Knocks'

Albany, Feb. 25.

New York Court of Appeals, apparently split on a three-to-three decision on the censorship suit involving the Danish "A Stranger Knocks," has set March 23 for a rehearing of the case. The court consists of seven judges, but the seventh justice could not participate in the most recent hearing because he had heard argument as a member of the Appellate Court.

The Appellate division had ruled in November, in a four-to-one decision, that the film was not obscene, and had directed the State's Board of Regents to issue a license to the pic. The Regents, who had refused to license the pic, earlier, appealed the Appellate decision to the Court of Appeals.

When there is a tie on the Appeals Court, they pick a judge from another Appellate division or the Supreme Court justices' panel to sit with it in the rehearing. This is thought to be the first time such a situation has developed in the 40 years of film censorship appeals here.

The film, being released in the U.S. by Trans-Lux Distributing, was originally deemed obscene by the Regents because of two scenes depicting sexual intercourse. The Appellate division found that the sexual acts, "which are implied rather than demonstrated, are an integral part of the play."

COMICS SWEAR DEADPAN YEN FOR BRITISH LION

Two of Britain's top comedians, Eric Morecambe and Ernie Wise, hope to make a bid for control of British Lion before the March 4 shutters are up. They have written to the Minister of Trade asking for the financial details but, as of writing, had not received a reply.

A publicity gimmick? Morecambe and Wise quashed this natural conjecture. "We would like to have other entertainers such as Harry Secombe, Edmund Hockridge, Tommy Steele, Max Bygraves and Ken Dodd joining the syndicate, plus some writers. If successful we would aim to make comedies and tv series that would hit both the British and American markets," they said.

MCA Pfd. Pays 37½c

Board of directors of MCA Inc. has declared a 37½c. per-share dividend on its outstanding convertible preferred stock.

It's payable to stockholders of record on March 18 and will be paid out on March 31.

Leyton, British Popster, Moves Into Film Acting; Options Reach a Dozen

London, Feb. 25.

Local singer John Leyton who hit top of the pop spiral on several occasions in this country, is moving into film acting. Following a recent debut in a dramatic role in the Mirisch-United Artists pic, "The Great Escape," in which he filled a small role, singer has just signed further contracts with two other companies, estimated to be worth more than $500,000.

With two films still to go under his Mirisch pact, Leyton is now set with 20th-Fox for four features, starting at Pinewood tomorrow (Thurs.). "The Guns of Batasi" in which he costars with Hawkins and Richard Attenborough. He is also now inked for six pix with producer Ronald Kahn, kicking off with a musical "Every Day Is A Bird Day" which should roll in May.

It is also revealed by agent Robert Stigwood that Leyton has been approached for star role in a Joseph Janni production, "The Delinquents," due for all-location shooting in Australia at the end of the year.

All Leyton's film deals are on a one-a-year basis, thus he will be making at least three a year for the next two years, two a year for the following two years and one a year for the remaining two years.

'Cleo' In End May Net 20th $11,000,000; Cut Neg & Sales Costs, Maybe Liz, Too

"Cleopatra" has earned $14,208,000 in worldwide film rentals to date and 20th-Fox, on this performance, is estimating eventual total theatrical playoff rental of $55,000,000, exec veep Seymour Poe told a press conference in New York Thursday (20).

Breakdown on "Cleo" given by Poe contined a number of new figures. Cost of the pic, he said, is now put at $31,115,000. Additionally, the company is now estimating that all other costs, including prints, advertising and other cash contingencies (to date and for the picture's entire playoff) will come to $12,885,000, bringing total cost to $44,000,000.

That means, says Poe, that when the film has earned rentals of $44,000,000, the company will have recouped its cash outlay, and the projected $55,000,000 total film rentals will produce "an $11,000,000 contribution to overhead and profit."

Queried as to the $62,000,000 breakeven figure which he had estimated for the picture earlier, Poe said that this had been figured on the basis of a 33-1/3 distrib fee, which is the percentage figure used to ascertain breakeven point when there are participants to share in net profit. Actually, however, 20th is figuring on 20% of estimated rentals to cover cost of handling "Cleo," thus the pic doesn't have to recoup as much as originally anticipated to get into the black and the actual breakeven figure comes down accordingly.

(For the purposes of Seven Arts, however, which bought out producer Walter Wanger's share of 10% of "Cleo's" net, the breakeven point remains $62,000,000, which is $7,000,000 more than 20th figures the pic will earn in this worldwide release.)

Picture is being amortized at the rate of 80c on each dollar of film rentals, with the remaining 20c going towards net contribution to overhead and profit. Thus, of the total "Cleo" rentals during 1963 of $11,002,000 (including $8,921,000 domestic and $2,081,000 foreign), $8,800,000 went towards amortization of costs, and $2,202,000 to overhead and profit. (The $14,208,000 in "Cleo" rentals cited above, includes earnings to date in 1964.)

141 Bookings So Far

Other vital statistics on the pic: it has played 141 engagements to date, including 57 domestic and 84 foreign. Current engagements total 94, of which 27 are domestic and 67 foreign. Total theatre boxoffice to date is $25,925,000, including $17,250,000 domestic and $8,675,000 foreign. Breakdown on rentals to date: $9,892,000 domestic and $4,316,000 foreign. The projected total $55,000,000 rentals breakdown is $30,000,000 domestic and $25,000,000 foreign.

Poe stressed that domestic overshadows foreign because pic opened in the States in June and did not get fully underway abroad until the fall. Although the picture already has played several "reserved performance dates" in Baltimore, Washington and Philadelphia, Poe said that these were "experiments" and that only last Wednesday (19) did it officially start its reserved performance policy, with an opening in Hamilton Ontario, where first day figures topped those of "Longest Day" and "Ben-Hur" when they made the comparable switch from hardticket.

Poe estimates it will take between three and four years for "Cleo" to earn the projected $55,000,000 in rentals. He noted also that there are only three pix which have topped this record—"Gone With Wind," "Ben-Hur" and "Ten Commandments"—and that current figures on these pix include profits from reissues. The "Cleo" estimate is on only its first go-round.

Exec veep acknowledged that not all of the "Cleo" theatres (which paid 20th a total of more than $19,000,000 in cash advance guarantees) had recouped their individual guarantees, but "they are very, very few in number." Referring to the 30 "Cleo" domestic dates so far terminated, Poe said that these theatres in aggregate had earned about 102% of the total guarantees which they had paid. Abroad, only several theatres had failed to make their guarantees, he said. Company is not making any adjustments for those who fail to make the guarantees.

President Darryl Zanuck reported that "Cleo" star Elizabeth Taylor had been paid $2,002,000 for the picture and, before passing on to chief counsel Jerry Edwards the question of whether or not she'll get her contracted-for 10% of the gross, said: "it may be very likely Miss Taylor has received all she's going to receive." Edwards declined comment on the grounds that the company is now negotiating the matter with Miss Taylor's attorneys.

Schools Diverting Fri.-Sat. Patrons

Minneapolis, Feb. 25.

North Central Allied, this territory's National Allied States' unit, now calls for a curtailment of this area's public schools' Friday and Saturday nights functions which, it charges, "are cutting deeply into boxoffice returns" on what should be theatres' best nights of the week.

Such school rivalry is especially unfair to exhibs because as taxpayers help substantially to foot the bill for education. So it's argued.

"We're losing too many prospective patrons to schools on nights when we need them the most—losing them to school events which include showings of 35m film, plays, concerts and other entertainment as well as to outdoor and indoor school athletic contests," avers Roy Vonderhaar, NCA president who is a small-town theatre circuit executive and part owner.

Two Knoxville Theatres In Major Facelifting Via Gay-Way Project

Knoxville, Feb. 25.

Two major downtown theatres will have a facelifting when construction of the Gay-Way project starts on April 1. The Tennessee Theatre and New Riviera, both Gay Street houses, will be equipped with new marquees to conform with the main street renovation plan.

Gay-Way is sponsored by the city, property and business owners along the main street. It will feature a canopy-type widened sidewalk effect. New lighting and the wide sidewalks will be provided by the city. Property owners will pay the cost of the remodeling of fronts, marquees, and other improvements.

The Tennessee is a Wilby-Kincey house. The New Riveria is ownd by the Simpson Operating Company also of Atlanta.

N.Y. to L.A.

Jerry Bresler
Al Bruno
Lyn Duddy
Harry E. Gould
Joseph H. Hazen
Jennings Lang
Monica Lewis
Harpo Marx
Richard Pack
Martin Tahse

L.A. to N.Y.

Edie Adams
Hugh Benson
Jane Fonda
Joel Foster
Arthur P. Jacobs
Leo Jaffe
Mike Kaplan
Harris L. Katleman
S. H. Malamed
Ralph Martin
Stuart Millar
Kevin McCarthy
Gerard W. Purcell
A. Schneider
Stanley Schneider
Sol A. Schwartz
Lawrence Turman
Jay Ward
Richard Woollen
Bruce Yarnell

Candid, Detailed, Hopeful 'Briefing'

[On 20th-Fox Situation]

Figures, which are as yet unaudited, indicate that 20th-Fox will report a net profit for the fiscal (also calendar) year 1963 of $9,100,000, prez Darryl F. Zanuck told an all-purpose press conference in New York Thursday (20). Zanuck stressed that these preliminary figures are on the conservative side. In any case, they compare to the company's whopping $39,800,000 loss for 1962 and will be equal to approximately $3.46 a share. (And a $20,000,000 tax credit from previous years negates Federal taxation of the 1963 profit.)

The Cast

The Zanuck conference, in the homeoffice screening room, was covered by more than 40 reporters from the trade, lay, financial press and radio-tv. Sitting in with the prez were exec veep Seymour Poe, chief counsel Jerry Edwards, financial veep Don Henderson, comptroller Bob McElfresh, and ad-pub veep Jonas Rosenfield Jr.

Remarkably Detailed

As a presentation of a corporation's fiscal position, the conference was, perhaps, as detailed as any ever held by a film company outside of an annual stockholders meeting. The 20th officers had obviously been doing a lot of homework to be ready to answer expected questions which—maybe because of the diversity of the press repped—did not always range as deeply as might have been expected. Thus a question as to 20th's longterm indebtdness might be followed by one as to whether the periodic Taylor-Burton-Fisher headlines helped the "Cleopatra" boxoffice. (Impossible to ascertain, said Zanuck.)

Only time will tell whether 20th realized the principal aims of the conference: the restoration of the financial community's faith in the company and the squelching of rumors to the effect that "Cleopatra" is a boxoffice dud. Be that as it may, the extended "briefing" seemed as thoroughly documented as any reporter could ask for.

'Cleo' Prognosis

Actually, the most dramatic news of the conference was the prediction that "Cleopatra" will eventually earn rentals worldwide of $55,000,000, of which $14,208,000 is already in the till (see separate story). Advance guarantees on the pic are in the region of $19,000,000, but company does not count this as money earned until it is used up at the b.o.

Too Early on 1964

According to Zanuck, it is still too early to predict what the 1964 fiscal story will be, but he anticipates it will also be profitable.

The overall 20th balance sheet was dramatically improved in 1963, said Zanuck. A bank loan, amounting to approximately $17,000,000 when he took office in July, 1962, was entirely paid off last year. Last year total obligations and debt were decreased by almost $16,000,000 and the cash position increased $6,500,000. Stockholder equity increased 18%.

Rentals Improve

Contributing to this, he said, were a number of factors. Theatrical film rentals increased to $74,000,000, up 3.4% over 1962. This was a "major achievement," he thinks, because the company had no production program in work when he took office. Bulk of that theatrical income came from "Longest Day" and "Cleo."

Marketing Economies

Additionally, distribution costs were reduced from $44,000,000 in 1961 to $37,000,000 in 1962 and to $30,500,000 in 1963—an overall reduction of 31% or $13,500,000. Included in these savings were cutbacks in salaries and expenses of both the domestic and foreign sales org amounting to 22%. Homeoffice salaries and general administrative expenses were cut by 8% ($480,000) at the same time. Interest rates in 1963 were 22% below 1961 and 34% below 1962. Studio overhead was reduced from an annual rate of $8,400,000 in 1961 to an estimated $5,700,000 now, a decrease of one-third.

The 1963 balance sheet also includes the write-offs of a number of high-budget pix, which were in production when he took office and which later proved unprofitable.

Actually, he revealed during a question-and-answer period, theatrical production and distribution lost more than $8,000,000 in 1963, but this loss was more than offset by approximately $19,000,000 in net income derived from sources other than theatrical income.

This income includes $15,000,000 for the syndication of theatrical films and tv shows on television. (Syndication contracts totalling another $7,700,000 were written, but will be recorded when billed, "mainly in 1964 and 1965.") Also $400,000 profit from the record company, versus losses of $200,000 in 1962 and $400,000 in 1961. Profit from oil: $600,000 in 1963; dividends and royalties: $800,000; the foreign theatre division: about $900,000.

Henderson's Comments

Fiscal health was accented by financial veep Henderson who said company does not expect to enter into any new long term debt obligations or new common offerings. Company now is indebted in London to the extent of about $5,400,000, but these are mainly revolving funds for overseas production. When 20th needs it, he said, it may resort to bank borrowings, but "for no more than $10,000,000—it all depends on our equity and cash flow."

Zanuck declined to make any comment on the possibility of 20th's returning to a cash divvy policy, preferring to hold off until the May anni meeting when the picture will be more clear.

Prez, queried about his future, answered that he has no plans to step out in "the next few years."

TOHO OPENS IN JUNE

Honolulu, Feb. 25.

Most expensive commercial theatre ever built in Hawaii, the Toho, will open in mid-June. Midtown site cost $500,000 and the 800-seater is being built and equipped for $600,000.

Masashi Shimizu, Toho president, will fly in from Tokyo for opening ceremonies and it's expected that actor Toshiro Mifune and some Toho contract actresses will accompany him.

While house is smaller than several other showhouses here, its $1,000,000 investment reflects spiraling costs of fee simple land and construction.

Europe to U. S.

Julie Andrews
Delmer Daves
Hatti Jacques
John Mortimer
Mo Rothman
Tony Walton

U.S. to Europe

Emile de Antonio
James Garner
Dee Irwin
F. C. Littlejohns
Eric R. Pleskow
John Schlesinger

FILMING HALL-MILLS AND IN NEW JOISEY

Embassy Pictures has copped Knustler's novel about the involved Hall-Mills murder case, "The Minister and the Choir Singer." Clarence Greene and Russell Rouse will produce, direct and write the filmization, with Embassy prez Joseph E. Levine serving as exec producer.

Film will be lensed on location in New Jersey. The Greene-Rouse team will first make "A House Is Not a Home" for Levine as a coproduction with Paramount. "Minister" deals with the 1922 double murder of Edward Wheeler Hall, a minister, and Eleanor Mills, a choir singer, as well as the subsequent murder trial.

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Nationwide Worldwide depend on TWA

*Such as the Metro-Goldwyn-Mayer-Seven Arts production, "Sunday in New York," starring Cliff Robertson, Jane Fonda and Rod Taylor.

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BRITISH FILM FOG LIFTING

National Boxoffice Survey

Holiday Aids Biz; 'World' Back in First, 'Jones' 2d, 'Strangelove' 3d, 'May' 4th, 'Cardinal' 5th

The holiday week, much more modifed than the usual Feb. 22 holiday because falling on Saturday, will give a nice lift to many key cities covered by VARIETY this session. Cold, snowy weather did not seem to figure too importantly in biz. Several new, strong pic were big helps.

It's a Mad World" (UA) (14th wk) is pushing up to No. 1 position, nosing out "Tom Jones" (UA) (13th wk), which had been champ for two weeks in a row. "Jones" is finishing a close second.

"Dr. Strangelove" (Col) (2d wk) is climbing to third position, this week being really the first one out extensively in distrib. **"Seven Days in May"** (Par), also just getting started, is winding up a strong fourth. Both pix likely will be heard from considerably in the future.

"The Cardinal" (Col) (9th wk) is copping fifth place as compared with third a week ago. **"Man's Favorite Sport"** (U) (3d wk) is finishing sixth, playing in 17 keys currently.

"Love With Proper Stranger" (Par) (5th wk) will be seventh as against fifth last round. **"Victors"** (Col) (5th wk) is taking eighth place. **"Merlin Jones"** (BV) (4th wk) is finishing ninth.

"Sunday in N. Y." (MGM) (2d wk) will capture 10th spot. **"Cleopatra"** (20th) (35th wk) is landing in 11th position. **"Charade"** (U) (9th wk) rounds out the Top 12. "How West Was Won" (MGM), "Dead Ringer" (WB), "Easy Life" (Embassy) and "Billy Liar" (Cont) are the runnerup pix.

"The Silence" (Janus) is one of the most promising or recent newcomers. It shapes hefty to wow in current round. "Capt. Newman" (U), still strong on extended-run in L.A., opened socko at the N. Y. Music Hall.

"Invincible Gladiator" (7 Arts) is rated good on Detroit preem. "Global Affair" (MGM) looks good in Detroit but very disappointing in Indianapolis and Minneapolis.

"Sword in Stone" (BV) is good in Columbia and trim in Indianapolis. "Kings of Sun" (UA) looks hot in Baltimore. "To Bed or Not to Bed" (Cont) continues smash on longrun in N. Y.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases.

(Complete Boxoffice Reports on pages 16-18-20.)

Swanson Never More Gloria

She Moves Among Audience of Oldtimers at Cinema Fraternity's Dinner

By DALE OLSON

Hollywood, Feb. 25.

Gloria Swanson, Adolph Zukor, Billy Wilder, Charles Brackett and Jack Lemmon were awarded honorary memberships in Delta Kappa Alpha, national honorary Cinema fraternity, in a casual and nostalgic dinner ceremony that turned into essentially a night with "Sunset Boulveard."

It was Miss Swanson's night. Only briefly planned, the program continued in spontaneous vein, with Miss Swanson handling the mike, assisted by Robert Cummings and Stephen Boyd. She moved through the audience to greet and visit with greats of yesterday and today, including Claire McDowall, Donald Crisp, Madge Kennedy, Betty Blythe, Mae West, Harold Lloyd, Claire Windsor, Frances Marion, House Peters and Edward G. Robinson.

Occasionally, the proceedings were briefly interrupted, as clips were shown of Miss Swanson's first movie, an untitled silent comedy made in 1916 and costarring Bobby Vernon and Eddie Sutherland, with the actress commenting offstage to note the tiny palms then just planted in front of the Beverly Hills hotel and other memorable points. Later, as Wilder and Brackett were introduced, clips of "Sunset Boulevard" were shown, Miss Swanson revealing the scene used portions of a picture she had made earlier titled "Queen Kelly" that was never released. Signifi-

(Continued on page 35)

His Optimism Strong For Immediate Future

Minneapolis, Feb. 25.

Ted Mann, circuit owned here, is quoted in the daily press to the effect that he's loath to predict what the future holds for exhibition. A big X-facter is tollvision.

Just the same, Mann is planning to spend around $1,000,000 to build three or four new hardtop theatres. And this will be after having forked out well over a million during recent years to acquire and remodel most of the 17 four-wall theatres now comprising his chain. Most of these Mann theatres are considered among the nation's most beautiful.

IT'S MORE BETTER

Allied Artists' 26 Weeks In The Black As of Dec. 28

Hollywood, Feb. 25.

Allied Artists Pictures Corp. climbed into the black for 26 weeks ended Dec. 28, 1963, but gross income dipped 24.57% under that racked up for corresponding previous two quarters, it was disclosed by prexy Steve Broidy.

Net profit from operations of AA and its wholly-owned subsidiaries, without audit, for new period amounted to $259,000, as against a net loss of $334,000 for same 26 weeks last year. Due to prior year losses, no provision for Federal income taxes was necessary in either year.

Gross income for span in 1963 was $8,304,000, compared with $11,009,000 for same period in 1962.

Upbeat Sounded On Meeting Eve By Bob O'Brien

At a press conference held at VARIETY presstime, Metro prez Robert H. O'Brien revealed that the company has pix either completed or in preparation stages which will yield product into 1967. At present count, O'Brien said, 34 features are completed and skedded for 1964 and early 1965 release, with 31 projects now in active stages of preparation.

The prez's upbeat comments were timed to appear in print a day before the company's annual stockholder's meeting, to be held tomorrow (Thurs.) at the Astor Theatre, N.Y. The hefty product lineup revealed serves to set the meeting off to a bullish start, following Metro's first quarter statement of a few weeks ago which showed a return to profit for the company, with all divisions operating profitably. Figures showed a net profit of $685,000 or 26c per share.

O'Brien's product report followed

(Continued on page 35)

PINEWOOD AND METRO PERKING

London, Feb. 25.

Over $25,000,000 is earmarked for the production of around 17 films at Pinewood Studios during the next 12 month, and this is taken as a sign that the depression that has been hanging over British studios is due for a lift. The Rank Organization itself will spend half this sum on eight subjects, including co-production figures.

Norman Wisdom is to make another comedy starrer, "Almost a Hero" and Betty E. Box and Ralph Thomas have two subjects lined up, "Doctor In Clover" and "The High, Bright Sun," a drama about Cyprus. An American woman will have top role, with two British, and several Continental stars.

Other Rank pictures on the schedule are "The Unknown Battle," produced and directed by Anthony Mann, which is the yarn of a Commando raid in Norway, with Stephen Boyd and George Peppard as the stars. Another quartet are Paul Gallico's love story, "The Lonely," "Female of The Species," a thriller based on "Bulldog Drummond," Julian Wintle's production of Jean-Paul Lacroix and another light comedy with James Robertson Justice and Leslie Phillips named "Love On The Riviera."

Other major production companies with properties lined up for Pinewood are Walt Disney, and Peter Rogers with at least two "Carry Ons." 20th-Century Fox have "Guns at Batasi," "Those Magnificent Men In Their Flying Machines" and "A High Wind in Jamaica" slated. Also in the Pinewood market are United Artists, with the next James Bond pic, "Goldfinger" and "Gordon of Khartoum."

Pinewood has already completed a new stage in readiness of this year's activity, and another is planned for the joint should be buzzing.

Meanwhile Metro's British Studios are readying nine productions for shooting in the next few months Andrew and Virgina Stone will make "The Secret of My Success" and Aantole de Grunwald is prepping Terence Rattigan's "The Yellow Rolls Royce." Margaret Rutherford, named the Variety Club's Film Actress of 1963, will make her fourth appearance as Agatha Christie's Miss Marples in "Murder Ahoy."

Others given the green light are "The ABC Murders," in which Zero Mostel will appear as Miss Christie's other top-selling sleuth, Hercule Poirot, "Hysteria," starring Robert Webber and Leila Goldini, for Hammer Productions and "Young Cassidy." Latter will star Sean Connery and be directed by John Ford. Based on Sean O'Casey's early life, this Sextant Production will largely be filmed on Irish location, but using Metro's London facilities.

Producers 'Interfere' Too Much

Directors Guild Pressing for Protection From the Man In Charge of Production

Hollywood, Feb. 25.

Greater autonomy for directors in motion pictures and tv in the form of a creative "bill of rights" will be one of the key demands made by Directors Guild of America when it sits down for negotiations with the Assn. of Motion Picture Producers and Alliance of Television Film Producers on a new pact, about mid-March.

In addition, DGA will seek a royalty for directors who work on telefilm pilots, as part of the basic agreement, and for the first time the guild will seek to put into its contract a proviso whereby the fee for a director working on a hour-long telefilm is the same as on a theatrical film.

Informed circles within the directorial ranks said yesterday they fully intend to press for adoption of these demands, which form only part of the overall DGA proposals. Other demands are now being formulated for presentation to the producers.

So-called "bill of rights," creatively speaking, is aimed at both pix and telepix, with emphasis on the latter. Sentiment in the guild is that the director should be given greater responsibility for his efforts than he has now.

Many DGA members feel that the producer interferes much too much with his work of directors during production, and they want more autonomy during actual production and editing. Management is entitled to the final say, they readily concede, but they opine there has been entirely too much interference during production, and that in tv in particular, a director has little authority, is little more than a traffic cop, as some put it. DGA negotiators have spent four months formulating this proposal, which was in the making long before Elia Kazan's recent blast against producers.

As for the royalty demand on pilots, directors toiling on pilots currently get whatever deal their agent can make for them, but do not normally get a royalty, if the pilot should sell. DGA feels it's time the minimum basic agreement contained a proviso automatically slicing the director of a pilot in for royalties if that pilot sells.

Anent the hour-long telefilms, directors see virtually no difference between such a film and a motion picture, so they seek to obtain same directorial fee on a 60-min. vidfilm as on a motion picture.

Eliot Silverstein is chairman of the subcommittee working on the proposals, and other members include Ralph Nelson, David Miller, Marc Daniels, Boris Sagal, Sydney Pollack, Ted Post, Paul Stanley and Ralph Senensky.

WOMAN FOREIGN MGR.

Rose Sokol Joins American International

Rose Sokol has been named assistant foreign manager of American International Pictures, succeeding Keith Goldsmith who recently exited.

Miss Sokol, who headed her own organization for the last seven years, was earlier in the foreign departments of Columbia and foreign manager for Film Right International Inc. and Films Around The World.

Branch Chiefs To O.O. Houses Showing 'Mad'

United Artists is insisting on careful supervision of its "Mad World" dates around the country. In a special memo sent out last week to all U. S. and Canadian branch managers, the company requested frequent visits to theatres showing the film and required that any irregularities be reported immediately to the theatre manager and exhib involved, as well as UA.

"It is extremely important," the memo states, "that branch managers frequently visit the theatres . . . to see that it ("World") is being properly presented and that the high standards required for the roadshow engagements are maintained. Any lowering of those essentials should be . . . immediately reported."

Note also spells out that projection, sound, cleanliness and physical condition of the theatre, theatre personnel courtesy to patrons, theatre front, lobby and marquee should be carefully checked. Also to be scrutinized is whether displays and art work are being properly maintained and are in good condition. Additionally, the memo states, newspaper ads should be checked each day to see particularly that starting times of performances are correct and given sufficient prominence.

The note concludes with the observation that the film "is an extremely valuable property and everything must be done to assure that it receives the absolute top level handling and treatment its importance demands." Picture has been grossing well around the country but, as noted, represents a substantial investment for UA and the company is apparently taking no chances of creating a disgruntled patron.

Inside Stuff—Pictures

Contessa Giuseppine Lanzara of Rome has been in Manhattan for some weeks in connection with Living Culture Films Ltd., a new Italian organization built around director Armando Fiorini. His credits include "Fear of Living" which won an award in the Documentary Festival, separately held at Venice. A documentary of world religions, "The Twelve Truths," is in prospect for September production. Meantime, Fiorini is readying a commercial feature pic, as yet without title. Contessa, who is vice president of the company, will return to Italy around March 1.

Living Culture Films has as its ideal the combining of moral-social-religioso themes and commercial appeal. It is consciously opposed to the avant-garde "revolt against human nature" and interested in humanism.

Screening by the foreign film nominating committee of the Academy of Motion Picture Arts and Sciences was interrupted one recent afternoon by fire breaking out in rear of the Academy Awards Theatre. Audience of approximately 100, viewing the Polish "Knife in the Water," was quickly evacuated. Apparent cause of fire was in a generator below the stage. Fire engines put fire under control quickly but smoke-filled auditorium prevented immediate estimate of damage.

Norman Panama and Melvin Frank still control 13 of their films and are holding them for negotiations for tollvision. Both are opposed to studio sale of films to television.

B-As-In-Dubious For 'Carpetbaggers' Film

Roman Catholic Legion of Decency has B-rated (morally objectionable in part for all) Paramount's "The Carpetbaggers," United Artists' "From Russia With Love," and Allied Artists' "The Strangler."

LOD notes that while "Carpetbaggers" is a "considerably expurgated version of the lascivious novel," it's resolution is "contrived and artificial" and the director "has not exercised mature restraint in treatment of erotic material."

Catholic group objects to "extreme suggestiveness in costuming, dancing and situations" in "Russia," and says that "Strangler," because of "the unhealthy nature of its subject matter," is "of dubious propriety as film entertainment."

LOD also has given a condemned rating to the Swedish import, "The Doll," being handled this side by Kanawha Films. Film, says Legion, has "a calculated emphasis upon gross suggestiveness."

Ensign Pulver
(PANAVISION-COLOR)

Mildly amusing sequel to "Mister Roberts."

Hollywood, Feb. 20.

Warner Bros. release of Joshua Logan production. Stars Robert Walker, Burl Ives, Walter Matthau, Tommy Sands, Millie Perkins; features Kay Medford. Directed by Logan. Screenplay, Logan, Peter S. Feibleman, based on play by Thomas Heggen and Logan from novel by Heggen; camera (Technicolor), Charles Lawton; editor, William Reynolds; music, George Duning; assistant director, Daniel McCauley. Reviewed at the studio, Feb. 20, '64. Running time, **104 MINS.**

Ensign Pulver	Robert Walker
Captain	Burl Ives
Doc	Walter Matthau
Bruno	Tommy Sands
Scotty	Millie Perkins
Head Nurse	Kay Medford
Billings	Larry Hagman
LaSueur	Gerald O'Loughlin
Gabrowski	Sal Papa
Taru	Al Freeman Jr.
Insigna	James Farentino
Skouras	James Coco
Payne	Don Dorrell
Carney	Peter L. Marshall
Stretch	Robert Matek
Mila	Diana Sands
Dowdy	Joseph Marr

Except for widely scattered flashes of mild amusement, "Ensign Pulver" doesn't have much going for it, and only audiences with the most easygoing dispositions are likely to cotton to the comic and sentimental overstatement with which the Warner Bros. release is afflicted. Almost everything has been exaggerated by Joshua Logan, who produced, directed and co-scripted with Peter S. Feibleman. It is difficult to reconcile this watered-down progeny of "Mister Roberts," a tremendous Warner success in 1955, with the fact that the same Logan directed the original Broadway production of "Roberts," which he co-authored with the late Thomas Heggen.

The sequel finds the still immature "Pulver," (Robert Walker) with the aid of "Doc," (Walter Matthau) still attempting to follow in Roberts' footsteps in harassing the enemy (the obnoxious Capt. Morton) to keep morale as high as possible among the men of the delapidated cargo ship ingloriously servicing some obscure South Pacific bases at the tail-end of World War II. The Logan-Feibleman plot contrives to cast Pulver and the captain (Burl Ives) adrift in a life raft, where the former obtains background information that enables him, after they are rescued, to persuade Ives to have himself transferred.

There is more than a twist of Lemmon (Jack) to Walker's delineation of "Pulver." In fact, recollections of the former cast invite regrettable comparisons all around. Young Walker is simply not being himself, and it shows through. Ives does what little he can with the distasteful role of the ambitious captain. There has been an attempt to provide psychological motivations for the inexplicably monstrous behavior of this character. The explanations are unconvincing and unnecessary. Better a villain than a Freudian screwball. Matthau employs several expressions as "Doc," and repeats them alternately, mostly in reaction takes.

Tommy Sands does some earnest emoting as an emotionally disturbed seaman, but it's in a lost cause. Millie Perkins is adequate in a romantic role, and Kay Medford gets in a few comic licks as a nurse. Supporting work is generally satisfactory, although Logan's awkward, heavyhanded direction puts a strain on everyone from principals to ensemble players.

Charles Lawton's Technicolor photography conjures up some extremely attractive seascapes and beachscapes. There are one or two spots where William Reynold's editing seems a bit slow on the draw, leaving the actors dangling with silly, superfluous expressions on their faces. Leo K. Kuter's art direction is convincing and George Duning's music provides the proper punctuation, comic and dramatic. *Tube.*

Constance Aux Enfers
(Constance in Hell)
(FRENCH-SPANISH)

Paris, Feb. 15.

CCFC release of Capitole-Louxor-Balcazar production. Stars Michele Morgan, Dany Saval; features Simon Andreu, Claude Rich, Maria Pacome. Directed by Francois Villiers. Screenplay, Jacques Sigurd from novel by Jean-Pierre Ferriere; camera, Manuel Berenger; editor, Christian Gaudin. At Colisee, Paris. Running time, **95 MINS.**

Constance	Michele Morgan
Starlet	Dany Saval
Young Man	Simon Andreu
Student	Claude Rich
Marie	Maria Pacome

Melodrama about a middleaged woman caught up in the machinations of a conniving young couple emerges more melodrama than drama on its telegraphed proceedings, sleek rather than penetrating direction and obvious playing. It appears more a playoff than arty item for abroad.

Michele Morgan is a forlorn piano-teaching widow who watches the lascivious carryings-on of a lewd starlet and her young lover from her window. If appalled, she is drawn to the affair, and when she sees him murder her in a jealous rage, she takes him in and hides him.

Love develops, at least on her part, but then it appears the girl is alive and she has been used for blackmail purposes. Plot is somewhat far-fetched on this point but it picks up a bit when the widow gets her vengeance and finally has the boy really killing the starlet out of jealousy.

Miss Morgan tries hard and does give her character a bit of edge and even some depth. But the crude acrid playing of Dany Saval, as the starlet, seems misguided. Simon Andreu is effective as the feckless young man.

Direction lacks the nervous edge to give this item the mounting progression and solid movement it needs to overcome the script shortcomings. This is given an okay production dress with interior shooting in Spain and exteriors in Paris well matched. *Mosk.*

Alta Infedelta
(High Infidelity)
(Italian)

Rome, Feb. 18.

Dino DeLaurentiis release of a Gianni Hecht Lucari (Documento Film) production.

(SCANDALOSO)

With Nino Manfredi, Fulvia Franco, John Law. Directed by Franco Rossi. Camera, Ennio Guarnieri.

Francesco	Nino Manfredi
Raffaella	Fulvia Franco
Stranger	John Law

(LA SOSPIROSA)

With Monica Vitti, Jean Pierre Cassel, Sergio Fantoni. Directed by Luciano Salce. Camera, Ennio Guarnieri.

Gloria	Monica Vitti
Tonino	Jean Pierre Cassel
Paolo	Sergio Fantoni

(PECCATO NEL POMMERIGGIO)

With Claire Bloom, Charles Aznavour. Directed by Elio Petri. Camera, Ennio Guarnieri.

Giulio	Charles Aznavour
Laura	Claire Bloom

GENTE MODERNA

With Ugo Tognazzi, Michele Mercier, Bernard Blier. Directed by Mario Monicelli. Camera, Gianni di Venanzo.

Cesare	Ugo Tognazzi
Zoraide	Michele Mercier
Reguzzoni	Bernard Blier

At Metropolitan, Rome. Running time, **130 MINS.**

Four-part pic combines fast-paced, modern, unprejudiced stories on topical subjects with adroit direction and popular performances for a strong b.o. parlay on the local market. Film is a promising export entry as well, thanks both to names (for some area) and pure content and handling.

Taken in segments, each has its plus points from an audience-appeal viewpoint. "Scandaloso," perhaps the most carefully made of the lot, has an apathetic husband on a seaside vacation suddenly become jealous of his wife until he realizes that her handsome and seemingly virile suitor is really courting him. It's a surprise ending, but with more than a bit of human insight and psychology, ably acted out by Fulvia Franco, Nino Manfredi, and Yank thesp John Law.

"La Sospirosa" allows Monica Vitti one of her rare comic escapades. And she makes the most of the situation as the over-jealous wife so engaged in checking on her husband that she fails to realize her own betrayal. Most intellectual segment of the bunch, and perhaps the least successful, is "Peccato nel Pommeriggio," in which Claire Bloom and Charles Aznavour, wife and husband, have an "illicit" afternoon affair away from the usual marital routine, with a deep bow to Harold Pinter's "The Lover," which treats a similar theme.

Mario Monicelli's saucy, racy "Gente Moderna" winds the foursome on an earthy, Boccaccio-like note, about a man who gambles his wife's honor at cards and loses, only to fool the winner into believing he's really won. Michele Mercier and Ugo Tognazzi ably play the couple, but Bernard Blier steals the show as the third man.

Technical credits are good, pic unspools smoothly and entertainingly, and everyone has a good time. *Hawk.*

Stray Dog

"Stray Dog," which opens at the Toho Cinema, N.Y., March 3, was reviewed by VARIETY from Paris in issue of Aug. 19, 1959. Original title in Japanese for this film is "Nora Inu." Citing that it was a bit overlong, *Mosk* wrote "pic has enough assets to be worth pruning for special slotting in the foreign market."

Film concerns a rookie detective who has his gun stolen and then used by a murderer. "Pic concerns his attempts to get it back. Director Akira Kurosawa, who made 'Rashomon,' gives fine treatment and pacing. His look at various aspects of Tokyo nightlife and his final bout with the killer are firstrate. Acting and technical credits are tops."

Carry On Jack
(BRITISH-COLOR)

Ribald romp on the ocean wave suggests another potential grosser in the rich "Carry On" vein.

London, Feb. 18.

Warner-Pathe release of a Peter Rogers production for Anglo Amalgamated. Stars Bernard Cribbins, Juliet Mills, Charles Hawtrey, Kenneth Williams, Donald Houston; features Percy Herbert, Ed Devereaux, George Woodbridge, Jimmy Thomason, Anton Rodgers, Patrick Cargill. Directed by Gerald Thomas. Original screenplay by Talbot Rothwell; camera, Alan Hume; editor, Archie Ludski; music, Eric Rogers. Previewed at Studio One, London. Running time; **91 MINS.**

Albert	Bernard Cribbins
Sally	Juliet Mills
Walter	Charles Hawtrey
Captain Fearless	Kenneth Williams
Howett	Donald Houston
Angel	Percy Herbert
Patch	Peter Gilmore
Hook	Ed Devereaux
Carrier	Jim Dale
Ancient Carrier	Ian Wilson
Coachdriver	Barry Gosney
Ned	George Woodbridge
First Sea Lord	Cecil Parker
Second Sea Lord	Frank Forsyth
Nelson	Jimmy Thompson
Hardy	Anton Rodgers
Spanish Governor	Patrick Cargill
Captain of Guard	Jan Muzurus

Latest of the "Carry On" gang's shenanigans is an energetic skit on "Mutiny of the Bounty," even bringing in joshing of certain characters and scenes from the nautical opus. In a more modest way "Carry On, Jack" should prove equally bountiful at the boxoffice. Previous supporters of the "Carry Ons" will know just what to expect, even though only two of the "resident" company—Charles Hawtrey and Kenneth Williams—are on parade. This one, however, has an added credit in its very okay costuming and art work. Producers of more ambitious pix than this have often been more sparing in their attention to detail.

Talbot Rothwell has concocted a plot that gives ample scope for fast action. The dialog, without being particularly witty, has a lively tang. Mood is set by an opening cameo showing the epic "Kiss Me, Hardy" incident, played with brief, witty aplomb by Jimmy Thompson and Anton Rodgers. From then on director Gerald Thomas, a shrewd hand with such rambunctions staff, steers his cast through a maze of mixups and misadventure. Rothwell's invention rarely flags and the director offers little chance for the filmgoer to analyze critically the proceedings between yocks.

The screenplay involves a serving wench taking the place aboard H.M.S. Venus of a green midshipman who, with the local nitwit, is press-ganged on to the same ship, a flogging that misfires, an operation at sea, an hilarious walking the plank sequence, a phony mutiny and the finale, when the Venus, now commanded by the middy, the girl and the birdbrain, puts the Spanish Armada out of action. All these, and other familiar incidents, are on hand to milk provide plenty of laughter.

William and Hawtrey have one or two scenes together which might be even funnier but for the fact that the style of both gifted comedians is similar. But Williams, playing the precious Captain Fearless, who hates the sea and violence, is in excellent form while Hawtrey plays his familiar nincompoop with the ease of long experience. Bernard Cribbins, as the sorely tried middy, Donald Houston, as the bullying second in command, and Percy Herbert, as his aide, bring some virale body to the proceedings and Jim Dale, George Woodbridge, Patrick Cargill, Ian Wilson, Ed Devereaux and Cecil Parker (gueststarring as First Lord of the Admiralty) add some amusing touches. Only sizeable femme role is played by Juliet Mills. Daintily attractive though she is, Miss Mills doesn't seem very comfortable in the robust male surroundings.

Art director Jack Shampan has done a creditable job both aboard the Venus and on shore at the harbor. Alan Hume's color lensing and Eric Rogers' light score fit the mood. Archie Ludski's unfussy editing helps a comedy that stands up against any of its predecessors. This should mean good news for most exhibitors. *Rich.*

Shock Treatment
(C'SCOPE)

Shallow but flashy exploitation shocker for less discerning customers. Flamboyant salesmanship and marquee names will help at b.o., but lacks story stature for staying power.

Hollywood, Feb. 19.

20th-Fox release of Aaron Rosenberg production. Stars Stuart Whitman, Carol Lynley, Roddy McDowall, Lauren Bacall. No character names. Balance of cast: Olive Deering, Ossie Davis, Donald Buka, Pauline Myers, Evadne Baker, Robert Wilke, Bert Freed, Judith DeHart, Judson Laire, Lili Clark, Douglas Dumbrille. Directed by Denis Sanders. Screenplay, Sidney Boehm, based on novel by Winfred Van Atta; camera, Sam Leavitt; editor, Louis Loeffler; music, Jerry Goldsmith; asst. director, Joseph E. Rickards. Reviewed at World Theatre, Feb. 19, '64. Running time, **93 MINS.**

Exploitation allure and a respectable array of marquee name-bait will have to tote the boxoffice burden for this flashy but hokey melodramatic trifle. This Aaron Rosenberg production for 20th-Fox is undistinguished fare. Escape, shock and superficial sensation are offered—and although there are always takers for this kind of entertainment, the bulk of modern filmgoers require a more convincing story framework than "Shock Treatment" has to offer.

Sidney Boehm's screenplay, based on a novel by Winfred Van Atta, relates the woes of a professional actor (Stuart Whitman) hired to pose as a psycho to obtain entry into the state mental hospital where he is to investigate the intentions of a psychotic patient (Roddy McDowall) who has just been sent up for murdering an elderly philantropist and supposedly burning $1,000,000 of her cash. The question is whether McDowall has actually hidden the loot in cahoots with the assistant medical director of the hospital (Lauren Bacall). The answer, as Whitman discovers after going through hell, is no. But in the process Miss Bacall goes mad and Whitman finds love with a luscious manic-depressive (Carol Lynley).

Whitman is on "the mark" on this one, but he gives it a good college try. Miss Lynley is stuck in an undernourished role—a kind of Lustre Creme lunatic. McDowall cops acting honors with the spirited portrayal of a deranged garderner who would just as soon snip off a head as a deteriorated branch. Miss Bacall has seen better parts. Her role is absurd. Supporting work is passable and Denis Sanders' direction is fairly lively, considering the material provided.

Sam Leavitt has chipped in some frisky photography and Jerry Goldsmith a creepy score. The rest of the credits are satisfactory, but the picture isn't. *Tube.*

'WE SURRENDER'

New Cinema South Repudiates Prior Policy

Dayton, O., Feb. 25.

Far Hills Theatre in suburban Oakwood, adjacent to Dayton, long a target of criticism for its allegedly obscene films, has been renamed "Cinema South," and reopened with Robert Mills replacing oft-arrested Edward M. Eads a manager. The new management is offering 35c "old-fashioned" children's matinees on Saturday, and "fresh and clean Hollywood films" for the whole family, according to its opening ad, headlined "A Pledge of Policy."

Opening program for kids was "Jack the Giant Killer," three color cartoons, and chapter 1 of "Batman and Robin," a serial. Opening feature that Saturday (15) evening was "McLintock," to be held through Tuesday.

Twice A Man

New York-made experimental pic shot narrow-gauge and blown up to 35m with good color rendition. Limited to buffs primarily.

Gregory J. Markopolous release and production. Written, directed, lensed (Eastman Color), edited by Gregory J. Markopolous. Commentary spoken by Olympia Dukakis; music, Tchaikovski. With Olympia Dukakis, Paul Klib, Violet Roditi, Albert Torgesen. Previewed in Paris. Running time, **55 MINS.**

Youth	Paul Klib
Friend	Albert Torgesen
Young Woman	Olympia Dukakis
Old Woman	Violet Roditi

Film won a $2,000 prize at the recent Belgian Experiment Film Festival. The word "experimental" is central. There is a tendency to exploit technique for its own sake, and to go arty as the thing. Meanwhile it tells of a youth whose love objects include his stepmother and another man. Shot in Manhattan in 16 millimeter and expanded to 35m, this is a Greek tragedy done in modern dress and with avant garde editing and cutting.

A la Alain Resnais and Michelangelo Antonioni modes, short quick scenes within the context of another build up the past or comment on the action and psychology. Commentary is intended as counter-point. Characters sometimes ambulate through deserted modern vistas of NY or are suddenly transplanted to beaches.

Supposedly telling of a young man loved by his step-mother, but also having had some relations with a man, it also scoots about in time via showing the step-mother young and then old. Not acted but posed slowly and calculatingly. Filmmaker Gregory J. Markopolous is enamoured of composition, color and plastic beauty.

But there is a tendency to wallow in it. Theme and mood and atmosphere suffer accordingly. So this is a difficult arty pic mainly for buffs or more hardy art house clientele. It will need hard, persistent and personal sell. However Markopolous does seem to have visual flair if presently too abusive of privilege as a director.

Color is exemplary and blows up from 16m to 35m very well. Less wispy personal attempts at transposing Greek heredity to Gotham today, and more starch in narration and theme, possibly would better have self-served. As is he is too esoteric. *Mosk.*

He Rides Tall

Conventional lower berth western.

Hollywood, Feb. 19.

Universal release of Gordon Kay production. Stars Tony Young, Dan Duryea, Jo Morrow; features Madlyn Rhue. Directed by R. G. Springsteen. Screenplay, Charles W. Irwin, Robert Creighton Williams, from story by Irwin; camera, Ellis W. Carter; editor, Russell Schoengarth; music, Irving Getz; assistant director, Raoul Pagel. Reviewed at the studio, Feb. 19, '64. Running time, **84 MINS.**

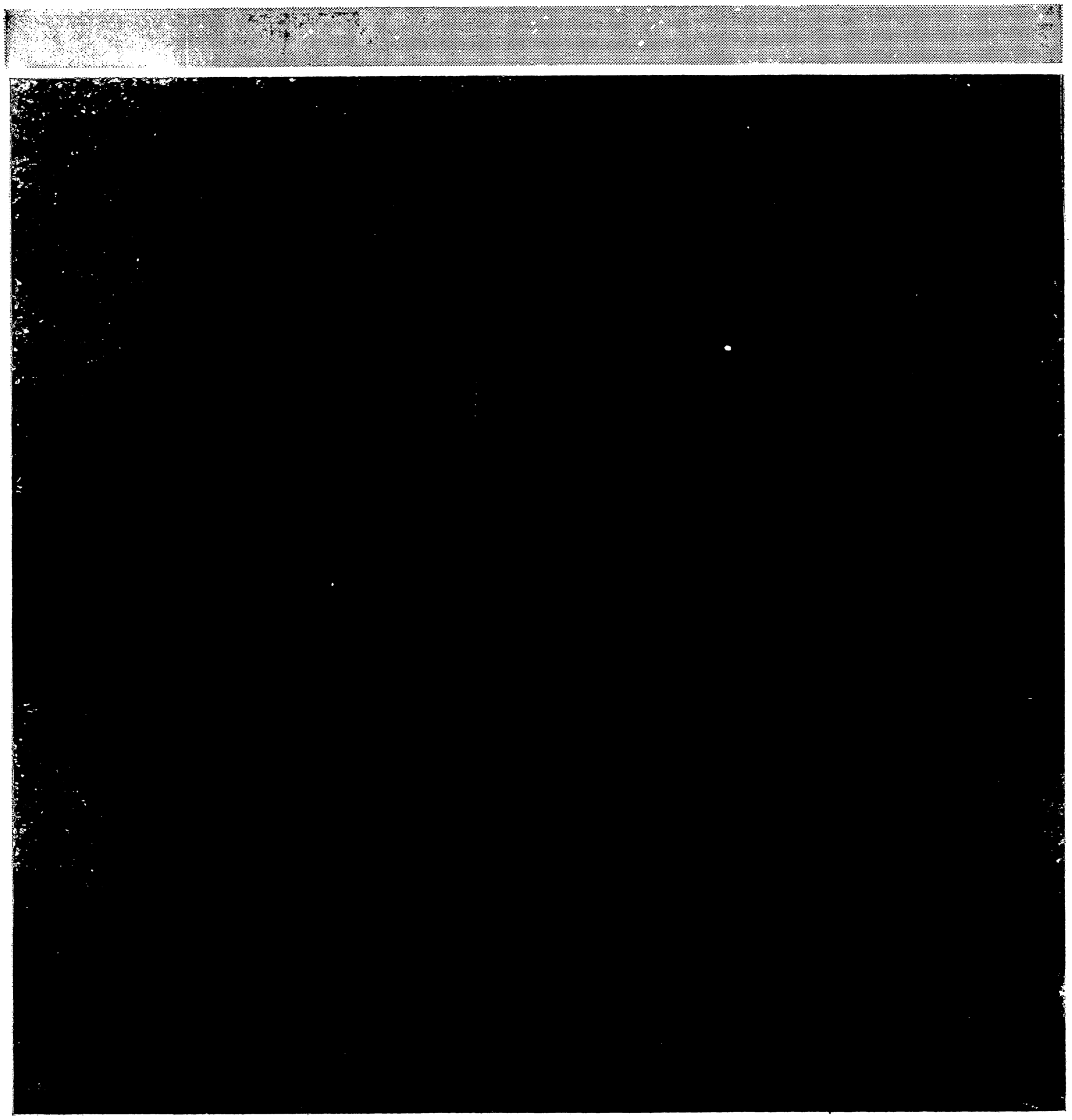
Marshal Morg Rocklin	Tony Young
Bart Thorne	Dan Duryea
Kate McCloud	Jo Morrow
Ellie Daniels	Madlyn Rhue
Josh McCloud	R. G. Armstrong
Dr. Sam	Joel Fluellen
Gil	Carl Reindel
Onie	Mickey Simpson
Burt	George Murdock
Lefty	Michael Carr
Crowley	George Petrie

"He Rides Tall" is a "B" western, barely distinguishable from dozens of others that have gone before it over the years. Black-and-white in characterization, mechanical in style and modest in production value, it will suffice as a supporting item only where westerns are most ardently and indiscriminately appreciated. Care should be taken not to burden a sophisticated major attraction with it.

The Gordon Kay production for Universal benefits from a typically uninhibited, overplayed performance by Dan Duryea as a villain with a merry disposition. Duryea's characterization, although outrageously exaggerated, gives the picture a necessary dose of levity and color. Otherwise it's dreary going.

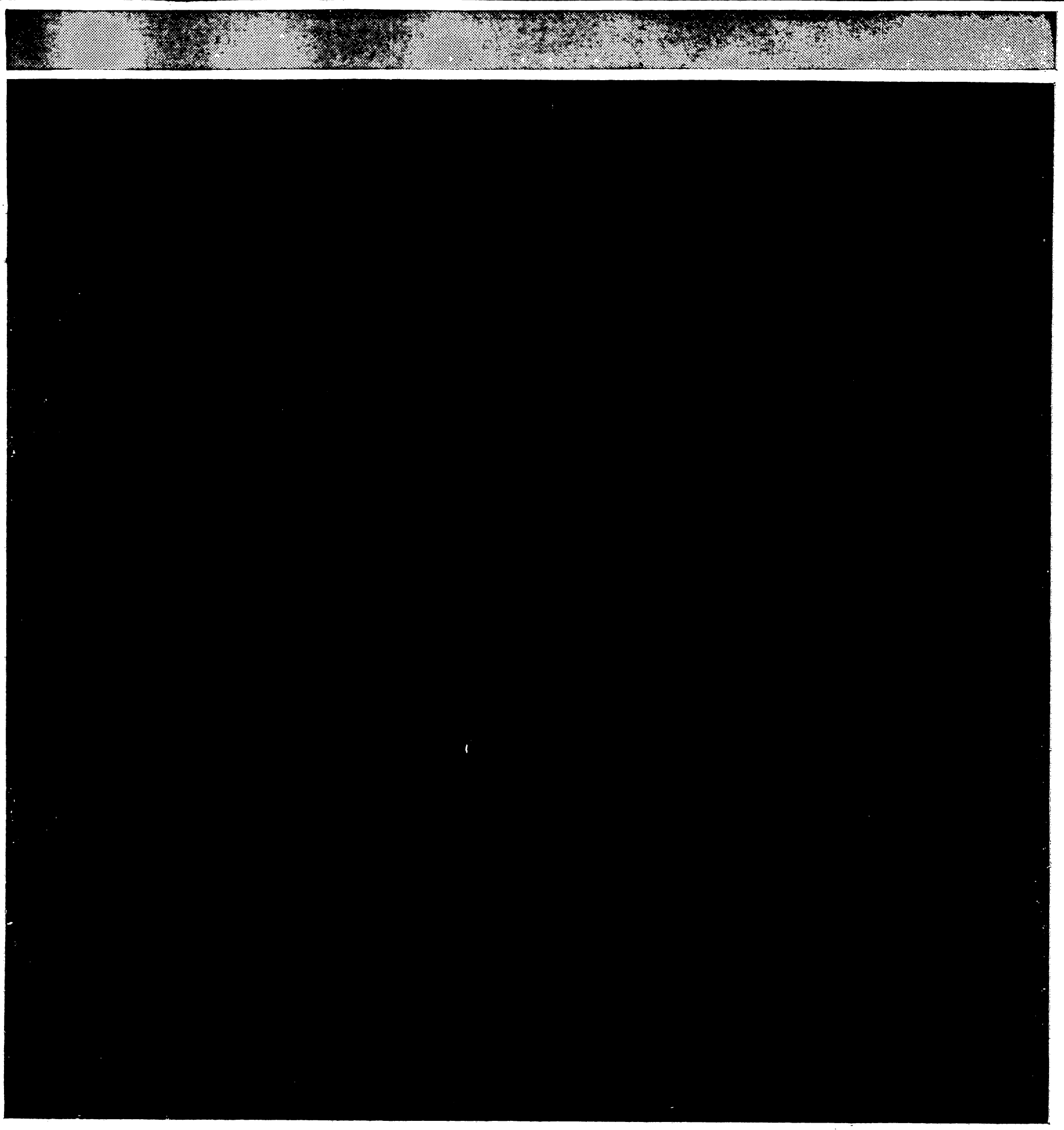
Young plays with intensity, but is rather wooden as the somewhat inept hero who is rarely there when his presence is most urgently required. Jo Morrow portrays the bad girl, Madlyn Rhue the good girl, neither of them very convincingly. Capable character support is dispatched by R. G. Armstrong, Joel Fluellen, Carl Reindel and several others. R. G. Springsteen's direction is mechanical and production efforts are conventional but efficien.. *Tube.*

RE
SAMUEL BRONSTON
LAUNCHES A NEW
EPOCH IN
MOTION PICTURES...



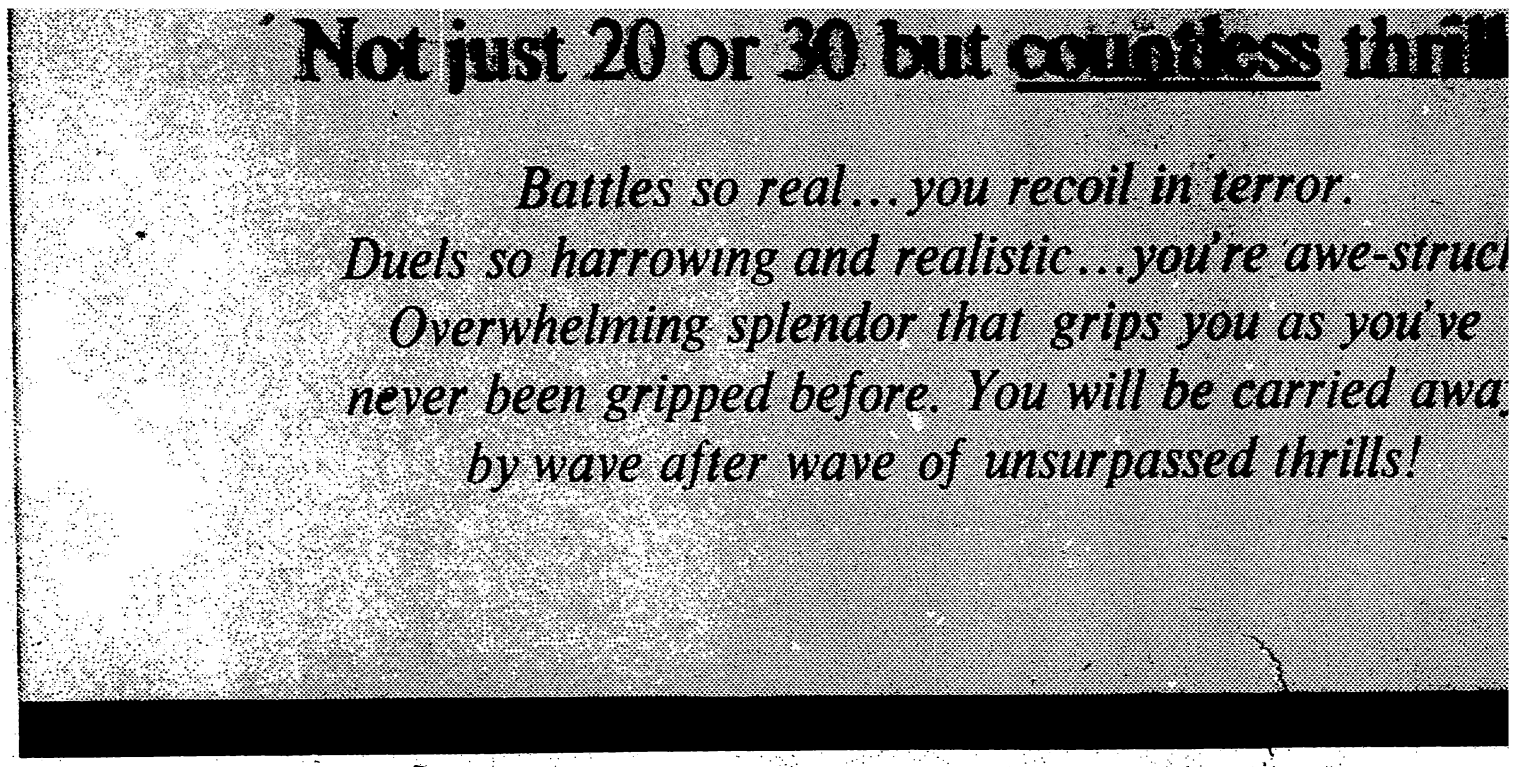
Not just 2 or 3 but 14 stunning re-creations!

You are actually in Rome as it was 1780 years ago!
The Forum, the Senate, the Temple of Jupiter
... the glory that was Rome... all real...
breathtakingly real in every detail!



Not just 4 or 5 but all the known emotions!

You will share every emotion known to man.
The warm glow of a tender love story will envelop you.
The green fire of envy will consume you. The red flame of hatred will sear you. And the cold ashes of cowardice will chill you.
You will relive every emotion known to man...and woman.


Not just 20 or 30 but countless thri
Battles so real...you recoil in terror.
Duels so harrowing and realistic...you're awe-struc
Overwhelming splendor that grips you as you've
never been gripped before. You will be carried awa
by wave after wave of unsurpassed thrills!

SAMUEL BRONSTON

SOPHIA LOREN

STEPHEN BOYD ALEC GUINNESS

JAMES MASON CHRISTOPHER PLUMMER

ULTRA-PANAVISION TECHNICOLOR

JOHN IRELAND MEL FERRER OMAR SHARIF

ANTHONY QUAYLE

Directed By

EXCLUSIVE RESERVED SEAT ENGAGEMENTS

for

SAMUEL BRONSTON'S

THE FALL OF THE ROMAN EMPIRE

CITY	THEATRE	OPENING DATE
New York	DeMille	March 26
Washington	Warner	April 1
Denver	Denham	April 2
Philadelphia	Stanley	April 8
Dallas	Tower	April 9
Houston	Tower	April 9
Salt Lake City	Centre	April 10
Boston	Gary	April 14
Minneapolis	Academy	April 15
Cincinnati	Grand	April 15
Chicago	Michael Todd	April 17
Atlanta	Roxy	April 17
Indianapolis	Lyric	April 24
Columbus	Cinestage	May 13
New Haven	Whalley	May 14
San Diego	Capri	May 27
Los Angeles	Paramount	May 29
Louisville	Penthouse	June 12
Rochester	Riviera	June 15
Dayton	McCook	June 17
Baltimore	New	June 24
Buffalo	Grenada	July 10
San Francisco	Alexandria	Next Attraction
Cleveland	Ohio	Next Attraction
Milwaukee	Cinema I	Next Attraction
Detroit	Madison	Next Attraction
Portland	Music Box	Next Attraction
Miami Beach	Sheridan	Next Attraction
	CANADA	
Toronto	University	March 27
Montreal	Alouette	March 27
Vancouver	Stanley	April 15
Winnipeg	Metropolitan	April 15
Edmonton	Paramount	April 15

PREM PRODS PROMOTION PLAN

New York Sound Track

Twentieth-Fox prez **Darryl F. Zanuck** got a big laugh at his press conference last week when, after saying he would preside at the company's 1964 anni meeting, he added parenthetically: "I was very good last year." That was the time he not only presided, but also refereed a lively, all-femme, hair-pulling match . . . The 20th-Fox homeoffice ad-pub boys are all safely moved into their new fifth floor quarters, and almost everybody has a name on the door. Not many Bigelows on the floor, however.

Metro's **Clem Perry** walked off with—or rather, rode off with—the 1964 Thunderbird raffled at the Pioneers dinner last week . . . **Jack Brodsky** and **Nat Weiss** have picked up the rights to two **Bernard Malamud** novels. "The Assistant" and "A New Life." These to be added to a sked including the film version of "Bang The Drum Slowly" and a couple of legit possibilities . . . Photographer **Bert Stern** has formed film-tv production company, Libra Productions, with **John Creon** as veep in charge of development and sales, and **Edward Vorkapich** as veep in charge of production.

Sophia Loren and **Marcello Mastroianni** will be in Gotham for the March 16 world preem at the Festival Theatre of "Yesterday, Today and Tomorrow," an Embassy release currently shattering boxoffice records in Italy . . . **Milt Livingston** left for a 10-day Florida vacation last Thursday (13) . . . **Otto Preminger** has inked **John Wayne, Kirk Douglas, Jill Haworth,** and **Brandon De Wilde** for "Harm's Way."

The family and executives of the Columbia Electric & Mfg. Co., Spokane, has distributed an attractive and tasteful paperback album in "Tribute to the **Eric Johnston***" who died last August at 67. The longtime president of the Motion Picture Producers & Distributors of America Inc. was also founder and board chairman of the northwest utility. Although he was born in Washington, D.C., in* 1895*, he grew up in Spokane. The family of the industrialist-diplomat-author-soldier-film spokesman received messages from chiefs of state, other politicos, press, trade and public and felt that these should be passed on to his friends.*

Robert J. Landry, managing editor of VARIETY, opening speaker at Columbia U. Communications Seminar on new series of discussions dealing with social usefullness of criticism . . . guess who was in the audience? **Arthur Mayer. Davidson Taylor** moderated.

Hollywood Horizons, special section of the Citizen-News in that community, carried a frontpage art layout of gold-colored stars in which names of cinema greats were published. Noticed in Gotham were an array of misspellings. **J. Stuart Blackton** came out Stewart; **Victor McLaglen** came out McLaughlin; the dean of all producers **Adolph Zukor** ran as Zucker; **Fredic March** should have been Fredric; **Kathryn Hepburn** should have been Katharine; **Ramon Novarro** was spelled with an 'a'; finally, in a galaxy of great names, there was the surprising inclusion of **Carol Lynley,** spelled Carl Lindley.

Barbara Loden, of "After the Fall," in an interview over NBC-TV, quoted **Otto Preminger** as saying to her, "I think it is very unkind that **Arthur Miller** should present **Marilyn Monroe** as he has. She was a very dumb girl—I directed her, but Miller should not have presented her on the stage the way he does."

Bobby Darin signed for a new two-pic, non-exclusive pact at Universal, replacing his previous deal with the studio, his next pic to be chosen shortly . . . **Billy Wilder's** "Irma La Douce" and "Some Like It Hot" will open as a double bill March 4 in over 50 Gotham nabes, with national release to follow . . . the New School of Social Research, N. Y., will raise money for its Human Relations Center with a benefit showing of "Becket" March 9 and a special seminar on the film will be held later in the month at the school.

Hayley Mills and father **John Mills** arrived in New York over the weekend for several days of promo work for U's "The Chalk Garden," which opens at Radio City Music Hall this spring . . . **Sid Caesar** observes his 25th year in the film biz this year, considering as his start an usher's job on Broadway in 1939.

Harold Robbins currently on a European tour during which he'll plug his book "The Carpetbaggers" and **Joe Levine's** upcoming filmization of the novel . . . **Etta Segall** named Allied Artists office manager . . . **Carmen Phillips** inked for a supporting role in **Alfred Hitchcock's** "Marnie" . . . **Angie Dickinson** began a three-week tour of key cities last Monday (21) to plug U's "Captain Newman, M.D." . . . Ingenue mag has tabbed Par's "Seven Days in May" as its "medal movie" for March . . . Canadian actor-dancer **Clive Clerk** signed for "Send Me No Flowers" at Universal.

Seymour Borde & Associates has acquired distrib rights to the N. Y. indie-made "Sin in The Suburbs," which has taken on a certain amount of topical interest because of the recent headlines concerning Long Island wives and mothers who have been moonlighting along the Primrose Path . . . **Jean Negulesco** will direct **20th's** "The Pleasure Seekers" which starts in May . . . A local merchandiser of film tie-in gimmicks suggests that Beatlemania is just another example of the mysterious popularity of gimmicks-with-hair-on, like Davy Crockett hats and mink can-openers.

There's a new drive against "smut" going on in the lower east side. Manager of the Tribune Theatre pulled a "Satan in High Heels" and "Nudist Story" double bill after being picketted by a group led by a local Catholic clergyman. "Lawrence of Arabia" was substituted . . . The Consul General of France and Mme. **Michel Legendre** are holding a reception at the consulate here Friday (28) before the launching of **Tom Brandon's** festival of French film classics at the Normandie Theatre. First pic to be shown in the series is **Jean Cocteau's** "Beauty and The Beast."

Italo director **Gian Luigi Polidoro** is touring Washington, Philadelphia and Toronto on behalf of his (and Reade-Sterling's) "To Bed Or Not To Bed" . . . **Flora Robson** added to 20th's "Guns at Batasi" cast in London . . . **Elizabeth McClintock,** a 19-year-old McGill University student, has been signed to costar with **Mary Ure** and **Robert Shaw** in the now-shooting Reade-Sterling pic, "The Luck of Ginger Coffey." Pic is being made in Montreal by Roth-Kershner in association with Crawley Films.

Toho Cinema here unveils an early (1949) **Akira Kurosawa** pic when it opens "Stray Dog" March 3. **Toshiro Mifune** stars . . . First pic by highly praised French director **Jean-Pierre Melville** to get commercial release here will be "Doulos—The Finger Man," starring **Jean-Paul Belmondo.** Pic opens in mid-March at the Beekman with Pathe-Contemporary as distrib . . . **Anthony Quayle** due in next month to help tout his Governor Films release, "A Touch of Hell."

Peter Sellers arrived in Hollywood from England over the weekend to begin preparations for the filming of **Billy Wilder's** "Kiss Me, Stupid" and do some dubbing on Pan Arts' "World Of Henry Orient," a print of which is being frantically prepared to meet the schedule for its Radio City Music Hall opening, following the present pic.

Paramount's "Seven Days in May" drew across-the-board "money" reviews from Gotham daily scribes last week . . . Italo author **Alberto Moravia,** who will soon be repped in the U.S. by three features based on his novels via Embassy Pictures, "Empty Canvas," "Contempt" ("Ghost at Noon") and "Yesterday, Today and Tomorrow," has just published his latest book, "L'Uomo Come Fine" (Man As an End to

(Continued on page 34)

STRONG FOR BIG USE OF VIDEO

By ABEL GREEN

Producer-director Otto Preminger's proposal for a primetime television program to "sell" Hollywood has the tacit approval of all the company presidents to whom he presented the idea. He later briefed the directors of publicity and advertising on his thinking that a "strong" personality should be at the helm of the overall production because no Hollywood or tv producer could withstand the inevitable personality clash.

Preminger, in first projecting the Hollywood "selling and reselling to the American public," via tv, found every company president interested, he says.

His idea of a "strong man" sharply attuned to vox pop attitudes and with a keen concept of public relations would be Edward R. Murrow, if his health permitted, or Pierre Salinger, as and when he leaves Government service.

Preminger knows that the MPAA (Motion Picture Assn. of America) has no funds for such a project which entails a $4,000,000 annual expenditure for primetime programming.

His idea is for pro-rata charge-back to each picture, as part of that picture's budget, every time a segment having to do with any particular program is utilized as part of the half-hour teleshow. Yet, he stresses, each segment—for example, showing Wilder or Preminger or Huston or Stevens shooting a scene— should not be a trailer, per se. In fact, Preminger utilizes the "subliminal" impact, for the overall benevolence of Hollywood as a vibrant, vital going community, as the prime objective.

"For example, I'd have some new face just read off a minute or two of newsworthy tidbits about Hollywood films, plans, players, projects and the like, and I bet that within a week we'd get countless inquiries as to 'who is that new young lady or young man who gave us all that interesting news about the movies'. If I'm shown shooting a segment of, let us say, my next Paramount picture, it doesn't have to be a trailer for the film; it just shows movies and moviemakers very much in activity in the Hollywood milieu.

Salutes, Et Al

"I'm sure that not too many of the public cared or understood about last week's 'CBS Reports' segment on runaway production even though I was in it, among others. To begin with, my own portion was done some five months ago when I was in the middle of production on 'The Cardinal,' even though Harry Reasoner gave it a topical windup with the latest grosses on 'Cleopatra'. But the fact that the networks constantly reprise salutes, tributes, surveys, appraisals, etc. on movies points up anew how valuable is the Hollywood impact to the television audiences. Not to mention the strong ratings all the old film features continue to get on tv.

"I know how it worked when Dave Wolper did 'Anatomy of a Movie,' on his recent 'Hollywood and the Stars' series for NBC-TV. The movie analyzed, of course, was 'The Cardinal,' and I saw how the grosses responded."

This brought Preminger back to the whyfore of his advocacy of a primetime tv show for Hollywood to sell itself.

He spoke to Barney Balaban, Milton Rackmil, Darryl F. Zanuck, Bob O'Brien, Abe Schneider, Jack Warner, Arthur Krim and other toppers. All were enthusiastic. Perhaps the most so was Warner, says he.

Matter of Decision

At first he balked at passing on the plan to the pub-ad heads, as the company presidents first suggested "because, as I told them, this echelon still will have to go back to you for your decisions." None the less, because of his en-

(Continued on page 26)

Are Hinterland Exhibs 'Marooned?'

Seven Arts' Ed Feldman Considers Resistance to Air Plugs as 'Too New York' Just Too Hicksville

There's nothing wrong with this business that a few more foresighted exhibitors wouldn't help to cure, according to Seven Arts ad-pub veep Eddie Feldman. Latter is currently plugging his offbeat "Sunday in New York" radio-tv spots which some key exhibs around the country have refused to support via co-op advertising budgets. Their reasoning: the plugs Feldman is plugging are "too New Yorkish."

Plugs in question were written by Mel Brooks and feature Lou Jacobi as, among other things, an old-style Hollywood film director who comes on strong to tell radio-tv viewers about his latest movie, "an all-talkie in Metrocolor called 'Sunday in New York,' starring your favorite actor Cliff Robertson, your favorite actress Jane Fonda, your favorite actor Rod Taylor . . ." and sometimes winding with the director, at the behest of his off-screen yes-man, Harry, remembering the titles of his other great all-talking films: "Hello, Cincinnati, Hello," "The Sheriff of Warsaw" and "The Thing That Ate Boston." All, of course, in the unmistakable Jacobi Bronx accents.

In all the dates where the pic has been backed by the tv campaign, says Feldman, grosses have been substantially higher than comparable dates where the campaign was refused, or not used. In the former category are New York, Boston, Memphis, Flint, Rochester. Campaign was not used in Chicago and Pittsburgh. In Florida, Wometco liked the tv campaign so much they blew the 16m tv spots up to 35 for close-plugging in theatres.

According to Feldman, the argument that Jacobi's humor is too regional for acceptance outside of New York is absurd in their day and age when national television is so thoroughly saturated with "regional" comedians of the New York School. Additionally, he feels exhibs must wake up and realize that you can't plug films on tv with conventional theatrical trailers cut down to a 1-1/2 minutes. Quick, isolated scenes out of context are not funny and can actually destroy the image of a comedy such as "Sunday in N.Y." Thus, says Feldman, the most logical approach is to create an "entirely new entity" which fits the 1-1/2 minute format.

Screenplay Goes Legit

Director Arthur Penn, who adds producer duties to his other chores for the first time on Columbia's upcoming "Mickey One," plans to turn A. M. Surgal's original screenplay into a Broadway play after completion of the film. Penn told the trade press in New York Monday (24) may follow the pic by "a couple of years." The film, starring Warren Beatty and Alexandra Stewart, is now rehearsing and will start lensing in Chicago in four weeks.

"Mickey One," described as a suspense comedy, will be made entirely in Chicago, with location exteriors and interiors at the Niles studio. Pic is a coproduction of Penn's Florin Productions and Beatty's Tatira Productions. Budget is something over $1,000,000.

Raphel Top Aide To Poe in 20th's Foreign Echelon

Top job in 20th-Fox's newly revamped foreign operations setup—the result of a 14-month study of exec veep Seymour Poe—goes to David Raphel who has just been named the company's foreign manager. Raphel, who in recent years has been 20th's continental supervisor stationed in Paris, moved into the New York homeoffice to take up his new duties Monday (24).

Raphel's appointment thus fills the number one post in the foreign sales arm which is being reorganized with division managers for Europe, the Far East and Latin America, stationed in the field, backstopped by counterpart men stationed in the homeoffice.

Positions filled to date include appointments of Francisco Rodriguez, Latin American division manager stationed in Mexico City; Karl Knust, in charge of the L.A. desk in New York; Geza Polaty, Far Eastern division manager stationed in Tokyo, and Morey Marcus in charge of the F.A. desk in New York. The rest of the posts are expected to be filled shortly.

As originally blueprinted by Poe, the "desk men" will not necessarily have precedence over the division managers in the field. Idea is that the division manager's communications with the field will be funnelled through the desk man whose principal responsibility will be "interpreting" company policy. The desk men will be responsible to foreign manager Raphel who, in turn, will be responsible to Poe.

The appointment of Raphel fills what is technically a new post, since the last chief exec of the company's foreign arm was Murray Silverstone, who resigned as 20th International prez shortly after Darryl F. Zanuck became head of 20th in July, 1962. Since Poe became 20th's global sales chief in the autumn of 1962 (and later as exec veep), he himself has been directly running the overseas org in addition to all his other duties.

Raphel's appointment does not come as a total surprise. Exec was recalled to New York from Paris in mid-November for a six-week homeoffice looksee with the definite objective of grooming him for the post Poe had been seeking to fill for so long. Raphel, who was brought into 20th some years ago by the former administration, is credited by Poe for much of the success in the selling of "The Longest Day" and "Cleopatra" in Europe.

Henry Hathaway to direct "Navada Smith" for Joseph E. Levine-Paramount.

Knoxville Plan: Rental Studio Doubles as Hall

Knoxville, Feb. 25.

Plans have been completed for building a $175,000 sound studio for motion picture and tv production in Knoxville. Construction will start in early spring and the facility will be ready for use by June 1, according to Mayor John Duncan.

The new sound studio is being financed by the city and will be available on a rental basis to producers, according to the Mayor. This will be the first modern sound studio with complete production facilities to be constructed in the southeast.

The building will be located on city property, a two-acre plot on Tobler Lane. It will serve as a multi-function building; being used as a recreation center when not rented for film or tv productions.

The new studio will be augmented by the Chilhowee Park Administration Building, also suitable as a studio and previously used for film production.

Two pictures were recently produced with Knoxville as headquarters. In 1962 "All The Way Home" was produced by David Susskind for Paramount. Last year "The Fool Killer" was filmed by Ely Landau.

IRMA La

Billy Wilder's
IRMA La DOUCE is now
the largest grossing
comedy in the history of
motion pictures!

"We are projecting a world-wide film rental of over $18,000,000 for IRMA La DOUCE."

—ARNOLD M. PICKER
Executive Vice President

DOUCE

The domestic film rental of IRMA La DOUCE has already passed the $9,850,000 mark—accumulated in only 32 weeks of playing time, and in less than 5,150 engagements.

A FEW EXAMPLES:

1. N.Y.C.—"Golden Showcase"—8-week engagement $1,006,911.

2. SEATTLE—Music Box—Hit its top weekly gross in the 23rd week with $8,502 and scored its highest Saturday gross in the 27th week with $2,245. Now in its 29th week and still going strong!

3. ROCHESTER—Cinema—Grossed $138,002 for the first 32 weeks of its run! This means that better than one person out of every three in Rochester saw the picture during that period! And it's still holding over!

4. SALT LAKE CITY—Towne—Set a new house record of $6,470 the first week and then proceeded to set a new record of $6,541 in the 5th week, and a new record again of $6,757 the 6th week. Now in its 32nd week of consistently high grosses!

5. BALTIMORE—Senator and Little Theatres—Day-and-date engagement ran for 15 weeks, following which "Irma" continued at the Little Theatre for an additional 19 weeks, chalking up a phenomenal combined gross of $263,345.

Holiday Boosts B'way; 'Newman' Sock 166G, 'May' Terrif 84G; 'Sport' Loud 18G, 'Ringer' 19G, 'Dictator' $22,000

The holiday weekend (Saturday, Feb. 22) and a batch of new, potent pictures will give Broadway deluxers a bright glow this session. The fact that Washington's Birthday fell on Saturday put a real crimp in the trade for this outstanding holiday of the winter season. Snow midweek was no big help to biz, either.

"Captain Newman" with new stageshow is heading for a sock $166,000 opening stanza at the Music Hall. "Seven Days in May" is the big news among the straight-filmers, with a mighty $84,000 opening round, daydating the Criterion and Sutton.

"Man's Favorite Sport" hit sturdy $18,000 or close on opener at the Astor. "Dead Ringer" is doing a stout $19,000 or near opening session at the Palace. Both apparently suffered from the fact that they had competition from any number of houses in showcase setups. "Great Dictator," out on reissue, is herding for a wow $22,000 or near for first round at the Plaza.

"Sunday in New York" is holding with big $29,000 or close in second round, daydating the Forum and Tower East. "The Silence" held with smash $37,000 in third session, daydating the Trans-Lux and Rialto.

"Dr. Strangelove" wound its fourth week with smash $66,000 or thereabouts daydating the Victoria and Baronet. "Love With Proper Stranger" still was solid at $15,000 for ninth session at the State.

"The Cardinal" is nearly even with last week for a possible socko $31,000 in 11th stanza at the DeMille. "It's a Mad World" was boff $31,000 for 14th session at the Warner, now being in 15th week.

"Tom Jones" racked up a whopping $43,000 in two houses, for the 20th week at the Cinema One and second session at Cinema Two. "Psychomania" looks to hold with great $15,000 in second round at the World after $19,200, new record opening week at this tiny theatre.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2) —"Man's Favorite Sport" (U) (2d wk). Initial week ended yesterday (Tues.) was stout $18,000. In ahead, "Charade" (U) (3d wk), $13,300.

Cinerama (Loew) (1,552; $1.50-$2.50)—"Best of Cinerama" (Cinerama) (10th wk). Ninth round ended yesterday (Tues.) was fair $13,500 after $13,400 for previous week. A new pic is being groomed for Easter week.

Criterion (Moss) (1,520; $1.50-$2.50)—"Seven Days in May" (Par) (2d wk). First round ended yesterday (Tues.) was mighty $60,000 or near. Daydating with Sutton. Figure is best at this house in many months.

DeMille (Reade) (1,463; $1.50-$3.50)—"Cardinal" (Col) (11th wk). This stanza winding today (Wed.) looks like boff $31,000 or near after $32,000 for 10th week. "Fall of Roman Empire" (Par) opens on hardticket March 26.

Embassy (Guild Enterprises) (500; $1.50-$2.50) — "The Doll" (Kana) (7th wk). Sixth session completed Sunday (23) was fancy $9,000 after $10,000 in fifth week. "Two Are Guilty" (MGM) opens Feb. 28, daydating with the Guild. "Doll" could have stayed here longer at present gait except for locked booking.

Forum (Norel) (813; $1.25-$1.80) —"Sunday in New York" (MGM) (3d wk). First holdover round completed Monday (24) was smash $15,000 after $19,500 for opening week. Daydating with Tower East.

Palace (RKO) (1,642; $1.25-$2)—"Dead Ringer" (WB) (2d wk). Initial stanza ended yesterday (Tues.) was solid $19,000 or close.

Paramount (AB-PT) (3,665; $1-$2) —"Dr. Crippen" (WB) (2d wk). This week finishing tomorrow (Tues.) is heading for lean $15,000 after $18,500 on opening week. "Man in Middle" (20th) opens March 4. Current session missed Tuesday night since house was used for telecast of fight.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Capt. Newman" (U) with stageshow. Initial week ending today (Wed.) looks like smash $166,000, with boost from Washington's Birthday, not so big since falling on Saturday. Stays on, Natch! In ahead, "Prize" (MGM) and stageshow (4th wk), $113,000.

Rivoli (UAT) (1,545; $2.50-$5.50) —"Cleopatra" (20th) (38th wk). The 37th session completed yesterday (Tues.) was okay $14,000 or near. The 36th week was $17,500.

Rialto (Brandt) (600; $1.25-$2.50) —"Silence" (Janus) (4th wk). Third week ended Sunday (23) was big $18,000 after $20,000 in second.

State (Loew) (1,850; $1.50-$2.50)—"Love With the Proper Stranger" (Par) (10th wk) Ninth round finished yesterday (Tues.) was solid $15,000 after $17,000 in eighth week. Daydating with Murray Hill. "Becket" (Par) opens March 11 on hardticket.

Victoria (City Inv.) (1,003; $1.25-$2)—"Dr. Strangelove" (Col) (5th wk). Fourth session finished yesterday Tues.) was great $36,000 after $43,000 for third. Daydating with Baronet.

Warner (SW) (1,504; $2.50-$4.80) —"It's a Mad World" (UA) (15th wk). The 14th round finished Saturday (22) was great $31,000, with two a.m. extra matinees. The 13th week was $35,500, with lift from two extra shows.

First-Run Arties

Baronet (Reade) (430; $1.25-$2) —"Dr. Strangelove" (Col) (5th wk). Fourth session completed yesterday (Tues.) was smash $30,000 or near after $26,000 for third. Also at Victoria.

Beekman (Rugoff Th.) (590; $1.50-$2)—"Point of Order" (Indie) (7th wk). Sixth week finished Monday (24) was fancy $8,200 after $10,500 for fifth round.

Carnegie Hall (Cinema) (F&A) (330; $1.50-$2)—"Der Rosenkavalier" (Show) (10th wk). Ninth frame ended yesterday (Tues.) was solid $6,500 after $9,000 for eighth.

Cinema One (Rugoff Th.) (700; $1.50-$2) — "Tom Jones" (UA) (21st wk). The 20th week ended Sunday (23) was wow $28,500 after $31,700 for 19th round. Pic also is at Cinema Two.

Cinema Two (Rugoff Th.) (300; $1.50-$2)—"Tom Jones" (UA) (3d wk). Second round completed yesterday (Tues.) was great $14,500 after $12,000 for opener.

Coronet (Reade) (590; $1.50-$2) —"To Bed or Not To Bed" (Cont) (10th wk). Ninth stanza finished Saturday (22) was socko $10,500 after $11,000 for eighth week.

Festival (Embassy) (546; $2-$2.50) — "Easy Life" (Embassy) (10th wk). Ninth frame ended Saturday (22) was big $8,800 after $9,700 for eighth week.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2)—"Beat the Devil" (Royal) (2d wk). First session was big $6,800 for first five days.

Fine Arts (Davis) (468; $1.80-$2) —"And Suddenly It's Murder" (Royal) (5th wk). Five days of present week was good $5,500 after $10,000 for fourth complete week.

Guild (Guild) (450; $1-$1.75) — "Knife in Water" (Kana) (4th wk). Third round ended yesterday (Tues.) was sharp $6,000 after $5,000 for second. "Two Are Guilty" (MGM) opens Feb. 28.

Murray Hill (Rugoff Th.) (565; $1.50-$2) — "Love With Proper Stranger" (Par) (10th wk). Ninth round finished yesterday (Tues.) was nice $4,200 after $6,800 for eighth.

Paris (Pathe Cinema) (568; $1.50-$2) — "America, America" (WB) (10th wk). Ninth session completed Thursday (20) was solid $7,600 after $8,900 for eighth week.

Plaza (Lopert) (525; $1.50-$2)—"Great Dictator" (Indie) (reissue). First week winding up tomorrow (Thurs.) looks like wham $22,000 or better. "Dictator" crimped a bit by long running time, getting in only five shows daily.

Sutton (Rugoff Th.) (561; $1.50-$2)—"Seven Days in May" (Par) (2d wk). First stanza ended yesterday (Tues.) was mighty $24,000 or near. Daydating with Criterion.

Toho Cinema (Toho) (299; $1.50-$2)—"Different Sons" (Toho) (3d wk). First holdover week ended yesterday (Tues.) was good $5,000 after $5,600 for opener. "Stray Dog" (Toho) opens March 3.

Tower East (Loew) (588; $1.50-$2)—"Sunday in New York" (MGM) (3d wk). Second session completed Monday (24) was socko $14,000 or close after $16,000 for opener. Daydating with Forum.

Trans-Lux East (T-L) (600; $1.25-$2)—"The Silence" (Janus) (4th wk). Third round ended Sunday (23) was wham $19,000 or near after $23,000 for second. Daydating with Rialto.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Day and Hour" (MGM) (2d wk). Initial stanza finished yesterday (Tues.) was lean $3,500.

World (Perfecto) (390; 90-$1.50) —"Psychomania" (Vic) (2d wk). This session winding up tomorrow (Thurs.) looks like great $15,000 after $19,300 for initial week, all-time record here.

'Merlin' Sock $9,000, Omaha; 'May' Fine 8G

Omaha, Feb. 25.

"Tom Jones" continues strong in second week in two houses while "Merlin Jones" looks socko on opener at State. "Seven Days in May" is rated nice on first at Orpheum. "Sunday in New York" looms good in second at the Cooper.

Estimates for This Week

Orpheum (Tri-States) (2,870; $1.25)—"Seven Days in May" (Par). Nice $8,000 or over. Last week, "Soldier in Rain" (AA) (2d wk), $4,000.

Omaha (Tri-States) (2,066; $1.25) —"Man's Favorite Sport" (U) (2d wk). Average $5,500. Last week, $7,500.

Cooper (Cooper) (687; $1.25)—"Sunday in New York" (MGM) (2d wk). Good $6,000. Last week $6,500.

State (Cooper) (752; $1.25)—"Merlin Jones" (BV). Socko $9,000. Last week, "Four Days in Naples" (MGM) (reissue), $4,000.

Indian Hills (Cooper) (804; $1.25) —"How West Was Won" (MGM). (39th week). Big $10,000. Last week, $10,200. Closes March 15.

Admiral, Chief (Ralph Blank) (1,000, 1,234; $1.50)—"Tom Jones" (UA). (2d wk). Fine $10,000 or near. Last week, $12,000.

This Week's N. Y. Showcases

"Man's Favorite Sport" (U)—$150,000 for 20 spots.

Astor, RKO 86th Street (Manhattan); RKO—Alden, Albemarle, Fordham, Colony, The New Rochelle, RKO Albee; Skouras—Academy, Riviera, Astoria, Midway, Calderone, Lynbrook, Squire, Town, Central, Pelham; Randforce—Marboro, Ridgewood.

"Sunday In New York" (MGM)—$159,200 in 19 spots, second week.

Forum, Tower East (Manhattan); Loew's—New Rochelle, Park Hill, White Plains, Avalon; Fox Brooklyn, Kings, Prospect, Triboro, Valencia (Queens), Franklin, Green Acres, Grove, Plainview, Luxor, Post Road.

"Love With Proper Stranger" (Par)—$172,500 for 19 locations in six days, second week.

State, Murray Hill (Manhattan); Paradise, Whitestone Drive-In, Loew's Mt. Vernon, Plaza, Yonkers, Elmsford Drive-In; Kingsway; Brooklyn Rialto, Metropolitan; Meadows, Queens, Continental, Roosevelt Field, Fantasy, Sunrise Drive-In, Freeport, Glen Cover, Staten Island Paramount, Huntington.

"Dead Ringer" (WB)—$170,000 for 21 spots.

RKO Palace, 58th Street, Coliseum (Manhattan); Skouras—Valentine, Bronxville, Riverside, Merrick, Cove, Playhouse, Rivoli (Hempstead) Forest Hills, Valley Stream, Westbury Drive-In; RKO—Keith's Flushing, Strand, White Plains, Castlehill, Dyker, Kenmore, Madison; Randforce—Duffield.

Additional Picture Grosses On Pages 18 and 20

L.A. Gains; 'Strangelove' Giant 33G, 'Goliath' Trim $12,000; 'Jones' Sock 26½G; 'West' Wham 22G for 53d

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Sunday' Boff 10G, K.C.; 'Jones' Hot 9G

Kansas City, Feb. 25.

The Washington's Birthday school holiday more than offset colder weather to keep firstrun wickets clicking this session. "Sunday in New York," only non-art new entry, looks boffo at Roxy. "Merlin Jones" shapes hep in second week, daydating Uptown and Granada. "Charade" holding up stoutly for length of run at Plaza, now in 5th round. "Victors," next pic in, has indefinite opener date.

"Mad World" is sock at Empire in 10th round. "Tom Jones" may set a new high at 504-seat Kimo with prices advanced to $2 for weekends. "Man's Favorite Sport" into an unaccustomed third week at Paramount and continuing to appeal.

Estimates for This Week

Brookside (Fox Midwest Nat. Gen. Corp.) (800; $1.50)—"Cardinal" (Col) (9th wk). Stout $4,000. Last week, same.

Capri (Durwood) (1,260; $1.85-$3) —"Cleopatra" (20th) (15th wk). Steady $8,000. Last week, same.

Empire (Durwood) (866; $1.50-$2.50)—"It's a Mad World" (UA) (10th wk). Smash $15,000. Last week, $11,800.

Kimo (Dickinson) (504; $1.50; $2) —"Tom Jones" (UA). May hit $9,000, record for house. Last week, "Playgirl and War Minister" (Indie), $1,000.

Paramount (Blank-UP) (1,900; $1.25-$1.50) — "Man's Favorite Sport" (U) (3d wk). Nice $6,000. Last week, $8,000.

Plaza (FMW) (1,630; $1.25-$1.50) —"Charade" (U) (5th wk). Smart $8,000. Last week, $9,000.

Rockhill (Art Theatre Guild) (821; $1.50) — "Knife in Water" (Kana). Mild $1,800. Last week, "Promises Promises" (Indie) and "Cold Wind in August" (UA) (3d wk), $1,600.

Roxy (Durwood) (664; 75-$1.50) "Sunday in New York" (MGM). Boffola $10,000 or close. Last week, "Prize" (MGM) (8th wk), $5,000.

Uptown, Granada (FMW) (2,043; 1,219; $1.25-$1.50)—"Merlin Jones" (BV) (2d wk). Nifty $17,000. Last week, $20,000.

'Cardinal' Big $8,000, Indpls.; 'West' 6G, 37th

Indianapolis, Feb. 25.

Biz is uneven at firstruns here this stanza. Bad weather Sunday clipped grosses after an okay Saturday. "Cardinal" still is boxffice leader in second week at Keith's. "How West Was Won," now in 37th round at the Indiana, will be replaced by "Mad World" March 25. "West" still is socko.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; $1-$1.25)—"Sword in Stone" (BV) (4th wk). Nifty $7,000. Last week, $9,000.

Indiana (C-D) (1,100; $1.25-$2.50) —"How West Was Won" (M-G) (37th wk). Sock $6,000. Last week, $5,000.

Keith's (C-D) (1,300; $1-$1.25)—"The Cardinal" (UA) (2d wk). Big $8,000 or over. Last week, $7,000.

Loew's (Loew) (2,472; $1-$1.25)—"Global Affair" (MGM). Mild $5,000. Last week, "Soldier in Rain" (AA) (2d wk), $4,000.

Lyric (C-D) (1,000; $1-$1.25)—"Easter Parade" (MGM) and "American in Paris" (MGM) (reisesues). Dull $3,000. Last week, "Charade" (U) (m.o.), $3,500 after six weeks at Keith's.

Los Angeles, Feb. 25.

Firstrun biz is up slightly this week, bolstered by terrific trade being racked up by "Dr. Strangelove," opening stanza, and seven holdovers expected to benefit from Academy nominations announced Monday (24). "Strangelove," is heading for a wow $33,000 or over despite mild reviews, which is all-time high for the Beverly.

Two other newcomers are blowing hot and cold, "Goliath and Sins of Babylon" being nice $12,000 in two houses while "Shock Treatment" is rated dim $7,500 in two theatres.

Of holdovers, "Tom Jones" looks sparkling $26,500, playing 13th week at Orpheum and eighth rounds at Vogue and Picfair. "How West Was Won" is wow $22,000 in 53d week at Warner Hollywood. "Captain Newman" shapes solid in ninth Hollywood Paramount week.

Pair of openers are on multiple-run. "Goliath" shapes fair $112,000 *in* 26 *spots. "Shock Treatment" is rated slow* $106,000 *in* 22 *locations.*

Estimates for This Week

Beverly (State) (1,150; $2-$2.40) —"Dr. Strangelove" (Col). Mighty $33,000 or over. Last week, "America, America" (WB) (8th wk), $5,000.

Los Angeles, Wiltern (Metropolitan-SW) (2,049; 2,344; $1-$1.49)—"Shock Treatment" (20th) and "Eyes of Annie Jones" (20th). Sad $7,500. Last week, Los Angeles with Crest, Four Star, "Global Affair" (MGM), $8,800. Wiltern with Warren's, Hollywood Baldwin, "Man's Favorite Sport" (U), $21,300.

Hillstreet, Pix (Metropolitan-Prin) (2,752; 756; $1-$1.49) — "Goliath and Sins of Babylon" (AI) and "Samson and Slave Queen" (AI). Fine $12,000 or near. Last week, Hillstreet with Iris, Loyola, "Merlin Jones" (BV), "Murder at Gallop" (MGM), $17,200. Pix, "Smashing of Reich" (Indie), "Kamikaze" (Indie), $3,600.

Iris, Loyola, El Rey (FWC) (825; 1,298; 856; $1-$1.49) — "Merlin Jones" (BV) (2d wk, Iris, Loyala; Moveover, 1st wk, El Rey) and various second feature pix. Slow $11,000. Last week, El Rey, "Hud" (Par) (reissue) (3d wk), $2,000.

Warren's, Baldwin, Hollywood (Metropolitan-State-FWC) (1,757; 1,800; 856; $1-$1.49)—"Man's Favorite Sport" (U) (2d wk) and various second feature films. Soft $12,000 or close.

Four Star (UATC) (868; $1-$1.49) — "L-Shaped Room" (Col) and "Please Turn Over" (Col) (reissues). Light $2,000.

Fine Arts (FWC) (631; $2-$2.40) —"Silence" (Janus) (3d wk). Hefty $7,000. Last week, $9,000.

Lido (FWC) (876; $1-$1.49) — "Easy Life" (Emb) (3d wk). Good $6,000. Last week, $6,200.

Chinese (FWC) (1,408; $2-$2.40) —"Charade" (U) (9th wk). Strong $15,000. Last week, $15,800.

Fox Wilshire (FWC) (1,990; $2-$2.40) — "The Victors" (Col) (9th wk). Busy $7,500. Last week, $8,000.

Hollywood Paramount (State) (1,468; $1.55-$2.40) — "Captain Newman, M.D." (U) (9th wk). Solid $9,000. Last week, $10,000.

Warner Beverly (SW) (1,316; $2-$2.40)—"Prize" (MGM) (9th wk). Frisky $10,500. Last week, $9,800.

Village (FWC) (1,535; $1.49-$2.40)—"Love With Proper Stranger" (Par) (9th wk). Okay $5,000. Last week, $7,000.

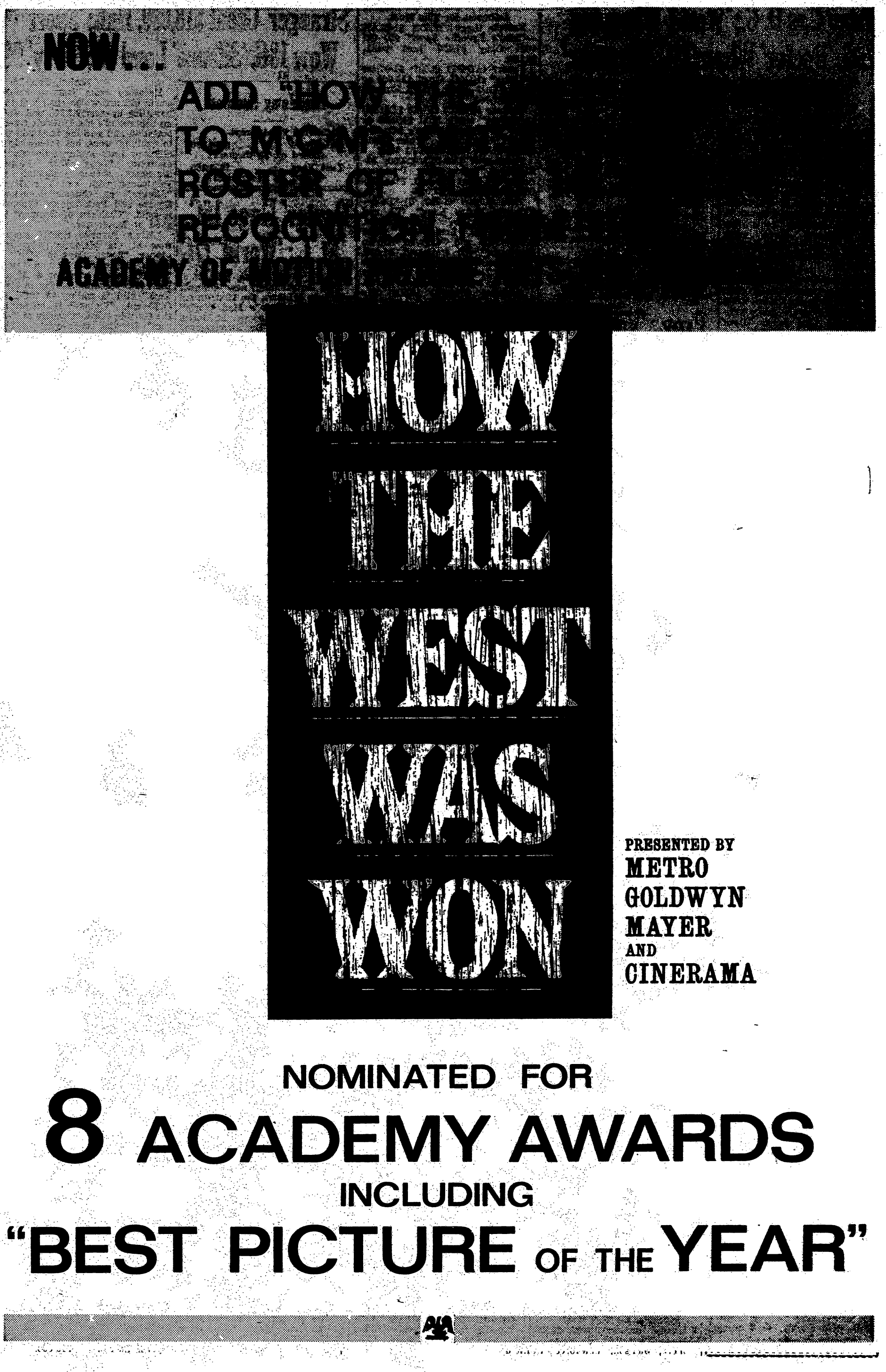
Egyptian (UATC) (1,392; $1.25-$3.50)—"The Cardinal" (Col) (10th wk). Lofty $18,000. Last week, $17,100.

Orpheum, Vogue, Picfair (Metropolitan-FWC-State) (2,213; 810; 750; $1-$2.40)—"Tom Jones" (UA) (13th wk, Orpheum; 9th wk, Vogue, Picfair. Sparkling $26,500. Last week, $27,400.

Cinerama (Pac) (915; $1.49-$3.50) — "Mad World" (UA) (16th wk). Flashy $28,000. Last week, $26,200.

Pantages (RKO) (1,512; $2.50-$5.50) — "Cleopatra" (20th) (36th wk). Smart $23,000. Last week, $23,600.

Warner Hollywood (SW) (1,291; $1.25-$2.80) — "How West Was Won" (MGM) (53d wk). Wow $22,000. Last week, $19,600.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NOMINATED FOR
8 ACADEMY AWARDS
INCLUDING
"BEST PICTURE OF THE YEAR"

Holiday Ups D. C.; 'World' Whopping 20G, 'Doctor' Wham 18G, 'Stranger' Rousing 17G, 'May' Record 25G, 2d

Washington, Feb. 25.

Business is brisk this session riding on George Washington's birthday holiday spurt. Initialing "It's a Mad World" figures to be sock at the Uptown. "Doctor Strangelove" shapes wow at 400-seat Dupont.

"Seven Days In May" goes into second record round at the Trans-Lux. "Tom Jones" looks smash in ninth at the Ontario. "Love With Proper Stranger" looms great opener at Ambassador-Metropolitan. "Man's Favorite Sport" in second at Palace.

Estimates For This Week

Ambassador - Metropolitan (SW) (1,480; 1,000;$1-$1.49)—"Love With Proper Stranger" (Par). Lusty $17,000 or near. Last week, "Dead Ringer" (WB) (2d wk), $6,000.

Apex (KB) (940; $1.25-$1.40)—"Any Number Can Win" (MGM) (6th wk). Oke $4,000. Last week, $4,800.

Dupont (Mann) (400; $1.50-$2)—"Dr. Strangelove" (Col). Record at $18,000. Last week, "Hide and Seek" (U), $2,500.

Embassy (Loew) (567); $1.25-$2) —"Victors" (Col) (2d wk). Trim $9,500 after initialing at $14,000.

Keith's (RKO) (1,838; $1-$1.49) —"Man In Middle" (20th) (2d wk). Nice $9,000 after initialing at $11,500.

MacArthur (KB) (900; $1.25-$1.40)—"Billy Liar" (Cont). Okay $6,000. Last week, "Ladies Who Do" (Cont) (3d wk) $3,000.

Ontario (KB) 1,240; $1.75-$3)—"Tom Jones" (UA) (9th wk). Socko $20,000. Last week, $21,000.

Palace (Loew) (2,360; $1.25-$1.80) —"Man's Favorite Sport" (U) (2d wk). Hep $11,000 or near after $15,000 opener.

Playhouse (TL) (459; $1.25-$1.80) —"Cardinal" (Col) (subrun). (2d wk). Good $6,000. Last week, $6,500.

Plaza (TL) (278; $1.25-$1.80)—"Orgy at Lil's Place" (Indie) (9th wk). Busy $5,500. Last week, $5,600.

Town (King) (800; $1.25-$1.80)—"Charade" (U) (9th wk). Fancy $9,000. Last week, $8,200.

Trans-Lux (TL) (899; 1.49 $2)—"Seven Days In May" (Par). (2d wk). Record $25,000 or close after opening at $24,000.

Uptown (SW) (1,300; $1.65-$2.75) —"It's a Mad World" (UA). Sockeroo $20,000 or near.

Warner (SW) (1,250; $1.50-$2.75) —"Cleopatra" (20th) (33d wk). Fairish $8,000. Last week, $7,500.

Key City Grosses

Estimated Total Gross

This Week $2,973,900
(Based on 23 cities and 277 theatres).

Last Year $3,063,880
(Based on 22 cities and 274 theatres, chiefly first runs including N. Y.)

'Sport' Socko 10G, Prov.; 'Victors' 9G

Providence, Feb. 25.

Though in its third session, "Tom Jones" has the Elmwood in the lead currently with best gross as it climbs to a boff total. Close to the top is RKO Albee's "Man's Favorite Sport" rated socko. Second week of "Merlin Jones" looks hep in second round. "The Victors" shapes loud at Strand.

Estimates for This Week

Albee (RKO) (2,200; 90-$1.25)—"Man's Favorite Sport" (U). Sock $10,000 expected. Last week, "Soldier In Rain" (AA) and "Heroes the Hard Way" (AA), $5,500.

Elmwood (Snider) (2,200; $1-$1.75)—"Tom Jones" (UA) (3d wk). Advance sale has promise of boffo $11,000 this week. Second was $9,500.

Majestic (SW) (2,200; 90-$1.25)—"Merlin Jones" (BV) (2d wk). Hep $7,000 after $9,000 for opener.

State (Loew) (3,200; 90-$1.25)—"Children of Damned" (MGM) and "Gladiators 7" (MGM). Drab $4,500. Last week, "Sunday In New York" (MGM) (2d wk), $5,500.

Strand (National Realty) (2,200; 90-$1.25) — "The Victors" (Col). Lusty $9,000 or close. Last week, "Love With Proper Stranger" (Par) (2d wk), $4,500.

'Prize' Great $14,000, Buff; 'Sport' 7G, 3d

Buffalo, Feb. 25.

Firstrun biz is up this week, aided by some new fare. "The Prize" looks great in first at Center while "The Victors" is somewhat disappointing on opener at Century. "Tom Jones" is big daydating two small houses in third round. "Man's Favorite Sport" shapes good in third at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,500; $1-$1.49) —"Man's Favorite Sport" (U) (3d wk). Okay $7,000. Last week, $8,000.

Center (AB-PT) (2,500; $1-$1.49) —"Prize" (MGM). Great $14,000 or better. Last week, "Dead Ringer" (WB), $7,000.

Century (UATC) (2,700; $1.$1.49) —"Victors" (Col). Mild $10,000 or close. Last week, "Who's Minding Store" (Par) and "Twice Told Tales" (UA), $17,000 in 12 days.

Paramount (AB-PT) (3,000; $1-$1.25) — "Love With Proper Stranger" (Par) (2d wk). Fine $9,000. Last week, $11,000.

Teck (Loew) (1,200; $1-$1.49)—"Flower Drum Song" (U) and "Ugly American" (U) (reissues). Slim $2,000. Last week, "The Birds" (U) and "List of Adrian Messinger" (U) (reissues), $1,000.

Cinema (Martina) (450; $1-$1.49) —"Tom Jones" (U) (3d wk). Nifty $5,000 or over. Last week, $5,500.

Amherst (Dipson) (1,000; $1.-$1.49) — "Tom Jones" (UA) (3d wk). Solid $9,000 or better. Last week, $10,000.

Granada (Schine) (1,000; $1.-$1.25)—"Merlin Jones" (BV) (2d wk). Good $6,000. Last week, $8,000.

'Merlin' Stout 7G, L'ville; 'Sport' 9G

Louisville, Feb. 25.

Merchants'. "Downtown Shopping Days," Friday-Saturday (21-22), an annual promotion, was a 50-50 deal, bad weather on Friday but sunny, cool on Saturday. This brought lots of shoppers to downtown area. "Merlin Jones," fresh at Ohio, looks brisk. Reissued "Summer Holiday" and "Haunted Palace" combo at the Mary Ann is mild. "Man's Favorite Sport," for 3d week at United Artist is fast "Cardinal," in fourth at Penthouse, still is sturdy. "It's Mad World" is hot for 10th Rialto week.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25)—"Tom Jones" (UA) (2d wk). Fine $7,500 after last week's $10,000.

Mary Ann (People's) (1,100; 75-$1.25)—"Summer Holiday" (AI) and "Haunted Palace" (AI) (reissues). Mild $4,000. Last week, "Dead Ringer" (WB) (2d wk), $3,500.

Ohio Settos) (900; 75-$1.25)—"Merlin Jones" (BV). Likely bright $7,000. Last week, "Strait-Jacket" (Col) (2d wk), $6,000.

Penthouse (Fourth Avenue) (900; wk). Stout $8,000. Third was $10,000.

Rialto (Fourth Avenue) (1,100; $1.50-$2.50)—"It's a Mad World" (UA) (10th wk). Hot $8,000. Ninth was $8,200.

United Artists (Fourth Avenue) (1,700; 75-$1.25)—"Man's Favorite Sport" (U) (3d wk). Fast $9,000 after $12,000 in second.

'Stranger' Great $18,000, Hub; 'Sport' Wow 18G, 'Silence' Loud 8G; 'Easy' 9G

Boston, Feb. 25.

Recovery from last weekend's sneak blizzard which cut biz at the boxoffice by nearly 70% will slow up this round's biz. Difficult transportation and parking bans add up to exhibits' woes, but Friday night (21) saw lines again at downtown deluxers. "Love With Proper Stranger" shapes whopping at Paramount with smash reviews. "Silence" at Cinema Kenmore Square and Park Square Cinema, is solid. "Children of Damned" is good at Mayflower.

"Man's Favorite Sport" shapes wow at the Memorial, also for opener. "Seven Days in May" is smash at Astor in second week. "Merlin Jones" was fair at Music Hall, also second. "Sunday in New York" still is rolling in third at Orpheum. "Victors" is bright at the Gary in third. "Comedy of Terrors" is slick in second at the Center. There's rousing activity for "It's a Mad World" in 15th round at the Boston.

Estimates for This Week

Astor (B&Q) (1,117; 90-$1.50)—"Seven Days in May" (Par) (2d wk). Wow $18,000. Last week, $21,000.

Beacon Hill (Sack) (900; $1-$1.80) "Tom Jones" (UA) (10th wk). Great $16,000. Last week, $18,000.

Boston (Beacon Ent.) (1,354; $1.20-$3.95) — "Mad World" (UA) (15th wk). The 14th round ended Monday (24) was smash $30,000. Last week, $18,000.

Capri (Sack) (850; 90-$1.50) — "Doll" (Indie) (2d wk). Hotsy $7,000. Last week, $8,000.

Center (E. Loew) (1,250; 90-$1.25)—"Comedy of Terrors" (AI) and "Saddist" (Indie) (2d wk). Nice $7,000. Last week, $9,000.

Cinema, Kenmore Square (Indie, (320; $1.50-$1.90)—"Silence" (Janus) and "Old Man and Flower" (Indie). Hep $4,100. Last week, "Point of Order" (Indie), $3,200.

Exeter (Indie) (1,276; 90-$1.40)—"Easy Life" (Embassy) (4th wk). Third week ended Friday (21) was slick $9,000.

Gary (Sack) (1,277; $2-$3.90)—"Victors" (Col) (3d wk). Second

(Continued on page 20)

Broadway Grosses

Estimated Total Gross

This Week $700,100
(Based on 33 theatres)

Last Year $672,180
(Based on 33 theatres)

'Doctor' Huge 16G, St. L.; 'World' 17G

St. Louis, Feb. 25.

Two outstanding new entrants will help brighten the firstrun set this session. "It's a Mad World" shapes smash on opener at Martin Cinerama while "Dr. Strangelove" is rated boffo in first week at the larger Esquire.

"Sunday in New York" looks good in second State stanza while "Merlin Jones" looms nice in third at Loew's Mid-City. "Love With Proper Stranger" shapes big in second at the Fox.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25)—"Dead Ringer" (WB) (2d wk). Mild $7,000. Last week, $8,000.

Apollo Art (Grace) (700; 90-$1.25) — "8 ½" (Emb) (2d wk). Okay $1,800. Last week, $2,000.

Esquire (Jablonow-Komm) (1,800; 90-$1.25)—"Dr. Strangelove" (Col). Boff $16,000. Last week, "Charade" (U), (6th wk), $6,000.

Fox (Arthur) (5,000; 90-$1.25)—"Love With Proper Stranger" (Par) (2d wk). Big $13,000 or better. Last week, $16,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Merlin Jones" (BV) (3d wk). Nice $8,000. Last week, $10,000.

State (Loew) (3,600; 60-90) — "Sunday in New York" (MGM) (2d wk). Good $9,000. Last week, $14,000.

Martin Cinerama (Martin) (913; $1.30-$2.50)—"It's a Mad World" (UA). Smash $17,000.

Pageant (Arthur) (1,000; 90-$1.25)—"Cardinal" (Col) (8th wk). Okay $1,800. Last week, $1,500.

Paris Art (Chernoff) (800; $1.50) — "Illicit Interlude" (Indie) and "Swedish Mistress" (Indie). Okay $1,700. Last week, "Third Lover" (Indie), $1,200.

St. Louis (Arthur) (3,800; 75-90)—"Wuthering Heights" (Cont) and "Our Very Own" (Indie) (reissues). Slow $7,000. Last week, "North to Alaska" (WB) and "Comancheros" (WB) (reissues), $7,000.

Shady Oak (Arthur) (760; 90-$1.25)—"Billy Liar" (Cont) (2d wk). Good $2,700. Last week, $2,500.

'May' Sock $17,000 Tops Cleve.; 'Jones' Wow 14G, 'World' Boff 14½G, 10

Cleveland, Feb. 25.

Two smash newcomers will brighten the grosses here in the current stanza. "Seven Days in May" is rated socko on opener at State while "Tom Jones" also is smash for initial round at the smaller Ohio.

"It's a Mad World" is pushing ahead of last week to hit a boffo take in 10th round at Palace. Merlin Jonec" looks nice in first week at the Hipp. "The Cardinal" still is good in seventh session at the Allen.

Estimates for This Week

Allen (Stanley-Warner) (2,866; $1.25-$1.50)—"Cardinal" (Col) (7th wk). Good $9,500. Last week, $9,600.

Colony Art (Stanley-Warner) (1,354; $1.50)—Nurse on Wheels" (Janus) (2d wk). Fair $2,000. Last week, $2,800.

Continental Art (Art Theatre Guild) (925; $1.50)—"8½" (Emb) (reissue). Average $1,900. Last week, "Hidden Fortress" (Indie), $1,700.

Heights Art (Art Theatre Guild) (925; $1.50) — "Good Soldier Schweik" (Indie). Mild $2,200. Last week, "Billy Liar" (Cont) (2d wk), $1,800.

Hippodrome (Hipp Bldg. Co.) (3,500; $1.25-$1.50) — "Merlin Jones" (BV). Good $12,000. Last week, "Charade" (U) (5th wk), $7,000.

Ohio (Loew) (1,020; $1.25-$1.65) —"Tom Jones" (UA). Smash $14,000. Last week, "Love With Proper Stranger" (Par) (m.o.), $7,500.

Palace (F&A Theatres) (1,263; $1.50-$3)—"It's a Mad World" (UA) (10th wk). Up to sock $14,500. Last week, $13,300.

State (Loew) (3,450; $1.50)—"Seven Days in May" (Par). Socko $17,000. Last week, "Sunday in New York" (MGM), $10,000.

Westwood Art (Art Theatre Guild) (955; $1.50)—"8½" (Emb) (reissue). Nice $2,400. Last week, "Billy Liar" (Cont) (2d wk), $2,100.

'Jones' Boffola $11,000, Mpls.; 'May' Mighty 9G, 'Stranger' Fast 9G, 2d

Minneapolis, Feb. 25.

Buttressed by lavish acclaims from newspaper reviewers, "Tom Jones" is currently a newcomer of real boxoffice import with a wham opener at the World. Also new, "Sunday in New York" looms nice for first week at the Gopher. "Seven Days in May" shapes smash in second at Park.

"Man's Favorite Sport" looks lofty in third at the Mann. "The Victors" is potent in second State week.

Estimates for This Week

Academy (Mann) (1,050; $1.25-$1.50) — Touring legit stageshow current. Last week, "Charade" (U) (8th wk), big $7,500 in 10 days.

Avalon (Frank) (900; $1)—"Witch" (Indie) and "Women of World" (Embassy) (subruns). Light $1,000. Last week, "Nymphs" (Indie) and "Doctor in Love" (Indie) (subrun), $1,200.

Century (Par) (1,300; $1.50-$3.50)—"Cleopatra" (20th) (35th wk). So-so $5,000. Last week, $4,500.

Cooper (CF) (905; $1.25-$2.50)—"How West Was Won" (MGM) (51st wk). Remarkable $11,000. Last week, $11,500.

El Lago (Carisch) (800; $1)—"Pagan Hellcat" (Indie), "Affairs of Model" (Indie) and "Legend of Love" (Indie). Okay $1,200.

Gopher (Berger) (1,000; $1.25-$1.50) — "Sunday in New York" (MGM). Hep $6,000. Last week,

(Continued on page 20)

'Strangelove' Record 35G, Tops Chi; 'Sport' Potent 24G, 'Sun.' Hot 21G

Chicago, Feb. 25.

Chi firstrun biz is jumping with the biggest array of new product since the year-end holiday period. Feb. 22 holiday was real hypo. "Dr. Strangelove" looks to shatter all house records at the Esquire with a wham $35,000 in first round at this 1,350-seat house. Cold weather over weekend cut in somewhat.

"Man's Favorite Sport" is bowing to a powerful $22,000 at the Chicago, while "Sunday In New York" is grabbing a lusty $21,000 on Oriental bow. "Soldier In Rain" is posting a fatso $19,000 on first Roosevelt round.

First Carnegie subsequent week of "Charade" is eyeing a dandy $4,500. Debut of "Hallelujah The Hills" looks nice at the Surf. Monroe tandem of "Wacky Playboy" and "The Glass Cage" looms brisk.

"The Victors" is solid in third State-Lake frame, "Love With Proper Stranger" is sturdy in fifth United Artists stanza.

"Charade" looms fat $235,000 in first subrun, playing 221 nabes and five ozoners.

Estimates for This Week

Carnegie (Brotman) (495; $1.25-$1.80) — "Charade" (U) (subrun). Sparkling $4,500. Last week, "8½" (Embassy) (reissue) (3d wk), $4,200.

Chicago (B&K) (3,900; 90-$1.80) — "Man's Favorite Sport" (U). Sock $22,000. Last week, "Charade" (U) (8th wk), $15,000.

Cinema (Stern) (500; $1.50) — "Ladies Who Do" (Cont). Mild $2,500. Last week, "Lord of Flies" (Cont) (21st wk), $3,000.

Esquire (H&E Balaban) (1,236; $1.25-$1.80) — "Dr. Strangelove" (Col). Smash $35,000 and likely a house record. Last week, "Any Number Can Win" (MGM) (3d wk), $3,300 in five days.

Loop (Brotman) (606; 90-$1.80) — "Fantasia" (BV) (reissue) (5th wk). Bright $8,000. Last week, $9,000.

McVickers (Beacon) (1,100; $2.20-$3.80)—"It's A Mad World" (UA) (15th wk). Smash $21,000. Last week, $22,500.

Monroe (Jovan) (1,000; 65-90) — "Wacky Playboy" (Indie) and "The Glass Cage" (Indie). Fine $4,500. Last week, "That Kind of Girl" (Indie) and "Beauty and Body" (Indie), $5,500.

Oriental (Indie) (3,400; 90-$1.80) —"Sunday In New York" (MGM). Hot $21,000. Last week, "The Prize" (MGM) (5th wk), $14,500.

Roosevelt (B&K) (1,400; 90-$1.80) — "Soldier In Rain" (AA). Loud $19,000. Last week, "Strait-Jacket" (Col) (4th wk), $14,000.

State-Lake (B&K) (2,400; 90-$1.80) — "The Victors" (Col) (3d wk). Tame $14,500. Last week, $20,500.

Surf (H&E Balaban) (684; $1.50-$1.80) — "Hallelujah The Hills" (Indie). Good $4,000. Last week, "Purlie Victorious" (Indie) (4th wk), $3,200.

Todd (Todd) (1,089; 90-$1.80)—"Tom Jones" (UA) (10th wk). Boffo $22,000. Last week, $23,000.

Town (Teitel) (640; $1.25-$1.80) —"Knife In Water" (Kana). Slick $4,000. Last week, "Gold of Naples" (Indie) and "Anatomy of Love" (Indie) (reissues), $2,500.

United Artists (B&K) (1,700; 90-$1.80) — "Love With Proper Stranger" (Par) (5th wk). Good $11,000 in five days. Last week, $15,000.

Woods (Essaness) (1,200; 90-$1.80)—"The Cardinal" (Col) (9th wk). Great $24,000 or close. Last week, $25,000.

World (Teitel) (608; 90-$1.80)—"Knife In Water" (Kana). Dandy $6,000. Last week, "Don Juan" (Indie), $4,000.

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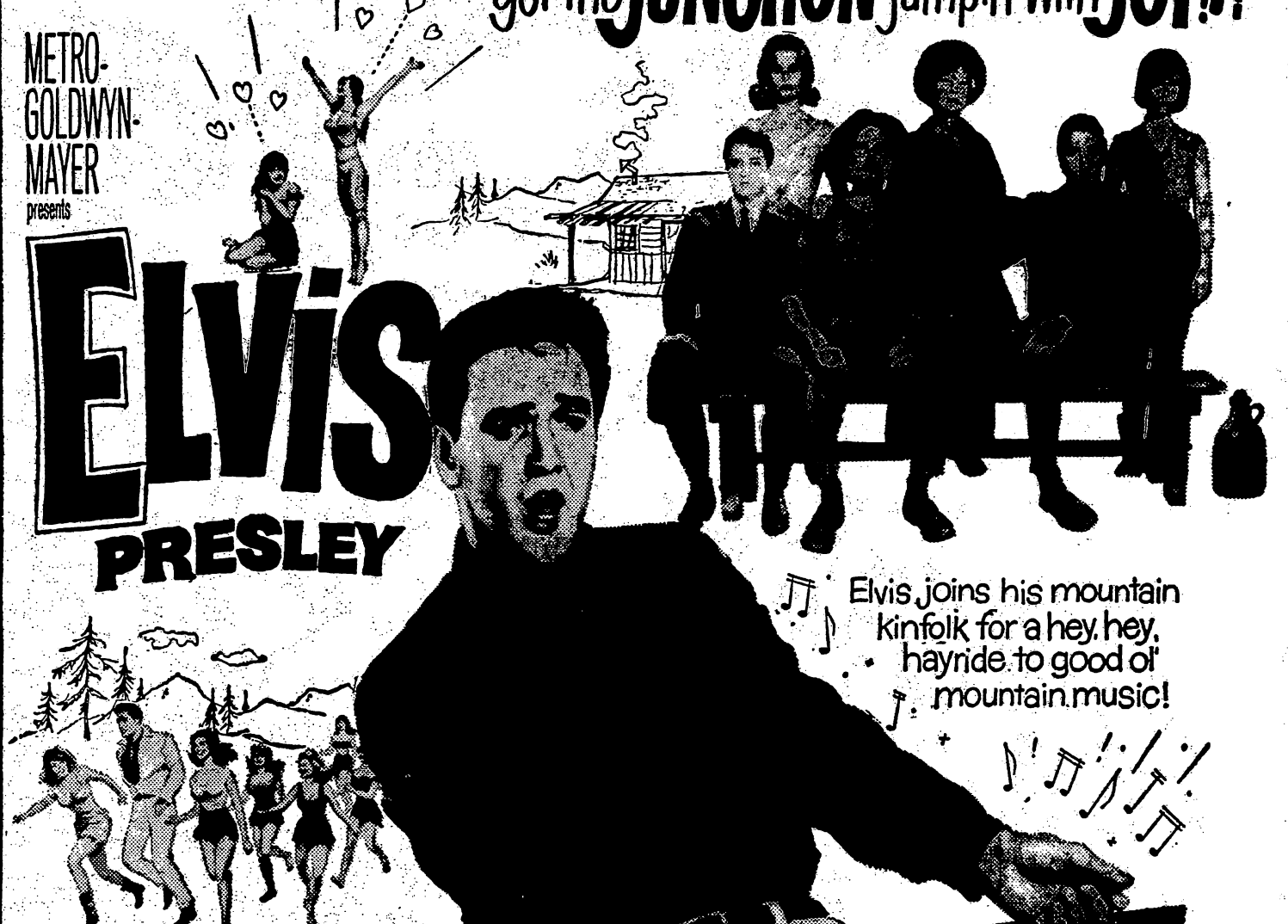

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'Merlin' Lofty $17,000, Pitt.; 'Sport' Sockeroo 13G; 'Jones' Giant 15G, 2d

Pittsburgh, Feb. 25.

"Tom Jones" is racing for another record this (2d) round at the Squirrel Hill, and will break the mark it set in opening week. Newcome "Merlin Jones" shapes lofty at Penn. Sockeroo is "Man's Favorite Sport" in first at the Gateway.

"Victors" is maintaining a good pace in second at Fulton. "Lilies of Field" continues its amazing run in 16th session at Forum. "Love With Proper Stranger" is rated sound in second round at Stanley. "It's a Mad World" looks mighty in 10th at Warner.

Estimates for This Week

Forum (Assoc.) (380; $1.75)—"Lilies of Field" (UA) (16th wk). Glittering $3,500 for same gross as last week.

Fulton (Assoc.) (1,900; $1-$1.75)—"Victors" (Col) (3d wk). Good $8,500. Last week, $9,000.

Gateway (Assoc.) (1,900; $1-$1.75)—"Man's Favorite Sport" (U). Rugged $13,000 or near. Last week, "Charade" (U) (8th wk), $7,000.

Nixon (Rubin) (1,760; $1.25-$1.75) — "Sunday in New York" (MGM) (3d wk-4 days). Good $4,000. Closed Sunday (23) for house to prep for legit run of "In the Bed." Last week, $5,000.

Penn (UATC) (3,472; $1-$1.50)—"Merlin Jones" (BV). Tall $17,000. Last week, "Global Affair" (MGM), $5,000.

Shadyside (MOTC) (623; $1.75)—"Ceremony" (UA) (2d wk-5 days). Thin $1,000. Last week, $1,500. "America, America" (WB) opens Wednesday (26).

Squirrel Hill (SW) (800; $1.75)—"Tom Jones" (UA) (2d wk). Wow $15,000 or over, and well ahead of last week's record-breaking $14,500. House now opens every day at 1 p.m.

Stanley (SW) 3,700; $1-$1.75)—"Love with Proper Stranger" (Par) (2d wk). Sound $9,000. Last week, $10,000.

Warner (SW) (1,260; $1.50-$3)—"It's a Mad World" (UA) (10th wk). Mighty $11,600 or over. Last week, $12,000.

'Sunday' Frisk $9,000 In Cincy; 'Texas' OK 8½G; 'Jones' Great 13G, 2d

Cincinnati, Feb. 25.

Continuing potent b'z looms for Cincy firstruns this round. Newcomers "Sunday In New York," at Palace, and "4 For Texas" at flagship Albee, look hardy. "It's a Mad World" shapes socko, as town topper in tenth week at Capitol. "Tom Jones" is following up with a fatso second stanza for long tenancy bid at the Times. "Cardinal" rates oke on holdover at Keith's. "Victors" is fairish in third frame at Valley.

Twin Drive-In is emerging from winter doldrums at this early Lenten stage with traffic improvement from "Strait-Jacket" and "Gun Hawk."

Estimates for This Week

Albee (RKO) (3,100; $1.25-$1.50)—"4 For Texas" (WB). Okay $8,500 or near. Last week, "Charade" (U) (8th wk), $7,000.

Capitol (SW-Cinerama) (1,329; $1.25-$2.75)—"Mad World" (UA) (10th wk). Socko $14,000 after $14,500 for ninth fling.

Esquire (Cin-T-Co) (500; $1.25)—"Love On Riveria" (Indie). Tame $1,300. Last week, "Auntie Mame" (WB) and "Fanny" (WB) (reissues), $1,200. Both bills daydating with Hyde Park.

Grand (RKO) (1,396; $1.80-$3)—"Cleopatra" (20th) (35th wk). Passable $4,000. Last week, $3,800.

Guild (Kilgore) (272; $1.25) — "Paris Love" (Cont) and "Wrong Arm" (Cont) (reissues). So-so $1,200. Last week, "Knife In Water" (Kana), $1,100.

Hyde Park (Cin-T-Co) (700; $1.25)—"Love On Riveria" (Indie). Fairish $1,200. Last week, "Auntie Mame" (WB) and "Fanny" (WB) (reissues), $1,000.

Keith's (Cin-T-Co) (1,500; $1.25-$1.50)—"Cardinal" (Col) (2d wk). Okay $8,000 after $10,000 preem.

Palace (RKO) (2,600; $1.25-$1.50)—"Sunday In New York" (MGM). Bright $9,000 or close. Last week, "Dead Ringer" (WB) (2d wk), $6,500.

Plaza (Fine Arts) (600; $1.25)—"La Dolce Vita" (Astor) (reissue). Fair $1,200. Last week, "Love and Larceny" (AI), $1,000.

Times (Mid-States) (660; $1.25-$1.80—"Tom Jones" (UA) (2d wk). Great $13,000 on heels of $13,500 opener.

Twin Drive-In (Cin-T-Co) (West side only, 800 cars; $1)—"Strait-Jacket" (Col) and "Gun Hawk" (Col) (subruns). Good $5,000. Last week, "Children of Damned" (MGM) and "Gladiators 7" (MGM), $6,000.

Valley (Cin-T-Co) (1,275; $1.50)—"Victors" (Col) (3d wk). Fair $5,000. Last week, $6,000.

'May' Smash $17,000 In Denver; 'Victors' 14G

Denver, Feb. 25.

Several new films and favorable weather is picking up first-run biz here currently. "Seven Days in May" is pacing newcomers with a whopping total at RKO International 70 and "The Victors" looks big on opener at Centre. "Man's Favorite Sport" shapes stout in third round at Paramount. "Charade" still is trim in ninth week at the Aladdin.

Estimates for This Week

Aladdin (Fox) (900; $1.45)—"Charade" (U) (9th wk). Neat $4,500. Last week, $6,000.

Centre (Fox) (1,270; $1.25-$1.45)—"Victors" (Col). Big $14,000 or near. Last week, "Love With Proper Stranger" (Par) (3d wk), $8,500.

Cooper (Cooper) (814; $1.65-$2.50)—"How West Was Won" (MGM) (51st wk). Sock $11,000. Last week, $10,500.

Denham (Indie) (800; $1.45-$3)—"Cleopatra" (20th) (35th wk). Sturdy $4,000 or over. Last week, $4,500.

Denver (Fox) (2,432; $1.25)—"Merlin Jones" (BV) (2d wk). Sharp $15,000 or near. Last week, $22,000.

Esquire (Fox) (600; $1.25)—"Strait-Jacket" (Col) (m.o.) (2d wk). Fine $3,300. Last week, $3,500.

Paramount (Wolfberg) (2,190; 90 $1.25)—"Man's Favorite Sport" (U) (3d wk). Stout $10,000. Last week, $16,000.

RKO International 70 (RKO) (1,530; $1-$1.80)—"Seven Days in May" (Par). Wow $17,000 or over. Last week, "Cardinal" (Col), $6,500.

Towne (Indie) (600; $1.25-$1.45)—"Tom Jones" (UA). Hot $9,000. Last week, "Prize" (MGM) (8th wk), $2,500.

Vogue (Art Theatre Guild) (450; $1.25) "My Name is Ivan" (Indie) (2d wk). Thin $1,000. Last week, $1,800.

'Sport' Okay $7,000 In Port.; 'World' 11G, 10th

Portland, Ore., Feb. 25.

Firstrun trade is very spotty currently, with lack of new product a handicap. One of few newies, "Man's Favorite Sport" is rated lusty at the Broadway. "The Victors" is moderate in first at Fox. "It's a Mad World" shapes socko in 10th round at the Hollywood. "Tom Jones" looks torrid in second at the Irvington.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50) — "Man's Favorite Sport" (U) and "Young and Willing" (U). Lusty $7,000 or over. Last week, "Charade" (MGM) (8th wk), $5,200.

Cinema 21 (Foster) (648; $1.50)—"Yum Yum Tree" (Col) (14th wk). Fine $3,500. Last week, $3,600.

Fine Arts (Foster) (421; $1.50)—"Irma La Douce" (UA) (m.o.) and "Mary, Mary" (WB) (reissue) (6th wk). Tall $4,500. Last week, $4,000.

Fox (Evergreen) (1,600; $1-$1.49)—"The Victors" (Col). Modest $5,500. Last week, "Comedy of Terrors" (AI) and "Bullets For Billy Kid" (AI), $5,800.

Hollywood (Evergreen) (1,890; $1.49-$2.75)—"It's a Mad World" (UA) (10th wk). Scorching $11,000. Last week, $13,000.

Irvington (Smith) (650; $1.50)—"Tom Jones" (UA) (2d wk). Hotsy $10,500. Last week, $11,000.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Merlin Jones" (BV) (3d wk). Bright $4,500. Last week, $6,400.

Paramount (Port-Par) (1,406; $2-$3.50) — "Cleopatra" (20th) (35th wk). Neat $5,000. Last week, $6,700.

BOSTON

(Continued from page 18)

week was lofty $14,000. Last week, $17,000.

Mayflower (ATC) (689; 90-$1.50)—"Children of Damned" (MGM) and "Gladiators" (MGM). Fast $6,000 or close. Last week, "Move Over, Darling" (20th) (subrun) and "Love and Desire" (Indie) (2d wk), $4,000.

Memorial (RKO) (3,000; 90-$1.50)—"Man's Favorite Sport" (U) and "Hide and Seek" (U). Wow $18,000 or near. Last week, "Charade" (U) (8th wk), $9,000.

Music Hall (Sack) (4,400; 90-$1.80)—"Merlin Jones" (BV) (2d wk). This week opened Friday (21). First week, fair $15,000.

Orpheum (Loew) (2,900; 90-$1.65)—"Sunday in New York" (MGM) (3d wk). Trim $10,000. Last week, $13,000.

Paramount (NET) (2,357; 90-$1.65) — "Love With Proper Stranger" (Par). Whopping $18,000. Last week, "Dead Ringer" (WB) (2d wk), $6,500.

Pilgrim (ATC) (1,909; 75-$1.25)—"Gal in Hollywood" (Indie) and "Like Wow" (Indie). Perky $7,500. Last week, "Passion Holiday" (Davis) (reissue) and "Beauty and Body" (Indie), $8,000.

Park Square Cinema (Indie) (300; $1.80)—"Silence" (Janus) and "Old Man and Flower" (Indie). Neat $4,000. Last week, "To Bed or Not to Bed" (Cont) (subrun), $3,000.

Paris Cinema (Indie) (698; $1.75)—"Billy Liar" (Cont) (3d wk). Good $7,000. Last week, $8,000.

Saxon (Sack) (1,100; $2-$3.90)—"Cardinal" (Col) (11th wk). Still smash with $24,000. Last week, $28,000.

State (Trans-Lux) (730; $1-$1.50)—"All of Me" (Brenner) and "Ravaged" (Indie) (3d wk). Bangup $8,000. Last week, $10,000.

West End Cinema (E.M. Loew) (500; 75-$1.50) — "Family Diary" (MGM). Fancy $7,000. Last week, "Knife in Water" (Kana) (4th wk), $3,500.

'Ringer' Rich $12,000 In Det.; 'May' Mighty 15G, 'Sun,' 8G; 'Jones' 28G, 3d

Detroit, Feb. 25.

Healthy grosses are general this session, with "Tom Jones" and "It's a Mad World," especially, accounting for very hefty coin in mighty third weeks at the Trans-Lux Krim and Music Hall, respectively.

"Dead Ringer" looks lofty at the Palms on opener. "Invincible Gladiator" looms shipshape in first go-round at the Fox. "Sunday in New York" shapes okay on opener at the Adams. "Seven Days in May" is wham in initial showing at Mercury.

Estimates for This Week

Fox (Downtown Fox Corp.) (5,041; $1.25-$1.49) — "Invincible Gladiator" (7 Arts) and "Giant of Metropolis" (Indie). Good $13,000 or close. Last week, "Yank in Viet Nam" (AA) and "Cry of Battle" (AA), $9,000, below estimate.

Michigan (United Detroit) (4,926; $1.25-$1.49)—"Love With Proper Stranger" (Par) (5th wk). Nice $10,000. Last week, $13,000.

Palms (UD) (2,995; $1.25-$1.49)—"Dead Ringer" (WB) and "Dr. Crippen" (WB). Tall $12,000. Last week. "Strait-Jacket" (Col) (4th wk), $10,000.

Madison (UD) (1,408; $1.25-$1.49)—"Cardinal" (Col) (10th wk). Great $14,000. Last week, $16,000.

Grand Circus (UD) (1,400; $1.25-$1.49)—"Global Affair" (MGM) and "Life in Danger" (AA) (2d wk). Okay $8,000 or close. Last week, $9,000.

Adams (Community) (1,450; $1.23-$1.50)—"Sunday in New York" (M-G). Fine $8,000 or near. Last week, "Merlin Jones" (BV) (2d wk), $6,500.

United Artists (UA) (1,667; $1.50-$2.50) — "Cleopatra" (20th) (35th wk). Oke $3,000. Last week, $8,200.

Music Hall (Beacon Enterprises) (1,213; $1.50-$3)—"It's a Mad World" (UA) (3d wk). Great $26,000. Last week, $25,000.

Mercury (Suburban Detroit) (1,468; $1-$1.80)—"Seven Days in May" (Par). Whopping $15,000 or over. Last week, "Charade" (U) (7th wk-5 days), $7,300.

Trans Lux Krim (T-L) (980; $1.25-$2)—"Tom Jones" (UA) (3d wk). Wow $28,000. Last week, same.

'World' Sock $15,000 in Hot Balto; 'Strangelove' Wow 18G; 'Sun' 10G, 2

Baltimore, Feb. 25.

Brightest new entry is "It's a Mad World" which looks sock on week at Town Theatre. "Dead Ringer" is farish on opener at Stanton. "Any Number Can Win" is rated warm in first round at the Five West.

"The Prize" looms hep in ninth at the Charles. "Cleopatra" is fair in 35th and final week at the Hipp. "Cardinal" is holding nicely in 10th session at Mayfair. "Dr. Strangelove" is mighty in first at the New. "Kings of Sun" looks fast in second stanza at the Senator.

Estimates for This Week

Charles (Fruchtman) (500; 50-$1.50)—"Prize" (MGM) (9th wk). Good $5,000. Last week, $7,200.

Five West (Schwaber) (435; 90-$1.50) — "Any Number Can Win" (MGM). Warm $2,500. Last week, "Devil and 10 Commandments" (Union) (3d wk), $1,500.

Hippodrome (T-L) (1,800; $1.50-$2)—"Cleopatra" (20th) (35th-final wk). Fair $6,500. Last week, $6,300.

Little (T-L) (300; 65-$1.65). — "West Side Story" (UA) (reissue). Pleasing $3,500. Last week, "Ceremony" (UA) (2d wk), $2,300.

New (Fruchtman) (1,600; 50-$1.50) — "Dr. Strangelove" (Col). Huge $18,000 or near. Last week, "Man in Middle" (20th), $7,000.

Mayfair (Fruchtman) (700; 50-$1.50)—"Cardinal" (Col) (10th wk). Nice $7,000. Last week, $8,800.

Playhouse (Schwaber) (365; 90-$1.50)—"Suitor" (Indie) (4th wk). Oke $1,300. Last week, $1,500.

Senator (Durkee) (960; 65-$1.65)—"Kings of Sun" (UA) (2d wk). Fast $10,000. Last week, $14,000.

Stanton (Fruchtman) (2,800; 50-$1.50)—"Dead Ringer" (WB). Dull $7,000. Last week, "Charade" (U) (8th wk), $8,000.

Town (T-L) (1,125; $1.50-$2.65)—"It's a Mad World" (UA). Sock $15,000 or near. Last week, closed for changeover to Cinerama.

'Strangelove' Wow 36G, Frisco; 'World' 35G, 9th

San Francisco, Feb. 25.

Several strong entries are making big showings at arty houses this session. "It's a Mad World" continues mighty in ninth stanza at Orpheum, it's total besting any other pic by a wide margin. Top newcomer is "Dr. Strangelove," with a whopping total in three spots. "The Silence" is rated smash at 1,000-seat Metro. "High and Low" looks good playing two arty houses.

Estimates for This Week

Alexandria (Un. Calif.) (1,444; $5) — "Cleopatra" (20th) (35th wk). Hep $15,200. Last week, $15,000.

Clay (Ros) (360; $1.49)—"Dr. Strangelove" (Col). Smash $10,000. Last week, "Any Number Can Win (MGM) (3d wk), $3,000.

El Rancho Drive-In (Affil.) 925 cars; $1.25 person)—"Dr. Strangelove" (Col). Great $9,000. Last week, "Dead Ringer" (WB) (2d wk), $3,500.

Embassy (Dibble-McLean) (1,400; $1.75) — "Alone Against Rome" (Med). Good $6,500. Last week, "The Prize" (MGM) (4th wk), $7,200.

Geneva Drive-In (Syufy) (910 cars; $1.25 person) — "Love With Proper Stranger" (Par) (2d wk). Big $6,000. Last week, $7,000.

Golden Gate (RKO) (2,850; $1.25-$1.50) — "Man's Favorite Sport" (U) (2d wk). Nice $10,000 or close. Last week, $14,500.

Metro (United Calif.) (1,000; $1.75-$2) — "The Silence" (Janus). Smash $11,000. Last week, "8½" (Emb) (14th wk), $2,000.

Music Hall (Ros) (364; $1.49-$1.75) — "Billy Liar" (Cont) (3d wk). Loud $3,400. Last week, $3,900.

Orpheum (Cinedome) (1,439; $1.50-$3.50)—"It's a Mad World" (UA) (9th wk). Mighty $35,000. Last week, $37,000.

Paramount (Par) (2,646; $1.50-$1.75)—"Merlin Jones" (BV) (2d wk). Fair $9,000.

Rio (Schwartz) (350; $1.50-$1.75) —"High and Low" (Toho). Good $3,500. Last week, reissues.

St. Francis (Par) (1,400; $2) — "The Victors" (Col) (4th wk). Fine $11,500. Last week, $14,000.

Stage Door (A-R) (444; $1.75-$2) —"Dr. Strangelove" (Col). Wham $17,000.

United Artists (No. Cst.) (1,148; $2-$2.40)—"Tom Jones" (UA) (10th wk). Smasheroo $15,000 or close. Last week, $17,200.

Vogue (S. F. Thtrs) (365; $2)—"Swedish Mistress" (Indie). Okay $3,000. Last week, "Knife in Water" (Kana) (9th wk). $1,800.

Warfield (FWC) (2,656; $1.25-$1.50) — "Love With Proper Stranger" (Par) (2d wk). Off to mild $7,000. Last week, $12,000.

Larkin (Ros) (384; $1.49)—"High and Low" (Toho). Good $3,000. Last week, reissues.

MINNEAPOLIS

(Continued from page 18)

"Move Over, Darling" (20th) (8th wk), $3,600.

Lyric (Par) (1,000; $1.25-$1.50)—"Love With Proper Stranger" (Par) (2d wk). Fast $9,000. Last week, $10,000.

Mann (Mann) (1,000; $1.25-$1.50) — "Man's Favorite Sport" (U) (3d wk). Healthy $5,000. Last week, $6,500.

Orpheum (Mann) (2,800; $1-$1.25) — "Global Affair" (MGM). Light $5,000. Last week, "Merlin Jones" (BV), $8,500 in eight days.

Park (Mann) (1,000; $1.50)—"Seven Days in May" (Par) (2d wk). Socko at $9,000. Last week, $13,000.

State (Par) (2,200; $1.25-$1.50)—"Victors" (Col) (2d wk). Sweet $9,000. Last week, $10,000.

Suburban World (Mann) (800; $1.25)—"Billy Liar" (Cont) (4th wk). Trim $2,000. Last week, $3,000.

Uptown (Mann) (1,000; $1.25)—"Cardinal" (Col) (subrun). Satisfactory $2,000. Last week, "Any Number Can Win" (MGM) (3d wk), $2,500 at $1.50.

World (Mann) (400; $1.25-$1.50)—"Tom Jones" (UA). Smash $11,000 and considering small capacity this is actually tremendous. Last week, "Prize" (MGM) (8th wk), $3,500.

Baltimore, Feb. 25.

Brightest new entry is "It's a Mad World" which looks sock on week at Town Theatre. "Dead Ringer" is farish on opener at Stanton. "Any Number Can Win" is rated warm in first round at the Five West.

"The Prize" looms hep in ninth at the Charles. "Cleopatra" is fair in 35th and final week at the Hipp. "Cardinal" is holding nicely in 10th session at Mayfair. "Dr. Strangelove" is mighty in first at the New. "Kings of Sun" looks fast in second stanza at the Senator.

Estimates for This Week

Charles (Fruchtman) (500; 50-$1.50)—"Prize" (MGM) (9th wk). Good $5,000. Last week, $7,200.

Five West (Schwaber) (435; 90-$1.50) — "Any Number Can Win" (MGM). Warm $2,500. Last week, "Devil and 10 Commandments" (Union) (3d wk), $1,500.

Hippodrome (T-L) (1,800; $1.50-$2)—"Cleopatra" (20th) (35th-final wk). Fair $6,500. Last week, $6,300.

Little (T-L) (300; 65-$1.65). — "West Side Story" (UA) (reissue). Pleasing $3,500. Last week, "Ceremony" (UA) (2d wk), $2,300.

New (Fruchtman) (1,600; 50-$1.50) — "Dr. Strangelove" (Col). Huge $18,000 or near. Last week, "Man in Middle" (20th), $7,000.

Mayfair (Fruchtman) (700; 50-$1.50)—"Cardinal" (Col) (10th wk). Nice $7,000. Last week, $8,800.

Playhouse (Schwaber) (365; 90-$1.50)—"Suitor" (Indie) (4th wk). Oke $1,300. Last week, $1,500.

Senator (Durkee) (960; 65-$1.65)—"Kings of Sun" (UA) (2d wk). Fast $10,000. Last week, $14,000.

Stanton (Fruchtman) (2,800; 50-$1.50)—"Dead Ringer" (WB). Dull $7,000. Last week, "Charade" (U) (8th wk), $8,000.

Town (T-L) (1,125; $1.50-$2.65)—"It's a Mad World" (UA). Sock $15,000 or near. Last week, closed for changeover to Cinerama.

'Sunday' Bright $14,000, Philly; 'World' Mighty 18G; 'Soldier' Hep 9G

Philadelphia, Feb. 25.

City is nearly 100% holdover but the holiday week is keeping the wickets turning nicely at many cinemas. Sunday in New York" is rated wham first week at the Arcadia. "It's a Mad World" continues mighty in 10th round at the Boyd, topping previous week.

"Soldier in Rain" shapes trim in second session at the Stanton. "Charade" still is big in ninth frame at the Trans-Lux. "The Victors" looms very lofty, in fourth round at the Goldman.

Estimates for This Week

Arcadia (S&S) (623; $1.20-$1.80)—"Sunday in New York" (MGM). Wow $14,000. Last week, "Prize" (MGM) (8th wk), $6,000.

Boyd (SW) (1,536; $2-$2.75)—"Mad World" (UA) (10th wk). Mighty $18,000. Last week, $15,000.

Bryn Mawr (Goldman) (630; $1.49)—"Easy Life" (Embassy) (2d wk). Smooth $4,300. Last week, $6,000.

Fox (Milgram) (2,400; 95-$1.80)—"Love with Proper Stranger" (Par) (4th wk). Quick $12,000. Last week, $13,000.

Goldman (Goldman) (1,000; 95-$1.80)—"Victors" (Col) (4th wk). Tall $10,000. Last week, $12,500.

Lane (SW) (1,000; $1.49)—"World of Sammy Lee" (Indie) (3d wk). Nice $3,400. Last week, $4,000.

Midtown (Goldman) (1,200; 95-$2.50)—"Cardinal" (Col) (10th wk). Sock $14,000. Last week, $18,000.

Randolph Goldman) (2,200; 95-$1.80)—"Man's Favorite Sport" (U) (2d wk). Okay $9,000. Last week, $13,500.

Stanley (SW) (1,450; $1.49-$2.50)—"Cleopatra" (20th) (35th wk). Hep $11,000. Last week, $10,000.

Stanton (SW) (1,483; 95-$1.80)—"Soldier in Rain" (AA) (2d wk). Trim $9,000. Last week, $12,500.

Trans-Lux (T-L) (500; 95-$2)—"Charade" (9th wk). Sharp $10,000. Last week, $9,700.

World (Rugoff) (499; 95-$1.80)—"Easy Life" (Embassy) (2d wk). Hep $5,400. Last week, $6,000.

Yorktown (SW) (1,000; $1.49)—"South Pacific" (20th) (reissue). Sunny $4,200. Last week, "Sound of Trumpets" (Jauns) (2d wk), $1,700.

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FILM ACADEMY NOMINATIONS: 1963

Hollywood, Feb. 25.

The productions and talents to win "Oscars" covering 1963 will be selected from the following nominations. The winners are to be disclosed on ABC-television next April 17. This is the 36th consecutive year.

BEST MOTION PICTURE OF THE YEAR

"America America," An Athena Enterprised Production, Warner Bros. Elia Kazan, Producer.
"Cleopatra," A 20th Century-Fox Ltd.-MCL Films S.A.-Walwa Films S.A. Production, 20th Century-Fox, Walter Wanger, Producer.
"How the West Was Won," Metro-Goldwyn-Mayer & Cinerama, Bernard Smith, Producer.
"Lilies of the Field," A Rainbow Production, United Artists. Ralph Nelson, Producer.
"Tom Jones," A Wood Fall Production, United Artists-Lopert Pictures. Tony Richardson, Producer.

BEST FOREIGN LANGUAGE FILM OF THE YEAR

"Federico Fellini's 8½," A Cineriz Production-(Italy).
"Knife In The Water," A Kamera unit of film Polski Production (Poland)
"Los Tarantos," Tecisa-Films R. B. (Spain).
"The Red Lanterns," Th. Damaskinos & V. Michaelides A.E. (Greece).
"Twin Sisters of Kyoto," Shochiku Co., Ltd. (Japan).

BEST PERFORMANCE BY AN ACTOR

Albert Finney in "Tom Jones" a Woodfall Production, United Artists-Lopert Pictures.
Richard Harris in "This Sporting Life," a Julian Wintle-Leslie Parkyn Production, Walter Reade-Sterling-Continental Distributing.
Rex Harrison in "Cleopatra," a 20th Century-Fox Ltd.-MCL Films S. A. Walwa Films S.A. Production, 20th Century-Fox.
Paul Newman in "Hud," a Salem-Dover Production, Paramount.
Sidney Poitier in "Lilies of The Field," a Rainbow Production, United Artists.

BEST PERFORMANCE BY AN ACTRESS

Leslie Caron in "The L-Shaped Room," Romulus Productions, Ltd. Columbia.
Shirley Maclaine in "Irma La Douce," a Mirisch-Phalanx Production, United Artists.
Patricia Neal in "Hud," a Salem-Dover Production, Paramount.
Rachel Roberts in "This Sporting Life," a Julian Wintle-Leslie Parkyn Production, Walter Reade- Sterling- Continental Distributing.
Natalie Wood in "Love With The Proper Stranger," a Boardwalk-Rona Production, Paramount.

BEST SUPPORTING ACTOR

Nick Adams in "Twilight of Honor," a Perlberg-Seaton Production, Metro-Goldwyn-Mayer.
Bobby Darin in "Captain Newman, M.D.," a Universal-Brentwood-Reynard Production, Universal.
Melvyn Douglas in "Hud," a Salem-Dover Production, Paramount.
Hugh Griffith in "Tom Jones," a Woodfall Production, United Artists-Lopert Pictures.
John Huston in "The Cardinal," a Gamma Production, Columbia.

BEST SUPPORTING ACTRESS

Diane Cilento in "Tom Jones" a Woodfall Production, United Artists-Lopert Pictures.
Edith Evans in "Tom Jones," a Woodfall Producton, United Artists-Lopert Pictures.
Joyce Redman in "Tom Jones," a Woodfall Production, United Artists-Lopert Pictures.
Margaret Rutherford in "The V.I.P.'S," Metro-Goldwyn-Mayer.
Lilia Skala in "Lilies of The Field," a Rainbow Production, United Artists.

BEST STORY AND SCREENPLAY—WRITTEN DIRECTLY FOR THE SCREEN

"America America," an Athena Enterprises Production, Warner Bros. Story and screenplay by Elia Kazan.
"Federico Fellini's 8½," a Cineriz Production, Embassy Pictures. Story and screenplay by Federico Fellini, Tullio Pinelli, Ennio Flaiano and Brunello Rondi.
"The Four Days of Naples," a Titanus Production, Metro-Goldwyn. Story by Pasquale Festa Campanile, Massimo Franciosa, Nanni Loy and Vasco Pratolini. Screenplay by Carlo Bernari, Pasquale Festa Campanile, Massimo Franciosa and Nanni Loy.
"How The West Was Won," Metro-Goldwyn-Mayer & Cinerama. Story and screenplay by James R. Webb.
"Love With The Proper Stranger," a Boardwalk-Rona Production, Paramount. Story and screenplay by Arnold Schulman.

BEST SCREENPLAY—BASED ON MATERIAL FROM ANOTHER MEDIUM

"Captain Newman, M.D.," a Universal-Brentwood-Reynard Production, Universal. Screenplay by Richard L. Breen, Phoebe and Henry Ephorn.
"Hud," a Salem-Dover Production, Paramount. Screenplay by Irving Ravetch and Harriet Frank, Jr.
"Lillies Of The Field," a Rainbow Production, United Artists. Screen Play by James Poe.
"Sundays And Cybele," a Terra-Fides-Orsay-Films Trocadero Production, Columbia. Screenplay by Serge Bougruignon and Natoine Tudal.
"Tom Jones," a Woodfall Production, United Artists-Lopert Pictures. Screenplay by John Osborne.

BEST DIRECTOR

"America America," an Athena Enterprises Production, Warner Bros.
"The Cardinal," a Gamma Production, Columbia. Otto Preminger.
"Federico Fellini's 8½," a Cineriz Production, Embassy Pictures. Federico Fellini.
"Hud," a Salem-Dover Production, Paramount. Martin Ritt.
"Tom Jones," a Woodfall Production, United Artists-Lopert Pictures. Tony Richardson.

BEST FILM EDITING

"The Cardinal," a Gamma Production, Columbia. Louis R. Loeffler.
"Cleopatra," a 20th Century-Fox Ltd-MCL S.A.-Walwa Films S.A. Production, 20th Century-Fox. Dorothy Spencer.
"The Great Escape," Mirisch-Alpha Picture Production, United Artists. Ferris Webster.
"How The West Was Won," Metro-Goldwyn-Mayer & Cinerama. Harold F. Kress.
"It's A Mad, Mad, Mad, Mad World," a Casey Production, United Artists. Frederic Knudtson, Robert C. Jones and Gene Fowler Jr.

BEST CINEMATOGRAPHY, COLOR PICTURE

"The Cardinal," a Gamma Production, Columbia Leon Shamroy.
"Cleopatra," a 20th Century-Fox Ltd.-MCL Films S.A.-Walwa Films S.A. Production, 20th Century-Fox. Leon Shamroy.
"How The West Was Won," Metro-Goldwyn-Mayer & Cinerama. William H. Daniels, Milton Krasner, Charles Lang Jr. and Joseph Lashelle.
"Irma La Douce," a Mirisch-Phalanx Production, United Artists. Joseph Lashelle.
"It's A Mad, Mad, Mad, Mad World," a Casey Production, United Artists. Ernest Laszlo.

BEST COSTUME DESIGN, BLACK-AND-WHITE PICTURE

"Federico Fellini's 8½," a Cineriz Production, Embassy Pictures. Piero Gherardi.
"Love With The Proper Stranger," a Boardwald/Boardwalk-Rona Production, Paramount. Edith Head.
"The Stripper," Jerry Wald Productions, 20th Century-Fox. Travilla.
"Toys In The Attic," a Mirisch-Claude Production/United Artists. Bill Thomas.
"Wives And Lovers," a Hal Wallis Production, Paramount. Edith Head.

BEST COSTUME DESIGN, COLOR PICTURE

"The Cardinal," a Gamma Production, Columbia. Donald Brooks.
"Cleopatra," a 20th Century-Fox Ltd.-MCL Films S.A.-Walwa Films S.A. Production, 20th Century-Fox. Irene Sharaff, Vittorio Nino Novarese and Renie.
"How The West Was Won," Metro-Goldwyn-Mayer & Cinerama. Walter Plunkett.
"The Leopard," a Titanus Production, 20th Century-Fox. Piero Tosi.
"A New Kind Of Love," Llenroc Productions, Paramount. Edith Head.

BEST ART DIRECTION, BLACK-AND-WHITE PICTURE

"America America," an Athena Enterprises Production, Warner Bros. Gene Callahan.
"Federico Fellini's 8½," a Cineriz Production, Embassy Pictures. Piero Gherardi.
"Hud," Salem-Dover Production, Paramount. Hal Pereira and Tambi Larsen. Set Decoration . . . Sam Comer and Robert Benton.

A British Year For Oscar?

Present nominations, for the 1963 Oscars to be bestowed come April resemble recent years in the tendency of one or two titles to dominate the listings. In this instance it's "Tom Jones" (UA) with 10 nominations in various categories and "Cleopatra" (20th) following with nine. Another film, Paramount's "Hud," has seven nominations but is not nominated for "Best Picture." UA as such has 27 selections from seven pix.

Between now and April 13 some 2,400 members of the Academy of Motion Picture Arts & Sciences will make their final choices among the nominees. They have the opportunity of selecting a Negro as "best actor" in the person of Sidney Poitier for his performance in "Lilies of the Field" (UA). (Hattie McDaniels won "best support" in 1939.)

Remarkable vibrancy displayed by the British-made "Tom Jones" in the Oscar race recalls that a number of U.S. companies rejected this feature before UA took it on the strong insistance of a young executive, who can no longer remain unidentified for the sake of family discretion. It was David Picker, though of course his superiors validated his enthusiasm. Since then this "sleeper" has been the amazement case of recent bookings and now shows style in the Oscar competition.

Actors now to nomination include recently-rising players like Albert Finney, Richard Harris, Rachel Roberts, Lilia Skala. Hollywood's flair for the sporting gesture has given a director, John Huston, nomination as a "best supporting actor" for his job under Otto Preminger in "The Cadinal."

Notice was immediately taken in New York of the large representation of British talent in the nominations.

Land.

"Love With The Proper Stranger," a Boardwalk-Rona Production, Paramount. Hal Pereira and Roland Anderson. Set Decoration . Sam Comer and Grace Gregory.
"Twilight Of Honor," a Perlberg-Seaton Production, Metro-Goldwyn-Mayer. George W. Davis and Paul Groesse. Set Decoration . . . Henry Grace and Hugh Hunt.

BEST ART DIRECTION, COLOR PICTURE

"The Cardinal," a Gamma production, Columbia. Lyle Wheeler. Set Decoration . . . Gene Callahan.
"Cleopatra," a 20th Century-Fox Ltd.-MCL Films S.A.-Walwa Films S.A. Production, 20th Century-Fox. John Decuir, Jack Martin Smith, Hilyard Brown, Herman Blumenthal, Elven Webb, Maurice Pelling and Boris Juraga. Set Decoration . . . Walter M. Scott, Paul S. Fox and Ray Moyer.
"Come Blow Your Horn," an Essex-Tandem enterprises production, Paramount. Hal Pereira and Roland Anderson. Set Decoration . . . Sam Comer and James Payne.
"How The West Was Won," Metro-Goldwyn-Mayer & Cinerama. George W. Davis, William Ferrari and Addison Hehr. Set Decoration . . Henry Grace, Don Greenwood, Jr. and Jack Mills.
"Tom Jones," a Woodfall production, United Artists-Lopert Pictures. Ralph Brinton and Ted Marshall.

BEST SONG FIRST USED IN AN ELIGIBLE MOTION PICTURE

"Call Me Irresponsible" from "Papa's Delicate Condition," Amro Productions, Paramount. Music by James Van Heusen. Lyrics by Sammy Cahn.
"Charade" from "Charade," a Universal-Stanley Donen production, Universal. Music by Henry Mancini. Lyrics by Johnny Mercer.
"It's a Mad, Mad, Mad, Mad World" from "It's a Mad, Mad, Mad, Mad World," a Casey Production, United Artists. Music by Ernest Gold. Lyrics by Mack David.
"More" from "Mondo Cane," Cineriz Production, Times Film. Music by Riz Ortolani. Lyrics by N. Newell.
"So Little Time" from "55 Days At Peking," a Samuel Bronston Production, Allied Artists. Music by Dimitri Tiomkin. Lyrics by Paul Francis Webster.

BEST ACHIEVEMENT IN SOUND

"Bye Bye Birdie," Columbia Studio Sound Department. Charles Rice, Sound Director.
"Captain Newman, M.D." Universal City Studio Sound Department. Waldon O. Watson, Sound Director.
"Cleopatra," 20th Century-Fox Studio Sound Department. James P. Corcoran, Sound Director, and Todd-OA Sound Department. Fred Hynes, Sound Director.
"How The West Was Won," Metro-Goldwyn-Mayer Studio Sound Department. Franklin E. Milton, Sound Director.
"It's A Mad, Mad, Mad, Mad World," Samuel Goldwyn Studio Sound Department. Gordon E. Sawyer, Sound Director.

BEST ACHIEVEMENT IN SOUND EFFECTS

"A Gathering Of Eagles," Universal. Robert L. Bratton.
"It's a Mad, Mad, Mad, Mad World," a Casey Production, United Artists. Walter G. Elliott.

OUTSTANDING ACHIEVEMENT IN MUSIC IN CONNECTION WITH MOTION PICTURES

(BEST MUSIC SCORE—SUBSTANTIALLY ORIGINAL . . . FOR WHICH ONLY THE COMPOSER SHALL BE ELIGIBLE).

"Cleopatra," a 20th Century-Fox Ltd.-MCL Films S.A.-Walwa Films S.A. Production, 20th Century-Fox. Alex North.
"55 Days At Peking," a Samuel Bronston Production, Allied Artists. Dimitri Tiomkin.
"How The West Was Won," Metro-Goldwyn-Mayer & Cinerama. Alfred Newman and Ken Darby.
"It's A Mad, Mad, Mad, Mad World," a Casey Production, United Artists. Ernest Gold.
"Tom Jones," a Woodfall Production, United Artists-Lopert Pictures. John Addison.

BEST SCORING OF MUSIC—ADAPTATION OR TREATMENT

(FOR WHICH ONLY THE ADAPTER AND/OR MUSIC DIRECTOR SHALL BE ELIGIBLE).

"Bye Bye Birdie," a Kohlmar-Sidney Production, Columbia. John Green.
"Irma La Douce," a Mirisch-Phalanx Production, United Artists. Andre Previn.
"A New Kind Of Love," Llenroc Productions, Paramount. Leith Stevens.
"Sundays And Cybele," a Terra-Fides-Orsay-Films Trocadero Production, Columbia. Maurice Jarre.
"The Sword In The Stone," Walt Disney Productions, Buena Vista Distribution Co. George Burns.

BEST ACHIEVEMENT IN SPECIAL EFFECTS

"The Birds," an Alfred J. Hitchcock Production, Universal. UB IWERKS.
"Cleopatra," a 20th Century-Fox Ltd.-MCL Films S.A.-Walwa Films S.A. Production, 20th Century-Fox. Emil Kosa, Jr.

BEST ACHIEVEMENT IN DOCUMENTARY

(FEATURES)

"Le Maillon Et La Chaine" (The Link and the Chain), Films Du Centaure-Filmartic. Paul De Raobaix, Producer.
"Robert Frost . . . A Lover's Quarrel With The World,"

(Continued on page 30)

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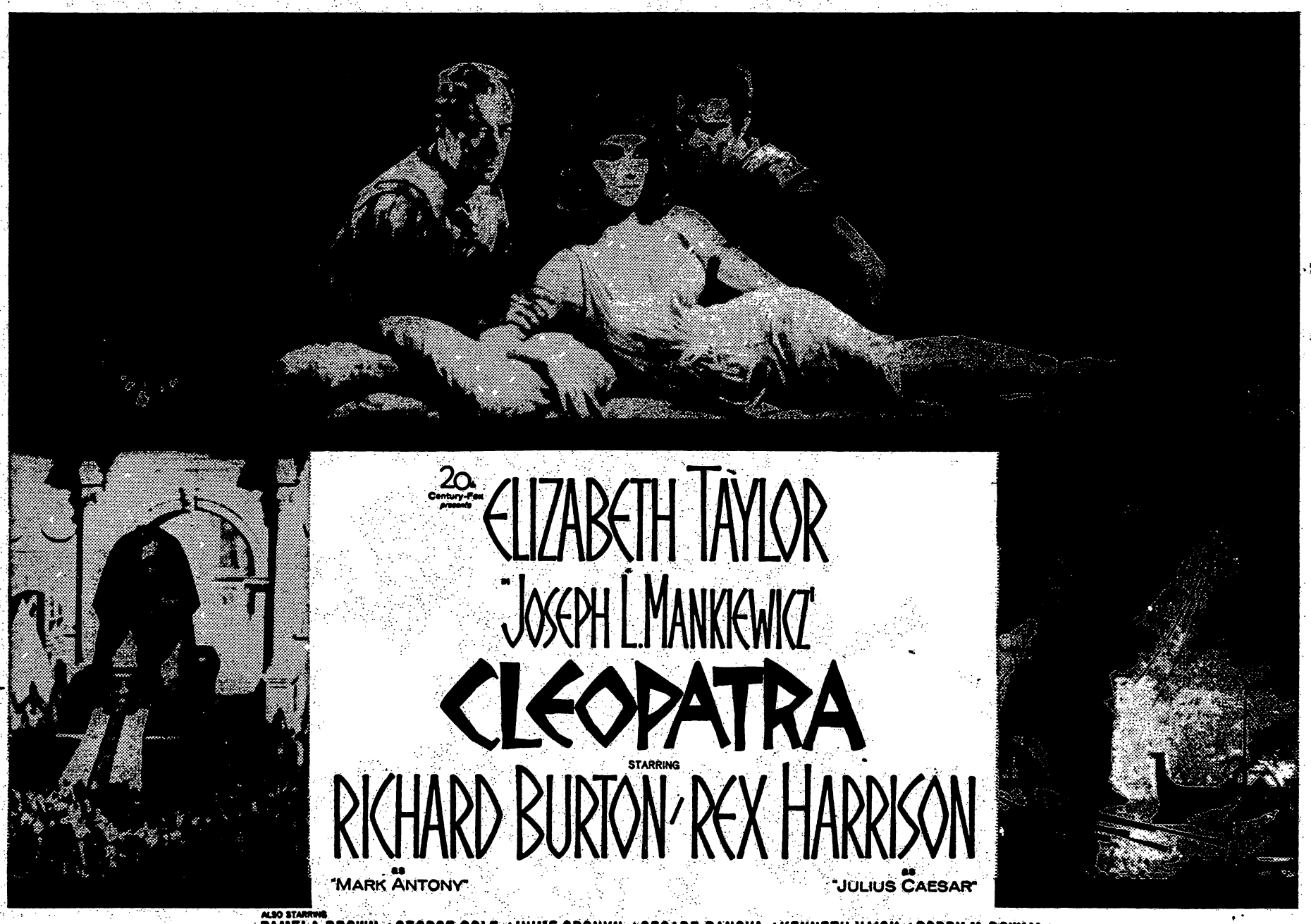

Feature-Wise, N.Y. Great for Thinking, But Union Confusion Tough-Hellman

By EDDIE KALISH

"Under current conditions it's not practicable to think of continuing production in the New York area," according to producer Jerome Hellman who's Pan Arts indie made its first feature, "The World of Henry Orient" in New York last summer. "For an independent, say, like Kazan, who can take his time with a project its feasible but to set up as a producing company and try to create a flow of product it's silly."

It was Hellman's original intention to establish headquarters for both administration and production in Gotham. He's a native of the city and had no desire to leave it. But from lessons he learned during the filming of "Orient," involving union difficulties and other problems which he feels are largely peculiar to the region, the producer now is changing his tune.

For one thing, he said last week, "the more you do here the tougher it gets because you're using up all the best manpower quickly." His feeling now is that New York is a good place to administrate from, or for location shooting, but not to carry on regular production. Accordingly, Pan Arts will headquarter in Gotham, primarily because Hellman feels that its the choice place to corral properties, but probably shoot elsewhere.

Deep Roots

"I spent 15 years in New York as an agent," he commented, "and have solid relationships with literary agents and people like that. The key to getting the talented guys to work with you is the property and this is the place to find that. Even if I made my next two pictures on the Coast or elsewhere, I would probably still maintain offices here."

An example of his background paying off was cited by Hellman with his latest deal. Pan Arts has purchased the screen rights to Elliott Baker's novel "A Fine Madness," which has just been released by Putnam. It is the author's first novel and he will also do a first by writing the screenplay. Baker is an ex-client of Hellman's from the writer's tv days. Delbert Mann, another long-time acquaintance of Hellman's, will direct the project which has tentatively been set to go into production next winter. Mann's Biography Productions will be coproducer.

"Madness" has considerable New York background but it hasn't been decided where it will be made. "No decision will ever be made geographically again," Hellman said. "I'm gonna make it where I can make it best, fastest and cheapest. When the script is broken down and budgetted, then I'm gonna make it on the most practical plan. I'm not giving money away."

No Admirer of 340

Despite the various difficulties involved, "Orient," which was the first feature to be fully made at Michael Myerberg's Long Island Studios, came in well within the budget and contingencies, Hellman reported. The budget was $2,100,000 with a 10% contingency and the pic came in for $2,200,000, he said. This despite problems with teamsters and Nassau studio mechanics local 340, which wasn't too knowledgeable about feature making. Hellman, in fact, had to go to the IATSE international board to get permission for New York studio mechanics local 52 to work with 340 on the project.

It is Hellman's intention that Pan Arts be "a real independent and not a fiction of one." He has a four-picture commitment with United Artists, of which "Orient" is one. It will be the Easter attraction at Radio City Music Hall. He has two originals by Arnold Schulman to make for UA and also owes a pic directed by George Roy Hill, a partner in Pan Arts who directed "Orient."

"Madness" will not be made for UA, according to present thinking. The property will be used to initiate a multiple deal somewhere else, he said. This is in line with his thinking of how an indie should operate, with pacts in several places "so that we can deal more completely," Hellman explained.

The first Schulman pic will probably begin this summer. It deals with the adventures of some United Nations cuties and so (here we go again) has considerable New York locations. The Hill commitment for UA will be made after this but no property has yet been chosen, although dickers are in progress. Regardless of where it bases, the Schulman pic will have lotsa Gotham location work, Hellman noted.

One other comment about New York, the producer added. "If there were facilities big enough, there are plenty of us who would try to work here." That is among the problems of Gotham, the lack of adequate studio space of the proper size for feature filming. Instead of pouring all that loot into the World's Fair, some of it should go to the construction of a production plant in Gotham, he opined with praise for the projected multi-stage Film City idea projected by real estate developer Allan Hyames.

Rand Back to Embassy; He Circumnavigates PR Globe In Record Sprint

Harold Rand is back on his pogo stick. As of March 1, he'll become director of world publicity for Embassy Pictures, exiting the Solters, O'Rourke & Sabinson pub agency which he had joined as a v.p. two months ago.

Actually, Rand may hold some kind of record for horizontal and perpendicular mobility within the film industry. After spending seven and a half years at 20th-Fox in various capacities, he became pub manager for Buena Vista where he stayed for a year, then becoming pub manager at Paramount. After two years at Par he formed his own pubrel firm with Dan Blank, staying with it for less than a year. He then became pub director at Embassy where he berthed for less than a year before becoming global publicity chief at Fox, where he stayed for under a year. From there he became ad-pub boss of the Landau Co. for five months, after which he joined Solters.

His return to Embassy comes about a year and a half after his departure. Rand was actually never replaced at Embassy. After he left, Robert R. Weston was promoted from ad chief to ad-pub v.p. and he had been overseeing the pub department from that spot. Weston was recently promoted again, however, becoming v.p.-exec assistant to exec v.p. Leonard Lightstone and so he no longer has the time to directly supervise pub activities. After becoming ad-pub veep, Weston brought in Ed Apfel and made him ad director. Now, actually, Embassy is back to its old system of operating with an ad chief and a pub boss, with no exec over both departments.

No successor has been named for Weston and the plan is not to appoint one, for the present at least. He will continue to look in on the ad and pub departments from time to time but will be generating most of his energies in working with Lightstone on production, sales, buying and various other activities engaged in by the exec veep.

HUXLEY'S UTOPIA FOR C'RAMA VIA BRONSTON

Samuel Bronston added late Aldous Huxley's 30-year old "Brave New World" as second film on his two-pix deal with Cinerama, to be directed by Jack Cardiff at producer's Madrid studios.

Initialer is "Paris 1000," to be megged by Vittoria De Sica.

H'wood at '64 Fair

Continued from page 2

Theatre, complete with footprints of stars. Visiting celebs will be asked to add their own to those previously collected, with eventual disposition of prints to be determined later.

Traffic flow will take visitors through key sets from "Cleopatra," "West Side Story," "South Pacific," "The King and I," "Unsinkable Molly Brown," "Fall of the Roman Empire" (biggest spacetaker) and "Seven Days In May." From tv field will be sets from "Gunsmoke" and "Dr. Kildare."

20th-Fox supervising set decorator Walter Scott has been collaborating with GM&A on acquisition of sets, mostly studio loan-outs, and a 10-truck caravan will leave Hollywood this week for Fair. Exhibit is expected to be completed well in advance of April 22 opening.

Auxiliary exhibits will include special effects demonstrations, a museum of C. B. DeMille memorabilia, recording industry exhibits and a 350-400 seat restaurant and cocktail lounge. Construction and overall supervision of Hollywood Pavilion will be by GM&A prexy Lee Savin and veepee Bruce Ledbetter.

Plan TV Show

Special activities are planned with possibility of daily tv show, utilizing the 400 closed-circuit outlets in the Fair areas as well as possibility of web participation. Special film promotions and exhibits will be emphasized with frequent changes to allow for exploitation of new pix. "We're the only people at the Fair who can change our act," Murphy said.

Replying to query about California participation, at one time reported, Murphy said that "This is not an offical state exhibit. We took the proposal to them first but for various reasons it did not materialize. There will be, however, a citrus exhibit in our area and the state will be promoted in many other Fair exhibits—the U.S. Pavilion, Kodak and others."

To an NBC-TV reporter's "Some people are concerned with Hollywood being represented only as a film center. What do you plan to tell them in this exhibit about other things being done here, such as television?"

Lotsa Video Promotion

Murphy replied that he had predicted long ago that tv "out here" is largely a matter of film, anyhow, and that he expected an eventual "happy marriage" of the two media. There would be plenty of tv promotion in the exhibit, he promised. "Besides sets from 'Gunsmoke' and 'Dr. Kildare,' we are negotiating for a Beverly Hillbillies set and two or three other which we are hopeful of getting."

Asked about promotion of the Hollywood Museum, he stated that the exhibit "has the fullest cooperation of the Hollywood Museum and we expect some of the things we will be using to wind up in the Museum. At the moment we are not actually promoting the Museum but if they desire it, we probably will."

An original project which would demonstrate how motion pictures are made was abandoned because of technical difficulties in setting up and operating such a demonstration. Nor will any film be used in the simulated filmmaking on the many sets.

Wonderama Process Test In Jersey

Handier for Film and Financial Guests of Reade-Sterling Demonstration

Walter Reade-Sterling's U. S. preem of its "Mediterranean Holiday" in the new Wonderama process, originally skedded to be held in Hartford last month, has been reset for the Strand Theatre, Plainfield, N. J., on the evening of March 4. The Hartford showing had to be cancelled some time ago at the last minute when the proper lenses didn't arrive from Germany.

R-S is planing to bus film people, reporters and members of the financial community from New York and Philadelphia to Plainfield for the invitational showing.

Wonderama is a new deep-screen process utilizing 35m film instead of the 70m stock used in other deep-screen presentations.

N.Y. Needs Studio Space—And Badly

New York.

Editor, VARIETY:

In VARIETY, a letter from James McConnell, deplored the projected plan for Allan Haymes' Film City, claiming that New York has more than enough studio space. I do not know who McConnell may be but I do know that he is painfully ignorant of the real situation in New York.

McConnell listed the studios which he says were especially designed and built and able to cope with the expanding needs of New York film production. He throws into the same pot such large rental studios as Hy Brown's Production Center, Meyerberg's, Filmways 127th St., Biograph and Edison with TV commercial companies like Klaeger, Lance, E.U.C., TV Graphics and MPO which are only suitable, and were specifically intended, for turning out television commercials. (MPO has one big stage out of its nine adequate for major productions.)

If New York were to remain with its present facilities only one thing would happen. It would stagnate and the present resurgence of feature productions by the independents would not only not grow but would be compelled to go elsewhere.

The fact is that the revival of filmmaking in New York since the end of the war and the advent of tv has taxed all the existing facilities. We must also face the fact that some of the studios are outmoded and contrary to what letter-writer McConnell says were not especially designed for present day film production but were laboriously and "artificially" installed and forced into buildings and physical space poorly suited for motion picture requirements.

Already for 1964 most of the major studio space in New York is solidly booked for the year. Hy Brown has "The Patty Duke Show"; Filmways, 127th St., "The Defenders" and "The Nurses." Biograph will be occupied with the new tv series, "Mr. Broadway." Fox is scheduled to house "The Reporter," MPO whose big stage is committed to commercials has also announced plans for its own feature "Peaceful Lane." These commitments practically eliminates all usable, available space for the immediate future.

Clearly if New York film production is to continue to expand it must have the space.

The announcement by Al Haymes of plans for a Film City with 57 stages and a complex of self-contained facilities should be hailed by all those who want to see New York rise again to a position of importance as a film production center. It represents an advanced concept in physical facilities for producing films in a new era of picture making.

"Pray tell me" exclaims McConnell in his letter, "adding 57 more studios to existing facilities will do what to the motion picture industry in New York?"

My answer is that it will bring a giant progressive step forward in providing facilities which has been a crying need to bring more films to New York and reestablish our city as a major producing area. I do not see the Film City as a threat to the other studios. On the contrary I believe that more and better facilities will attract more production and help insure a more stable flow of work to all studios capable of meeting present day production standards.

Sam Robert—Local 52,
Motion Picture Studio Mechanics

Midwestern Unit's Anguished Cry: Directors Guild Merger Would Up Initiation from $350 to $1,650

Although a substantial degree of harmony has been restored within the Screen Directors International Guild board, which has been wrangling for weeks over various elements of the proposed merger with the Directors Guild of America, a major problem still exists involving the SDIG midwest unit.

It was a group representing this segment that walked out of the Jan. 25 meeting at which the vote to hold a referendum within the SDIG on the merger was passed. The midwest's basic contention is that its charter with the parent SDIG would be violated if the merger with the coast-based guild was put into effect on present terms. There is even talk of legal action by the group should the merger be adopted.

What is upsetting the midwest is a reference in the DGA merger proposal which would require an additional initiation fee to be paid by midwesterners after a two-year period following merger, in order to work in Gotham on commercials, industrials or such. To do feature work in the east, the added fee would have to be paid immediately. This levy would come to about $1,650, whereas midwesterners pay only $350 now to get into the guild. Also, after one year, there is no extra charge now to work in the east.

Midwesterners feel that this DGA requirement, which is part of the merger proposal which will be up for SDIG referendum March 3, is in definite violation of its current SDIG charter. Although the matter could be resolved by negotiation, no such dickers are skedded between now and the referendum. It is reported that the midwest is considering taking legal action to enjoin the merger from taking place if it is voted in. There is also talk of damage actions to be brought against SDIG execs for their hand in the proposal should merger be accepted.

Meanwhile, SDIG members have been informed of the March 3 referendum. A letter has also gone out asking the members to reserve their decisions until all points of view and facts are made known. A "membership information group" has also been formed within the guild for the purpose of digging out all relevant facts concerning the merger proposal. This group has been asking the board questions and is particularly concerned about possible "streamlining" of the guild by the elimination of non-working directors and so-called hyphenated directors, such as cameraman - directors, following merger.

Despite this factional buzzing, the board is back working together these days and has even been taking up business other than the proposed merger—business that has been piling up in the past several weeks while the board fighting was going on. President Don Hershey isn't going to call his Feb. 27 meeting, at which time the board's actions were again to be challanged, and, for the time being at least, its business as usual at the SDIG office.

'NAUGHTY DALLAS' PIC: EXOTIC ASSIGNATION

San Antonio, Feb. 25.

"Naughty Dallas," being distributed by Diamond International Pictures with headquarters in Dallas, had its world premiere at the Prince (SW). Film features a number of exotics who appear in Dallas at the Colony Club, the Carousel Club, Theatre Lounge and Club Montmarte: Kim Athas, Jada, Peggy Steele, and Breck Wall, Bill Fanning, Bill Demar and Buddy Raymon.

Bob O'Donnell, vicepresident of Diamond, said the film is scheduled for regular release nationally. Prez of Diamond is Mrs. Nettie Holt with her son, Robert Hartgrove the general sales manager.

Thirty-First Ave. Theatre Corp. has merged Hobart Theatre Corporation, also of New York. William Gold was filing attorney at Albany.

REVIEWS

NEW YORK

"THE MOST EXCITING NEW MOVIE OF THE YEAR!"
—N.Y. Herald Tribune

"A FIREBRAND ...IT MERITS APPLAUSE!"
—N.Y. Times

"A MASTERFUL ...ROUSING MOVIE!"
—N.Y. World Telegram

NATIONAL

"INCREDIBLE ...FANTASTIC!"
—Newsweek mag.

"SUPERB!"
—Time Magazine

"BRILLIANT!"
—New Yorker Magazine

BOSTON

"A UNIQUE EXPERIENCE"
—Boston Traveler

"FIRST RATE!"
—Boston American

"A RARE AND UNUSUAL MOTION PICTURE"
—Boston Globe

The POINT is "Point of Order" is the Surprise Top Grossing Picture of the Year!

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BEEKMAN
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1st WK. $15,000
2nd WK. $15,800
3rd WK. $15,500
4th WEEK HOLDING STRONG!

CINEMA (Boston)
ESQUIRE (Cambridge)

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Webster 9-6090

LOS ANGELES
8833 Sunset Blvd.
Olympia 7-1346

DALLAS
2009 Jackson Street
Riverside 7-5432

SAN FRANCISCO
166 Golden Gate Ave.
Prospect 5-7666

CINCINNATI
1632 Central Parkway
Suite 4—Maine 1-4926

WASHINGTON
Warner Bldg.—Room 834
13th and "E" Sts., N.W.
District 7-8058

Bigger-Than-Small-Less-Than-Big Pix: Happy Kind Which 'Discover' Talent

Plan at United Artists these days is to balance a schedule of "major productions" with a slate of less expensive projects designed to develop the creators of the pix and, hopefully, in the bargain bring home some bacon for the company. What is not planned is the production of so-called "in-betweeners," pix of dubious distinction which cost a lot and represent a serious gamble.

An example of a moderate success is "Lilies of the Field," which met with critical acclaim and did moderately well at the boxoffice. As a result of this director Ralph Nelson and his new partner Fred Engel will make two pix for UA, the first of which will be "The Seventh File,' based on the novel by William P. McGivern.

Also, Woodfall Productions, the Tony Richardson-John Osborn company, will make a film based on the click British legit show "One Way Pendulum." It will be made in England on a budget of $150,000 with Peter Yates directing and several British tv "names" toplining. Not long ago, UA quietly made a pic starring Peter Finch and Rita Tushingham in Britain called "The Girl With the Green Eyes," also on a low budget.

The feeling is that these pix are essential if the industry is to have any talent reserve to call upon. By making this product, UA also befriends the creators and stands to benefit from their endeavors. Woodfall, which also made "Tom Jones," is an example. UA backed Frank Perry with "Ladybug Ladybug" and failed but he'll make another for the company just the same.

There are also others in the works involving Woodfall and other indies. Most of this dealing is done under the supervision of v.p. David Picker who's belief it is that such pix play an important role in the company's future. Each has a commercial chance and they don't cost alarming sums. They additionally provide chances for talent to develop and, generally, give UA the first position in dealing with whichever creators do come on well, as in the case of Woodfall, Nelson and others.

Wometco Annual Meeting April 27 At World's Fair

Wometco Enterprises, a diversified operation based in Florida incorporating exhibition, tv station operation, vending and various other activities, will hold its annual stockholders meeting April 27, at the N.Y. World's Fair.

The outfit will have two of its divisions operating in the Florida exhibit of the Fair. Stockholders will meet initially in the Midway Motor Hotel, Flushing, adjoining the fairgrounds. Following the biz sessions of the meeting, holders will be given tickets to the Fair and Florida exhibit, part of which is the "Florida Live Porpoise Show" operated by Sequarium, a Wometco subsid. Holders will also inspect vending installations throughout the Florida exhibit, to be operated by another subsid, Wometco Vending.

Koenigil In Gotham

Mark Koenigil, Brazilian film critic now residing in New York City, has been invited to lecture at Dickinson College, Carlisle, Pa., in February next year. He will talk on the creative aspects of the film industry and avant-garde films.

Koenigil recently returned from a 14-month trip around the world in which he visited some 45 countries in making a survey of the film business. Based on his observations, he is writing a book entitled "60 Weeks Around the World," which was the required time to make his global trek.

Relevision Corp. of America Inc. was recently chartered to trade and deal in all types and systems for reducing vibration in motion and still pictures. Bernard B. Smith is attorney.

Amusement Stock Quotations

Week Ended Tues. (25)

N. Y. Stock Exchange

1963-'64 High	1963-'64 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
15⅜	11⅞	ABC Vending	56	13½	13	13⅜	+ ⅜
38¼	27⅞	Am Br-Par Th	214	32¾	31⅜	32⅜	+1⅛
22¼	14½	Ampex	314	15⅞	15½	15¾	+ ¼
44⅞	36½	CBS	1347	44⅞	41¾	44¼	+2⅜
18¾	12⅛	Chris Craft	59	13	12½	13	..
29½	21⅛	Col Pix	135	22½	21½	22	— ½
46¼	45⅛	Decca	1	45¾	45¾	45¾	— ⅛
46⅜	27¾	Disney	71	41¾	41	41	— ⅛
128¾	106⅛	Eastman Kdk.	347	127½	125	126¼	— ⅞
6⅜	5¼	EMI	353	6⅛	5⅞	5⅞	+ ⅛
27⅞	20⅝	General Tire	542	22⅝	21⅛	22⅛	+ ¼
16½	9⅝	Glen Alden	200	13⅜	12⅝	13⅜	+ ⅝
86¾	57½	Litton Ind.	406	72	70⅛	71⅛	+ ¼
23¾	15¾	Loew's Thea.	67	19	17⅝	18⅜	— ⅝
68¾	48	MCA Inc.	27	56⅝	56¼	56½	+ ¼
38⅜	15	Metromedia	107	30	28¼	28¼	—1½
37¼	26½	MGM	53	29½	28⅞	29	..
24¾	20½	Outlet	†530	21¼	20¼	21	— ¾
12¾	7⅞	Nat. G'l Corp.	271	9¾	9	9⅛	..
62⅝	35¼	Paramount	201	62⅝	57¾	61¼	+3¼
211½	120½	Polaroid	203	163¾	154¼	156⅞	—5⅞
113⅜	56	RCA	980	107¼	99¾	102¾	—4⅜
10¼	6¾	Republic	48	8	7⅞	8	+ ⅛
16¾	14	Rep., pfd.	8	15⅛	15⅛	15⅛	..
27⅞	20½	Stanley War.	55	25⅞	25½	25½	+ ⅛
45⅜	31	Storer	16	39¾	39¼	39¼	— ¾
28¼	17⅞	Taft Bdcst.	49	27½	26⅝	27	+ ¼
37	20	20th-Fox	329	25⅛	23⅛	23⅛	— ⅝
32	17¾	United Artists	526	23	22	22½	+ ½
16¼	11¾	Warner Bros.	95	13⅛	12½	13	+ ½
84¼	51	Zenith	427	80½	77¼	78⅛	— ¼

American Stock Exchange

4	2⅛	Allied Artists	42	2¾	2½	2¾	+ ⅛
12¼	5	BalM'nt GAC.	23	11½	11	11½	+ ⅜
12¼	6¾	Cam-P'kway	21	7¾	7¼	7¼	..
24⅞	16⅞	Cap. Cit. Bdc.	113	24	21⅝	24	+1⅞
17½	10	Cinerama Inc.	192	11⅝	11⅛	11⅛	— ¼
9	6½	Desilu Prods.	25	7⅛	6⅞	7	..
9⅞	4¾	Filmways	22	8¼	7¾	8	+ ⅛
13⅞	5¾	MPO Vid.	12	10¼	9¾	10	— ⅜
11⅞	8½	Movielab	12	10	10	10	+ ¼
3⅝	2⅛	Reeves Bdcst.	5	2⅝	2⅝	2⅝	..
5⅛	2⅜	Reeves Ind.	68	3⅛	2⅜	3⅛	+ ¾
17¾	13¼	Rollins Bdcst.	7	15¼	14⅞	15¼	+ ⅜
25⅜	16¾	Screen Gems	3	20⅛	20	20⅛	— ¼
22	8⅝	Technicolor	190	18⅞	18⅛	18⅞	+ ¾
6¾	4⅛	Teleprompter	16	5¾	5⅜	5⅝	+ ⅛
2¾	⅝	Tele-Indus.	1	¾	11/16	11/16	— ⅛
14½	10½	Trans-Lux	83	15¼	14	14¾	..

* Week Ended Mon. (24).
† Actual Volume.
(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	5⅝	6½	..
Four Star Television	6½	7¼	— ¼
Gen. Aniline & Film	350	378	—5
General Artists Corp.	9¼	9⅝	— ⅛
General Drive-in	10	11⅛	— ¼
Magna Pictures	1⅛	1½	— ⅛
Medallion Pictures	14	15⅛	..
Pickwick International	3⅝	4¼	— ⅛
Premier Albums	7	7⅝	— ⅛
Rust Craft Greeting Cards	13¼	14⅜	..
Seven Arts Productions	9	9⅞	— ⅜
Transcontinent Television	20¾	22½	+ ⅞
U.A. Theatres	7¼	8⅜	..
Universal Pictures	66	70	..
Walter Reade-Sterling Inc.	2½	2⅞	..
Wometco Enterprises	30	32⅛	..
Wrather Corp.	3⅞	4½	— ⅛

(Source: National Assn. of Securities Dealers Inc.)

Regains Possession of Concession

Tri-State Refreshments 'Evicted' by New Operator Of Ozoner—Court Sustains First Contract

Buffalo, Feb. 25.

Tri-State Refreshments Inc. with headquarters at Buffalo has recently won an important court battle in Binghamton, N.Y. over its right to retain operation of the concession stands at the Airport Drive-In Theatre there.

After two years of operation of the concession at the theatre since its opening in 1961, Tri-State was notified that Broome Pix Inc., owner, had leased the drive-in to Herbert Nitke and that Nitke had agreed to honor Tri-State's concession agreement with Broome Pix. However, after failing to negotiate a satisfactory loan from Tri-State, Nitke, on the day he took possession of the theatre, hired a locksmith to open and change the door-locks of the concession stand and when Tri-State's employees appeared for work they were told by deputy sheriffs under Nitke's direction that they were evicted. Nitke immediately placed Theatre Confections Inc., of Rochester in possession of the concession after disconnecting and moving aside all of Tri-State's equipment.

Following recent two-day non-jury trial, Acting County Judge Frank Thomas ruled in favor of Tri-State awarding it possession of the concession and, if necessary, a warrant to remove Theatre Confections from the premises. According to law, Tri-State now has a further action for treble damages.

No Letdown Follows Chi 'Showcase'

Chicago, Feb. 25.

The cash register contradicts an implication in a Feb. 18 story in VARIETY from Chi concerning exhibitors' beefs about the problems associated with "showcasing" here. Implication, derived from several exhib chains, was that 20th's "Move Over Darling," which took in a smash $500,000 in the first four weeks of its 12-theatre showcase preem, was doing poorly in its second run.

With all figures in, the picture, in fact, did a great $101,000 in its first week at the 34 smaller theatres.

Prem Plugging For Promo

Continued from page 13

thusiasm for the tv show, Preminger did address the pub-ad directors last Wednesday and urged complete secrecy until the plan was approved and formulated—or forgotten.

Now that his proposal has gotten out into the trade, Preminger reiterates that any further action is up to the toppers.

"No matter what they say about Hollywood, no matter how Hollywood hints an inferiority complex about itself, the motion picture—and especially the American motion picture—is still more potent than television, here or around the world. But, because tv is such a valuable exploitation medium, I proposed to all the company presidents an idea of how Hollywood can utilize television to sell and re-sell itself to the American public. Personally, I'm not pushing it, I just proposed it. I don't want to produce it other than my small contribution along with others, which I will explain later."

These pro rata investments, per picture, would by no means cut into any trade, daily, mag or other advertising or promotion commitment. In fact, as grosses improve, they may be expanded. But the shooting of that particular scene would become an added few thousand dollars to the cost of that particular picture, and charged back to its production cost as a normal part of the operation.

Unequal Volume

Preminger recognizes that some studios may be more prolific than others, but even so the number of films, though originating from one central studio, would merely see each individual undertaking absorbing part of the tv program cost.

It is here where Preminger stresses the Production Code analogy, calling for an impartial "strong man" to ride herd over everybody, once the program is activated. Admittedly there will be bugs and constant revisions on the modus operandi. Preminger's prime concern is getting an all-industry tv program going in primetime, to sell itself; somehow he feels the underwriting thereof will not be the gravest problem.

Preminger stresses that Hollywood has its frailties and urges that these, too, could be projected to the public. If he makes "The Cardinal" and shoots it, in part, in Vienna and in the Vatican, it is none the less "a Hollywood picture," and this accent could be a permanent and affirmative platform.

The esoteric mumbojumbo by some of the critics vis-a vis foreign made pictures ("which I think get such exaggeratedly respectful attention is because the reviewers don't even understand the language or the purpose") could and would be affirmatively approached on such a program.

Preminger compares his tv show to a more serious movie magazine, not just a fan mag for the kids but also with appeal to the adults.

"If a film got bad reviews, and it did business, let us say that," he urges. "I don't thank a critic for a good notice or become irritated with a pan. That's his job. But if the public refutes the critical appraisal and buys or doesn't buy the picture, that is important. They're our customers.

"If Stanley Kramer junkets 250 of the press to Hollywood and is criticized for 'payola,' we would have our own forum to point up that every industry has similar trade conventions."

Preminger has positive views on publicity. He feels it's good only if it's genuine and informative; the public can't be fooled.

"And no matter how harsh the criticism I certainly don't subscribe to what Lee Shubert once advocated; that was, why can't a reporter just come to the theatre, say the curtain rang up at 8:30, it rang down at 10:45 p.m., and between that period the play got so many laughs, or the audience reacted this or that way to emotional scenes. That is too elementary and wrong. Criticism makes for sharper standards and heightens the competition. This is sound.

"But if somebody compares the backwardness of some Hollywood production facilities, that is good too. This spotlight on ourselves, with some 20, 30 or 40 millions looking in on us, will help correct some of our faults. Because it is true that we are lacking in ultra-modern facilities sometimes in our own backyard. I see it, because the same American-manufactured studio equipment I encounter overseas is often superior to what I have to work with in Hollywood, because it is more modern and newer."

Summing Up

The long and short of Preminger's proposal is that (a), he doesn't want to be involved any way as producer thereof; (b), that such a show would be an open forum for trade and public; (c), it would point up Hollywood's continuing potency as a filmmaker, despite the foreign invasion and the runaway production, which is relatively minimal; (d), that some 'strong man' public relationer, whom all would respect, should be in charge; (e), that it should not be somebody from television "because somebody from Hollywood should be able to do it as well, or better."

And above all, when a film is made abroad, or in a foreign locale, it is still a Hollywood movie which merely takes advantage of authentic foreign locales for reasons (a) of economy and (b) authenticity, because in this jet age too many people — secretaries as well as tycoons—now have been to and seen these places, and can't be fooled.

Incidentally, Preminger also discussed his tv program with Mrs. Anna M. Rosenberg, who is for it. The Rosenberg Associates have another type of p.r. undertaking in work currently for the MPPA.

Explosive Bally Sets 'Strangelove' Winnipegging

Winnipeg, Feb. 25.

When Columbia's "Dr. Strangelove" opens at the 1,152-seat Odeon tomorrow night (26), it will have been preceded by one of the biggest publicity campaigns seen locally in a long time for a regular release.

Kicked off by a special Sunday (16) afternoon preview, unique in that members of the public at large were invited, and the showing was not restricted to trade invitations only, the Stanley Kubrick comedy on the grim subject of atomic bombs has a budget set at three times that of the regular Odeon ad budget, and equal to budgeting for hard ticket releases.

The upped radio, tv and newspaper expenditures have naturally increased media co-operation, and movie is accordingly getting added pre-opening word-of-mouth exposure.

Preview audience poll revealed 85% approval of the film, which has been called "anti-American" by an eastern Canadian critic. However preview cards didn't indicate similar reaction here.

Publicity campaign has been set by the Odeon head office pursuant to personal instructions from Kubrick. Date is one of a half dozen current in North America.

"LORD OF THE FLIES" SOCKO in 35* TOP Theatre L.A. Multiple!

WESTERN UNION

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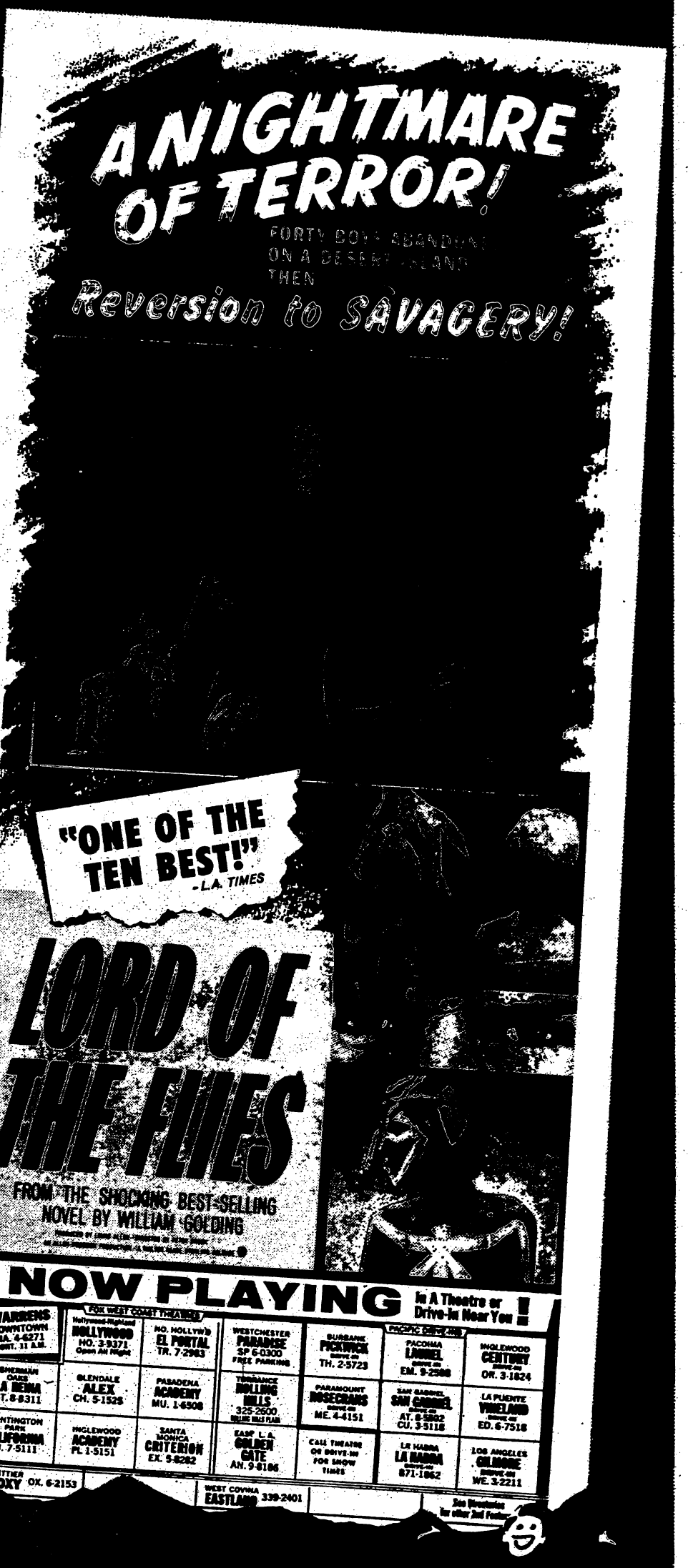

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It's 'Fie' in Chi as Parishioners Rap License to Mansfield Film After City Hit Her Stills In Mag

By MORRY ROTH

Chicago, Feb. 25.

A group of native smut-hunters last week threatened Mayor Richard J. Daley's so-far "fail safe" film censorship setup last week, but hizzoner managed to keep the lid on a brouhaha touched off by granting of a permit to "Promises, Promises". The Jayne Mansfield starrer is doing landoffice biz at the Capri Theatre.

As per most sex-leer features seeking Windy City exhibition license, "Promises" was initially rejected by the Film Review Section of the police department, then was passed on an appeal to the Mayor's blue-ribbon Motion Picture Appeals Board. The board, consisting of a psychiatrist, an editor and two highly-regarded lawyers, was appointed by Daley in Nov., 1962, as the result of several test cases against the police unit, which is comprised primarily of the widows of police captains and politicos.

Shortly after "Promises" opened two weeks ago, the Mayor's office was "deluged" with letters objecting to the film. A member of the staff of the Corporation Counsel's office (the city's legal arm), said that the letters were "greatly similar" in phrasing and all seemed to emanate from certain Roman Catholic parishes. A priest, Father Lawler, has been in the forefront of most of the anti-smut activity in the past year, working in tandem with the Citizens for Decent Literature, but without official approval (or disapproval) from the Cardinal's office.

The Mayor had his counsel prepare a form letter which cites from Chapter 155 of the Municipal Code of Chicago. The chapter creates an appeal board, independent of the Mayor's office, the police department, and the Corporation Counsel's office, which at the request of the film distributor reviews motion pictures which have been initially rejected by the police censor unit.

Says The 'Letter'

The letter states: "You and many other good citizens have recently written letters to Mayor Richard J. Daley informing him of your objections to the showing of the motion picture, 'Promises, Promises'... On January 24, 1964, after a hearing in which arguments were heard, the Motion Picture Appeal Board voted that an 'Adult Only' permit be issued. For this reason, the Mayor's office, the Chicago Police Department, and the Corporation Counsel of the City of Chicago have no authority to prevent the showing of the motion picture, 'Promises, Promises'."

The mimeographed letter also cited Section 155-7.3 of Chapter 155, which provides that: "The action of the Motion Picture Appeal Board shall be final and shall be subject to judicial review as provided by law." The latter, in effect, says "so go ahead and sue me". The anti-smut groups have been careful to avoid a legal confrontation of the Mayor's censorship plan.

Playboy Case

A good part of the bluenose's ire stems from the fact that the city is currently suing Playboy mag on an obscenity charge resulting from publication of stills taken on the set of "Promises". Those who inquire why the magazine is being sued and the picture issued a permit are informed that the photos objected to in Playboy were publicity stills and do not appear in the film.

Although Father Lawler is reported to be ired by the sequence of events, there is some doubt as to whether he will mount a larger campaign against the Appeals Board. Pornography putches require a certain amount of cooperation by the police department and the Corporation Counsel, and an antagonistic mayor could withhold this support in retaliation against the group rocking the film censorship boat.

Sore At The Doc

Much of the priest's anger is directed at one member of the Appeals Board—Dr. Ner Littner, a child psychiatrist who testified for publisher Hugh Hefner in the Playboy mag case, one of the anti-smut forces biggest triumph's. The Mayor is no doubt irritated by Dr. Littner's participation in the Playboy trial, but the Appeals Board is appointed on an indefinite basis and to fire him would undermine Daley's carefully constructed plan to keep film censorship heat off the Mayor's office.

Actually, the Chi reviewing setup created by Chapter 155 has been the first smooth-working film censorship plan in Chicago history. After a slow start during which the police unit nixed almost every picture portraying nudity and the Appeals Board overruled them, the Board in a series of meetings with the police unit gradually convinced them that according to the U.S. Supreme Court and dozens of court cases, nudity, per se, was not considered to be obscene.

A new problem has arisen from the recent rash of "nudnik" pictures, where nudity is combined with heavy doses of pictorial and verbal double entendre. There is a backup of about a dozen of these pictures at present, and each one is expected to involve protracted debate at the Appeals Board level.

Exhibs Too Careless On Improved Techniques Avers Panavision Exec

Hollywood, Feb. 25.

Film exhibitors are ignoring completely technical developments in the motion picture industry, Panavision's Robert Gottschalk avers. But, he added, this unawareness of advancement isn't restricted to theatremen alone, the industry itself also is an offender.

Gottschalk, whose firm is manufacturing equipment used on approximately 40% of the pix made by Hollywood producers, claims that motion picture theatres in America "are not doing their part in upholding technical standards necessary for good screen presentation."

Resistance to spending money

(Continued on page 34)

BIG TOWN HARDTOP G. A.

Smith, Palmer To Dallas From Boston for Start

Dallas, Feb. 25.

General Drive-In Corp. of Boston will open its new 900-seat hardtop, the Cinema Big Town, with the return of "Cleopatra" Thurs. (27). General Drive-In's prexy, Richard A. Smith, and district manager H. B. Palmer will attend the opening in the Big Town Shopping Centre.

Despite the name, General hasn't built a drive-in theatre in five years, specializing in de luxe hardtops. The Cinema here is the second General theatre opened in Texas, the first being the Cinema in Austin, opened Dec. 25, 1963. Firm has a number of new theatres scheduled around the state, including a twin theatre due at the Northpark Shopping Centre here.

MISSOURI DRIVE-IN FOR 1,400 VEHICLES

St. Louis, Feb. 25.

Missouri Amusement Corp., a subsidiary of Arthur Enterprises, local motion picture chain, is now building one of the largest drive-in houses in the metropolitan area—the 270 Drive-In, scheduled to open June 1 on a 30-acre tract in Florissant in St. Louis County.

The screen, larger than any erected here to date, is to be 76 by 138 feet. A parking area for 1,400 cars will cover a 950-foot arc. Projection-concession building at center rear of the parking area will provide for a projection beam of 650 feet, featuring 70-millimeter equipment, the first unit of this size to be installed here. This building, with 6,200 square feet of floor space, will also house four counters, cafeteria and kitchen area.

Behind the parking lot there'll be a landscaped area, including five acres on which a motel will be erected later along with a playground for small fry.

Ground for the project, acquired by the chain in 1956, was bought for $250,000. Total cost, including equipment, is estimated at $900,000. Martin Silver, now in charge of the Four Screen Drive-In here, will operate the new drive-in.

St. Louis Art Houses Number Seven; Should Be Called 'Internationals'

By BOB GODDARD

St. Louis, Feb. 25.

St. Louis currently numbers seven art situations, almost double the number a year ago.

The new entries in the arty field are The Paris Art, the Beverly Art and Gaslight Cinema, which have joined the old standbys, the Shady Oak, the Pageant, the Hi-Pointe (which launched an art policy last fall) and the Apollo Art.

The Pageant, Shady Oak and Hi-Pointe are under the aegis of Arthur Enterprises, which operates a sizable covey of firstrun and neighborhood houses here; the Beverly Art and Paris Art are two refurbished neighborhood houses run by Sam Chernoff, a former distributor in Chicago; the Apollo Art has at the helm Mrs. Grace Piccione, and Robert Lazarus, a newcomer, rides herd on the Gaslight.

All hands predict growing popularity for art fare, although they have varying definitions of art films and art houses and their appeal to the public in general.

Edward B. Arthur of Arthur Enterprises is all for erasure of the term, "art," for once and all and calling quality domestic and foreign pictures "specialized attractions." And, elaborating, he suggests that "the so-called art theatres should really call themselves international theatres," rounding out his point by noting that all of his three "art houses" have a combination policy of showing "both specialized films and revivals and second runs of super at-home productions like "Lawrence of Arabia."

Chernoff puts a two-way definition on "art films" general art, including sophisticated American pictures, English comedies and serious imports, and pure art, esthetic jobs turned out by Ingmar Bergman, Jean Renoir et al.

"We're catering to an entirely new type of patron today," according to Chernoff, "almost invariably college educated, situated comfortably in the suburbs and tired of the insipidity of television and most American-made movies."

Mrs. Piccione, who lures many college customers to her Apollo Art from nearby Washington University, attributes the zooming interest in art pictures to Americans' snowballing interests in global doings and increasing travel abroad year by year.

Along with regular showings at the Apollo, she underwrites an art film guild organized by college students, showing film classics of yesteryear at special weekend matinees.

Lazarus, the lone newcomer to the picture field (he's a former manufacturer of zippers, a bartender and a tailor), who is concentrating on the pure art product, got off to a slow start with showings of some fairly obscure offerings but is determined to hang on and is doing better these days with a new gimmick—"theatre parties" for women's clubs, social and church groups.

Lazarus is convinced that a potential mass audience is there for the asking for such movies as "Shadows" and "The Connection," because your John Q. Public movie-goer is bound to get bored with "the saccharine servings of television and Hollywood."

Back to Edward Arthur again, who doesn't have any truck with his compatriots' insistence that there's a new audience for the arty stuff. "The discriminating viewer has existed," he says, "since movies began. But his numbers have amounted to perhaps one-tenth of the audience for standard films, and so his kind has been largely neglected by producers and exhibitors until recently."

Mostly 20th Shoots In Hollywood

Desirable to Do So for Sake of Studio Overhead—But Locales Overseas Needed for Some Films

Because of 20th-Fox's committment to keep its Coast studio busy, and in this way to bring down the per pic overhead, prez Darryl F. Zanuck says 20th would concentrate on Hollywood filmmaking, but that there are times when for story reasons it's absolutely necessary to work overseas.

As examples, he cites "Agony and The Ecstacy," which will lens entirely in Rome in authentic locales, both interior and exterior. "Promise at Dawn," Ingrid Bergman starrer which goes in September, must be shot in Nice, since it has a Nice—circa 1922 locale—and the city still retains that period flavor. Overseas lensing leads to a lot of headaches, but there are times when they cannot be avoided, he says.

Of the company's six roadshow pix (all in Todd-AO and DeLuxe color) to get underway this year, two will be made entirely overseas: the aforementioned "Agony and The Ecstacy," starring Charlton Heston, Rex Harrison and Anouk Aimee, which starts in Rome June 1, and "Those Magnificent Men in Their Flying Machines—or How I Flew from London to Paris in 26 Hours and 11 Minutes," starring Susannah York, Fernandel, Britt Eklund, Terry-Thomas, Robert Morley, Alberto Sordi, to be shot in England and France starting May 11.

Of the other four roadshows, "The Sound of Music," starting March 26, will be lensed at the studio with Austrian locations; "The Day Custer Fell," on which casting of 18 major roles and 21 cameos will begin shortly, for a July start, will be made at the studio and western locations; "The Sand Pebbles," at the studio with Far Eastern locations, starting in October, and "Justine," starting in December, probably at the studio with overseas locations.

The following is a rundown on the 20 other films the company is putting into production in 1964:

Currently shooting: "Fate Is The Hunter," at the studio; "Guns at Batasi," Richard Attenborough, Jack Hawkins, shooting in England. To start in March: "John Goldfarb, Please Come Home," producer Steve Parker, director J. Lee Thompson, with Shirley MacLaine, at studio; "Goodbye, Charlie," producer David Weisbart, director Vincente Minnelli, with Debbie Reynolds, Tony Curtis, at studio; "Guns of The Rio Conchos," producer Weisbart, director Gordon Douglas, with Richard Boone, Anthony Franciosa, at studio; "Erasmus With Freckles," producer-director Henry Koster, with James Stewart, at studio.

To start in April: "The Pleasure Seekers," producer Weisbart, with Ann-Margaret, Carol Lynley, at studio; "Whatever Happened To Cousin Charlotte?" producer-director Robert Aldrich, at studio; May: "Voyage Out, Voyage Home"; June: "A High Wind in Jamaica," producer John Croydon, director Alexander MacKendrick, with Anthony Quinn, in England and West Indies; July: "Rapture in My Rags," with Patricia Gozzi, Europe; August: "Epitaph for An Enemy," producer, Paul Graetz, Europe; September: "Promise at Dawn," with Ingrid Bergman, France.

Additional summer and fall starts will include: "Von Ryan's Express," producer Saul David, studio plus overseas locations; "The Short Cut," director Francesco Rosi, with Marcello Mastrionanni, probably Europe; "The Reward," producer Aaron Rosenberg, director Serge Bourguignon (whose "Cassandra at The Wedding" for 20th was cancelled when star Natalie Wood backed out); "The Sleepless Night in Capri," producer Fred Kohlmar, director Peter Glenville; "Julian Gloag's "Our Mother's House," with screenplay by Eleanor Perry; "Salem Come to Supper;" "The Other Side of The Mountain," with screenplay by Joe Heller and Jerome Chodorov.

Titles listed by Zanuck for 1965 production include "The Conquest," "Danse Macabre," "Fantastic Voyage," Paul Gallico's "The Hand of Mary Constable," "Never Live Over A Pretzel Factory," "No Adam in Eden," "The Praying Mantises," "The Smash-Master Caper," "That Fine Italian Hand," "Trap for A Man," "Venus Rising," "A Share of The World," "Morituri," "The Dangerous Days of Kiowa Jones" and "The Circle."

Bingo Makes Politics

Dayton, O., Feb. 25.

Emanuel Nadlin, 48, the attorney who spearheaded the drive to have bingo outlawed in Montgomery County, has entered the race for county prosecutor. During a string of legal moves in 1963, Nadlin was successful in gaining an injunction barring Dayton City Manager Herbert Starick from making local regulations regarding bingo.

If Nadlin is successful in winning the Democratic primary, he will doubtless face incumbent Prosecutor Paul Young, who also was deeply involved in the bingo issue, at the November election.

M'waukee Strand Fights Second Wave of 'Cleo'; Would Retain Showings

Prudential Management Corp., operator of the Strand, Milwaukee, is seeking an order in N. Y. Federal Court temporarily restraining and enjoining 20th-Fox from negotiating with any other exhibs in Milwaukee and the Milwaukee exchange area for the showing of "Cleopatra." Plaintiff obtained a show cause order from Judge Archie O. Dawson, Monday (24), with matter due to be heard March 3 by Judge Frederick Van Pelt Bryan.

Operators of the Strand, where "Cleo" has been playing since July 2, 1963, charge that 20th granted them exclusive clearance for "Cleo" in return for a $250,000 cash advance guarantee, of which the theatre has so far recouped $150,000. Despite this, plaintiff charges that 20th this month began negotiating with other theatres in the area for the "second wave" of "Cleo" dates. On Feb. 19, they say, announcements appeared in the "Sheyboygan (Wisc.) Press" to the effect that "Cleo" will open there at the Wisconsin Theatre at pop prices Feb. 28, on which date, states complaint, the Strand will still be short of realizing its guarantee.

Strand's contract, according to the complaint, grants it exclusive run on the pic for a minimum of 48 weeks, or until the theatre has actually earned film rentals of $250,000.

Plaintiff wants the court to protect Strand's clearance within the 120-miles around Milwaukee, to prohibit 20th from making new contracts in that area and from advertising any such new dates until the guarantee has been recouped. Plaintiff further states that it has spent more than $27,000 to date in publicizing the fact that the Strand is the only theatre in the area where "Cleo" will be shown until the summer of 1964.

LONGTIN 'FORCED OUT': GIST OF ANTITRUSTER

Sacramento, Cal., Feb. 25.

Buena Vista, Paramount, Columbia pictures, Metro, 20th-Fox, United Artists, Warner Bros. and Fox West Coast Theatres were named defendants in $1,500,000 treble damage suit filed by Sacramento exhibitor A. J. Longtin. Listed as co-defendants are United Artists Theatre Circuit, United California Theatres, Blumenfeld Enterprises and Universal Film Exchanges.

Action was filed in Federal Court by Frisco attorneys Joseph L. Alito and G. Joseph Berain Jr. Alioto was legal rep for producer Sam Goldwyn in latter's longrunning but ultimately successful suit against National Theatres and 20th-fox.

Longtin charges, under Federal antitrusts laws, that he was prevented from showing first-run pix because of conspiracy among the companies, forcing him to sell a leasehold interest in the encore theatre for $60,000, though it has 13 years to run and that Blumenfeld, owner of house, started to operate it immediately with first-run pix.

The word on "Captain Newman" is

GREAT

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AND CO-STARRING **BOBBY DARIN** AS CORPORAL JIM TOMPKINS.

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Produced by ROBERT ARTHUR · A BRENTWOOD-REYNARD PRODUCTION · A UNIVERSAL PICTURE

Now in its tenth week in Academy Award qualifying engagement in Los Angeles. Soon all America will be saluting "Captain Newman." Another **GREAT** one from Universal.

UNIVERSAL CITY STUDIOS

FILM ACADEMY NOMINATIONS: 1963

Continued from page 22

WGBH Educational Foundation. Robert Hughes, Producer.
"Terminus," British Transport Films. Edgar Anstey, Producer.

(SHORT SUBJECTS)

"Chagall," Auerbach Film Enterprises, Ltd.-Flag Films. Simon Schiffrin, Producer.
"The Five Cities Of June," United States Information Agency. George Stevens, Jr., Producer.
"The Spirit Of America," Spotlite News. Algernon G. Walker, Producer.
"Thirty Million Letters," British Transport Films. Ergar Anstey, Producer.
"To Live Again," Wilding Inc. Mel London, Producer.

BEST ACHIEVEMENT IN SHORT SUBJECTS
(LIVE ACTION SUBJECTS)

"The Concert," James A. King Corporation, George K. Arthur-Go Pictures. Ezra Baker, Producer.
"Home-Made Car," BP/North America/Ltd., Lester A. Schoenfeld Films. James Hill, Producer.
"An Occurrence At Owl Creek Bridge," Films Du Centaure-Filmartic, Cappagariff-Janus Fuxxx Films. Paul De Roubaix and Marcel Ichac, Producers.
"Six-Sided Triangle," Milesian Film Production Ltd., Lion In ternational Films. Christopher Miles, Producer.
"That's Me," Stuart Productions, Pathe Contemporary Films. Walker Stuart, Producer.

(CARTOON SUBJECTS)

"Automania 2000," Halas and Batchelor Productions, Pathe Contemporary Films, John Halas, Producer.
"The Critic," Pintoff-Crossbow Productions, Columbia, Ernest Pintoff, Producer.
"Igra" (The Game), Zagreb Film, Rembrandt Films-Film Representations, Dusan Vukotic, Producer.
"My Financial Career," National Film Board of Canada, Walter Reade-Sterling-Continental Distributing, Colin Low and Tom Daly, Producers.
"Pianissimo," Cinema 16, Carmen D'Avino, Producer.

BEST ACHIEVEMENT IN CINEMATOGRAPHY, BLACK-AND-WHITE

"The Balcony," A Walter Reade-Sterling-Allen-Hodgdon Production, Walter Reade-Sterling-Continental Distributing. George Folsey.
"The Caretakers," A Hall Bartlett Production, United Artists. Lucien Ballard.
"Hud," A Salem-Dover Production, Paramount. James Wong Howe.
"Lilies of the Field," A Rainbow Production, United Artists. Ernest Haller.
"Love With the Proper Stranger," A Broadwalk-Rona Production, Paramount. Milton Krasner.

Saskatchewan Censor Invites Support Against 'Tom Jones' Saucy Dialog

Regina, Sask. Feb. 25.

Labor Minister C. C. Williams, minister in charge of film censoring in Saskatchewan, wants the public to speak up on the matter of rough language in feature films. He has asked for expressions of opinion from individuals, groups, church spokesmen of all denominations, labor unions and other organizations.

Early check of mail, as predictable, since solicited, indicated the majority in favor of deleting "slum" lingo. Williams, explaining his action, said the province's film censor board, which has been cutting some of the rough words from recent releases, has been under heavy pressure from producers to give theatregoers uncensored product.

Williams declared film industry is going beyond such "comparatively mild" language as "damn" and "hell" and is using words such as "bastard," "bitch" and "slut," while insisting that such language not be censored for "restricted adult" showings.

Williams said Saskatchewan censors had viewed a "sordid picture in color, supposedly of life in England in the 17th century" in which such objectionable words were used 24 times. He said he would not give the name of the film because he felt it would incite certain people to go to see it, although it obviously is "Tom Jones" (UA-Lopert).

"The question faced by our censors is whether or not such language is desirable . . . ," Williams said. "Up to now such words have been eliminated. The motion picture industry is becoming more demanding day by day and we would like to have some indication from the general public as to how they feel in the matter."

Discussing the early response to his plea, Williams said there had been a "pretty strong expression of opinion against bad language" and that some people had gone even further and criticized suggestive scenes. Two letter writers had favored the showing of uncensored version under a restricted adult label.

In 1960 Williams was the target of criticism because the Saskatchewan censor nixed "Room at the Top" (Romulus-Continental), a decision later upheld by a board of appeal. Williams, at the time, objected to the words "bitch," "bastard" and "whore."

Col. P. J. Fleming, chief censor of the Alberta Film Censorship Board, reported he had made "some minor dialogue cuts" in the British "Tom Jones."

It will be shown under adult category.

'All That Sex'

Edmonton, Alta., Feb. 25.

Members of the Alberta legislature have seen an uncensored version of "Tom Jones" (UA-Lopert) and, while some thought it good, others were somewhat adversely outspoken.

William Tomyn thought the British feature "shocking bad taste . . . too raw, very immoral in its language and its scenes."

He termed it "a dangerous movie," and said: "It might be okay for adult screening if it could be cut, but I don't see how it could be cut. I would not dare show it if the authority rested on me."

"It should be destroyed," was the terse comment of Mrs. Cornelia Woods. "I don't see any necessity for making movies like that. It shouldn't be shown."

Reminded that Col. P.J.A. Fleming, chairman of the censorship board, had approved showing of the film in Alberta after certain cuts, Mrs. Woods said: "That's up to him. If I'd been on the board he would have had a fight. It's just unnecessary vulgarity."

Robin D. Jorgenson liked "some" of the film (the horses and other animals and the scenery) but said "if it hadn't been for all that sexual stuff it could have been good." He felt it should be revised even before adults are allowed to see it.

Ed Benoit, a preacher by vocation, said: "They should take it back to England. A movie like that is not for general viewing. The fact that it may be true to life doesn't mean that it has to be portrayed. It's not even good entertainment."

When other Albertans get to see the film in March they won't be faced with a decision on morals. Many of the scenes witnessed by the MLAs will have been deleted.

Best of References For 'The Servant' in Britain; Also 'Wine,' 'Hud,' 'Bird'

London, Feb. 25.

"The Servant" crops up seven times in the short-list nominations for the 1963 British Film Academy Awards results of which will be disclosed on March 23. It could cop awards as Best Film from any source, for the best British screenplay and for the top British black-and-white lensing. Dirk Bogarde is named for the best British Film Actor, and Sarah Miles for the Best British film actress performance. Wendy Craig and James Fox are in the lists as the most promising newcomers.

"Days of Wine and Roses." "Hud" and "To Kill A Mocking Bird" are American nominations for the best world film. John Crawford and Bette Davis for "Whatever Happened to Baby Jane?" Patricia Neal for "Hud" and Lee Remick for "Wine and Roses" are shortlisted as best foreign actress performances and Jack Lemmon, Paul Newman and Gregory ("Mocking Bird") Peck ditto in the best foreign actor category.

"The Critic" rubs shoulders with Britain's "Automation 2000" for the animated film award and "War Hunt" (USA) is named with Britain's "Inheritance" as the two rivals for the United Nations Award.

Anti-Censor Essay Prize

New Haven, Feb. 25.

First award of a new student essay prize at Yale University Law School will be made this spring. Donor of the prize, which has been given in honor of the late Eric Johnston, is longtime general legal counsel of Theatre Owners of America, Herman M. Levy.

Contest, open to graduates as well as undergrads, involves the best paper on the subject of "prior censorship in the field of motion pictures."

While Levy has set the ball rolling with donation of the initial prize, it is to be assumed that other members of the film trade will want to carry on the contest as an annual event.

Anna Rosenberg 'Image of Films' PR Plan Okay

Board of directors of the Motion Picture Assn. of America last week unanimously approved a public relations program for the U.S. motion picture industry which had been presented by Anna M. Rosenberg Associates, on hire as consultants to the MPAA, and which is to cost "something more than $250,000 a year."

It's understood that although Mrs. Rosenberg has been pitching the program as a three-year deal, the MPAA board has approved it initially for one year only. It's further understood that of the initial budget, Mrs. Rosenberg personally will be receiving a fee of about $45,000, with a like amount going for her office over head, staff members, etc.

Plan has been a long-pending one, advocated originally by the late MPAA prez Eric Johnston and certain film company presidents and senior officers who rallied home the point that the picture business presently is good and now's the time to get across the upbeat message.

Mr. Rosenberg's company is to work hand in hand with an MPAA ad-pub committee comprising Fred Goldberg, United Artists; Jonas Rosenfield Jr., 20th-Fox; Martin Davis, Paramount, and Robert Ferguson, Columbia.

Details of the program have been officially withheld, but they are expected to embrace conferences and informational discussions with editors and publishers around the country, briefings for legislators and extensive use of paid-for tv time, among other things.

Best Directors, Best Critics

Hollywood, Feb. 25.

Directors Guild of America made the following awards here for 1963 activities:

Best Theatrical Film Direction—Tony Richardson for "Tom Jones" (UA) (assistant director Gerry O'Hara was also cited.)

Best TV Film Direction—George Schaeffer for Hallmark-sponsored "Pgymalion" (Schaeffer is a previous winner for "Macbeth," '60).

Griffith Award—not given.

Best Film Critic—Paine Knickerbocker, San Francisco Chronicle.

Best Television Critic—Robert L. Shayon, Saturday Review.

Prizes Reckoned in Pesatas; Encourage Commercial Films

Madrid, Feb. 25.

The annual Sindicato Nacional del Espectaculo peseta film prizes again emphasized preference for commercial over art films. Major winner was "Piedra de Toque" (Touchstone). It drew the 250,000 ($4,150) peseta plum in the category of pix lauding Spanish religious, moral, or political values. "Touchstone" touts colonial achievements in Spanish Guinea.

On the esthetic front, "La Verbena de la Paloma" shared the top award spotlight, and a similar peseta lump sum. "Verbena," directed by Saenz Heredia for producer Benito Perojo, is one of the continuing heavy grossers on the Gran Via in Madrid, and in first run release throughout Spain.

Runner up money prizes went to "Los Tarantos," "El Sabor de la Venganza" (The Taste of Vengeance), and "Del Rosa al Amarillo" (From Pink to Yellow). Nieves Conde was singled out for his direction of "The Devil Also Weeps." Major acting awards were presented to Emma Penella for her star role in "El Verdugo" (The Garroter), and to Antonio Casas who starred with France's Corinne Marchand in "Nunca Pasa Nada" (Nothing Ever Happens). Casas was the only prize winner to win unanimous jury support from government, Sindicato, film industry, and film critic judges. Late Carmen Amaya won laurels for her co-starring role in "Los Tarantos" Roberto Camardial was also picked in this category.

Also in honor of San Juan Bosco, patron saint of the Spanish film industry, Barcelona film fans voted major Spanish acting awards of the year to Ampara Soler Leal for her starring role in "La Gran Familia" (The Large Family), and the top foreign actor trophy to Jack Lemmon for "Days of Wine and Roses."

UNIVERSAL WINS OUT IN WESTCHESTER SUIT

N. Y. Federal Judge Sidney Sugarman last week ordered dismissal of Universal's part in a $1,430,000 antitrust suit brought against this company and various others by the Star Drive-In Corp. of Westchester County. Plaintiff claims discrimination in runs and clearances.

Case continues pending against the other defendants, namely Paramount, Metro, Loew's Theatres, Warners, RKO Theatres, Columbia and Suburbian Theatres Inc.

In the matter of U, there were no details as to settlement terms.

Harry M. Pimstein represented Star and U was repreented by its general counsel, Adolph Schimel.

Universal Basking In Light of Approval From Writers Guild

Hollywood, Feb. 25.

Universal Pictures leads in nominations for best screenplays penned in 1963, the valley lot landing four nominations of 11 disclosed by the screen branch of Writers Guild of America West. Awards for pix and tv will be given March 9 at the BevHilton at the guild's 16th annual awards dinner show. Tv nominees will be announced later.

Runnerup was United Artists with three, with Paramount garnering a pair of nominees, and Warner Bros. and Continental Distributing one each. Because of the scarcity of musicals produced last year, this category was eliminated from this year's voting.

The 450 screen branch members will return final ballots by Feb. 19. From 52 released in 1963, the nominees for best-written American comedies were "Charade" (U), screenplay by Peter Stone, from a story, "The Unsuspecting Wife," by Stone and Marc Behm; "Irma La Douce" (UA), screenplay by I. A. L. Diamond and Billy Wilder based on the play by Alexander Breffort; "Lilies of the Field (UA), screenplay by James Poe, based on the novel by William E. Barrett; "Love With the Proper Stranger" (Paramount), story and screenplay by Arnold Schulman; "The Thrill of It All" (U), screenplay by Carl Reiner, based on a story by Larry Belbart and Reiner.

From 81 in the category, picked as best-written American dramas were "America America" (Warner Bros.), story and screenplay by Elia Kazan; "The Balcony" (Continental), screenplay by Ben Maddow, from the play by Jean Genet; "Captain Newman, M.D." (U), screenplay by Richard L. Breen, Phoebe and Henry Ephron, from the novel by Leo Rosten; "The Great Escape" (UA), screenplay by James Clavell and W. R. Burnett, from novel by Paul Brickhill; "Hud" (Par), screenplay by Irving Ravetch and Harriet Frank Jr., from novel by Larry McMurtry; "The Ugly American" (U), screen story and screenplay by Stewart Stern, from novel by William J. Lederer and Eugene Burdick.

K.C. Film Row Shifts

Kansas City, Feb. 25.

Recent appointment of Vern Fletcher to the Paramount branch managership in Indianapolis set off a series of moves on Film Row here. Fletcher, a longtimer with 20th-Fox in Dallas, joined Paramount last year and was sent to Kansas City to cover the Missouri-Kansas sales territory on a stop-gap basis.

William Gill, 20th-Fox booker, has moved over to Paramount to cover the sales territory. Replacing Gill on the 20th-Fox booking desk is a Row returnee, Roy Hurst, who had been with Warner Bros. for several years as well as other exchanges, before taking a sabbatical last year.

Another local change involves Mrs. Gladys Melson who leaves the Hartman Motion Picture Booking Agency to take the booking chair at Columbia Pictures left empty by Larry St. John who has entered military service.

Also making a move was Harold Lyon, former Paramount Theatre manager here, who joined the advertising department of Commonwealth Theatres home-office on Kansas City's Filmrow. Marvin Graybeal came here from Waterloo, Iowa, to fill the Paramount post resigned by Lyon.

INTERNATIONAL FILM TV-FILM AND DOCUMENTARY MARKET

15-25 APRIL 1964

A WORLD-RESOUNDING SUCCESS

MIFED - the International Film, TVfilm and Documentary Market - will hold its Ninth Cine-Meeting in April next. MIFED meets in Milan twice a year. In APRIL at the time of the Milan Fair, the world's largest annual trade show. Then again in OCTOBER.
MIFED's 1963 Meetings drew 306 film men who showed 2570 film and TVfilm titles to 750 cine-circuit managers and buyers. They came from 62 countries.
MIFED has great pleasure in inviting representatives and interested persons to its Ninth Cine-Meeting. To be held from 15 to 25 April 1964, it is already attracting a wide-spread response.

MIFED

Information from: MIFED - Largo Domodossola 1 - Milano (Italy)
Telegrams: MIFED - Milano

Harry Nepo's Visit to Justice Dept. In Beef Against Chicago 'Showcase'

Chicago, Feb. 25.

Add still another voice to the current chorus of trepidation concerning the effects of showcasing on the smaller motion picture theatres. This time it's Harry Nepo, prexy of the year-old Independent Theatres of Illinois, comprised of 17 mostly small Chi nabe houses.

Nepo and his attorney, Richard Orlikoff, took their case against limited-run and preferred-theatre showings to the Justice Dept. in Washington D.C. last week. Orlikoff said that government attorney's "listened carefully" to Nepo's complaints about the current zoning method of releasing showcase or roadshow pictures, availability of product to the small late-playing theatre, and the "defects in the current competitive bidding method."

Nepo's main objection is the "locked-in" dates for the showcased films. According to his figuring, the chosen theatres have exhibited the showcase features for a minimum of 43 out of the last 60 playing weeks. "The result," says Nepo, "is that a few theatres are able to achieve large grosses while the vast majority of the 80-odd theatres still open in Chicago are without product."

More Braid for Wintman

Boston, Feb. 25.

Melvin R. Wintman, with General Drive-In Corp. for 15 years, most recently as vicepresident, was elected the circuit's exec veep at a board of directors meeting here last week.

Richard A. Smith is prez.

Ad Film Storage Inc. has been authorized to conduct a motion picture film business in New York, with capital stock of 200 shares, no par value. Max L. Alpern was filing attorney at Albany.

Cleve. Cancer Benefit

Cleveland, Feb. 25.

Samuel E. Schultz, owner of the Stillwell Theatre in nearby Bedford, O., and manager Louis Swee have skedded a special charity show March 17 at the Stillwell to aid a 16-year-old cancer victim. Schultz is lining up a new Hollywood pic for the program, proceeds from which will go to the family of Mary Jane Altomondo, who last month lost her right leg and hip in an operation to save her life.

Schultz has started a fund to aid the girl, with $600 already in towards paying off her $5,000 medical bills. The theatre owner is a member of the local unit of the American Cancer Society.

Car Tow-Aways Bother Exhibs

Boston, Feb. 25.

Theatre owners here are upset over the resumption of towing put into effect this week by the police department with their own black and white tow trucks. Fines range from $8 to $25.

Towing of illegally parked cars has been suspended since last winter after an investigation into privately owned towing firms. Now, the police are doing their own towing, and cars are towed to the Common underground garage, city owned, for reclaiming by owners.

Some theatres have begun negotiation with garages for customer parking. The situation was seen as "hurting" the downtown first run houses who have been vigorously waging b'x picture campaigns to lure suburbanites back into town after supper.

New Film Corporations

Albany, Feb. 25.

Mann & Sandler Enterprises Inc. has been authorized to conduct a motion picture and theatrical productions business in New York. Capital stock is 200 shares, no par value. Litvihoff & Singer were filing attorneys at Albany.

Westraw Amusements Inc. has been chartered to conduct a motion picture and recreation business in New York. Address is c/o Interboro Theatres Inc. of Manhattan. Capital stock consists of 100 shares, no par value. William Gold was attorney filing the certificate at Albany.

Eli Productions Inc. has been authorized to conduct a motion pictures production business in New York. Authorized capital stock consists of $20,000, $1 par value. Jerome Berger was recording attorney at Albany.

Cinemedia Inc. has been authorized to conduct a motion picture films business in Manhattan. Capital stock consists of 200 shares, no par value. Bert Podell was filing attorney at Albany.

Home Entertainment Co. of America Inc. has changed its name to Toll Liquidating Co. Inc. Galenbock & Barrell are the attorneys.

Sammy Davis Jr. has purchased Ford Price's novel, "Hell Spills Over," for production under his Tracemark Productions. Tracemark has a coproduction deal with Joseph Levine's Embassy Pictures and Peter Lawford's Chrislaw Productions for "The Major & The Private," to begin March 9 in London. Davis and Lawford costar.

Waldorf Pictures Corp. has been authorized to conduct a motion picture production business in Queens County. Address is c/o Elsie Wernick, Forest Hills. George F. Foley, New York, was filing attorney at Albany.

Filmstrip House Inc. has been formed to conduct a business in filmstrips and motion pictures, with offices in New York. Michael J. Ryan was filing attorney at Albany.

A Ground Floor opportunity to participate in an interesting Italian motion picture production.

Italian organization about to produce commercial film for world market seeks U.S. associate for equal participation.

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New Spanish Law Governing Films Drastic Re-Design of Trade Rules

Madrid, Feb. 25.

Spanish film authorities submitted their long-awaited draft of a new film law to industry and sindicato chiefs last week. Government proposals, reflecting a break with the past in such vital areas as subsidy aid, boxoffice ticket control, and allocation of foreign licenses, are getting close study from producer, distributor and exhibitor executive boards. These groups are meeting daily to outline counter-proposals or modifications.

Draft confirms consistent reports that percentage subsidies from boxoffice grosses will replace the old classification rebate policy. Government has fixed percentage at 15% of gross up to a maximum of 4,000,000 pesetas ($65,000) or 50% of budget.

In distribution, new law eliminates the old baremo point allocations system of import licenses and replaces it with a simple double-standard measuring rod. Distrib claim to licenses will not be weighed by the number of Spanish pix released in past two years and the yearly gross chalked up by each company.

Disputatious four-to-one rule requiring distribs in Spain to release one native feature for every four imported, also goes by the boards. It was this ruling back in 1955 that spurred a U.S.A. boycott of the Spanish market and a consequent decline of Yank distrib power in this territory. Four-to-one replacement now yields to a policy of added incentive licenses. Bonuses could reach as high as one-third the total import quota for release of Spanish pix in other markets.

Medium-term credit to producers looks simpler and more feasible under draft provisions. Pesetas will be advanced through the Banco de Credito Industrial for a minimum annual production program of two films but, in special cases, the National Film Institute will be authorized to extend up to 50% or more of budget for a single project.

Accent through the thick sheaf of new film legislation is on films of high merit. All the old variations of "national interest" and "special interest" are combined to abet; (a) Spanish films that can compete with the best at international festivals; (b) pix that develop a national style or pattern and (c) films that engender political, social, historic or moral impact to make Spain shine brighter outside its frontiers. The government appears willing to reward conformists and nonformists, providing Spain can point with pride at the results.

Draft does not as yet set an exhib screen-time ratio for local and foreign films, except in the new field of special programs for children. Here, the government has granted so many concessions that film officials do not hesitate to invoke a clause requiring exhibs to release one native moppet program for every three foreign.

Government is giving industry branches a week to present amendments. The sindicato will have another week for a final showdown on proposed changes. As it now reads, the new law incurs great risk for the filmmaker who must now depend on audience support for a subsidy instead of a classification board decision. On the other hand, there is ample evidence that film authorities are prepared to guarantee a profit margin for producers who boost standards.

Don Murray Peales D.C.

Washington, Feb. 25.

United Artists puffed its film "One Man's Way" with a showing at the Capitol. Rev. Norman Vincent Peale is the man.

A political gathering hosted by film's star Don Murray, saw the picture at the Senate Office Bldg. Picture opens here Feb. 26 at RKO Keith's.

Broker Critical On Film Issues

A Wall Street voice was raised last week, agitating against the practices of the film corporations. Yes, the man said, picture company issues are more or less static and they should be.

Murray Marcus, in charge of sales at the main office of Shields & Co., brokerage outfit, told a VARIETY reporter that he just wouldn't recommend a pic security.

Marcus stated: "These companies are not run for the stockholders, but for the perpetuity of management."

The man of downtown finance said in effect he was acknowledging a news story in last week's VARIETY in which it was said that film shares were relatively sluggish. He agreed with the story and thereupon offered his opinion as to why so.

Marcus claimed further that the film companies show gains in revenues but little in the way of gains in net profits.

He said that there has been little in the way of cost controls and that production investments have gotten way out of hand, citing, for one thing, the $40,000,000 that was ante-ed up for "Cleopatra."

On the other hand, Marcus noted a number of successful pictures which have been successful grossers but which were made "at a price."

Stockholders in numerous film companies are known to complain about why the quotations are not on the rise. Marcus' voice is the Wall Street answer, in part. It boils down to this—

Film companies are spending too much money for their product;

And, the stockholders are not too much of a consideration.

The validity of Marcus' remarks is not subject to questioning herein. But his comments are significant because they do, indeed, reflect, some Wall Street thinking.

Another point he makes is that the film companies are inadequately responsive to queries on the part of the stock analysts. He says they get only insufficient information about the fiscal affairs of the companies.

Meanwhile, it's to be noted, observers at various of the relatively recent stockholder meetings have been in touch with stockholder discontent. The smalltime investors are sore, they say, about the alleged shortage in dividends, plus the bottom-of-the-barrel stock prices.

Shame Ends at City Line; Mansfield Okay by County

Memphis, Feb. 25.

Memphis-banned films, which heretofore, always found a haven across the Mississippi River at nearby West Memphis, Ark., have now come up with new roost—right here in Shelby County, of which Memphis is the County seat.

Memphis' censor board most recent swing of "axe" fell on "Promises, Promises," skin spec which stars Jayne Mansfield. It was banned because of "nude scenes featuring the generously endowed Miss Mansfield." Denied to the Metropolitan in Memphis it was booked by Howard Nicholson at Ellis Ozoner on the outskirts of the city.

F. C. Hudson, Memphis censor boss, told VARIETY that the "jurisdiction of the seven member board ends at the city limits and we can't do anything about what happens in the county."

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TOA-Allied States Still Flirting

Meet March 3 at Kansas City—Other Omens Of Possible Future Fusion

Harmony continues to be the keynote of relations between Theatre Owners of America and Allied States Assn., the two U.S. exhibitor organizations. A special meeting headed by the chiefs of both associations will be held in Kansas City, Mo., on March 3 to continue discussions begun in Miami a while ago for a closer working arrangement and the possibility of merging the two units.

The associations have been romancing each other for some while. They remain semi-agreed on major problems in the industry like toll-vision and certain trade practices per selloff of recent-vintage features to video. Possibility of merger was discussed at the national conventions of both organizations last fall but major differences continue.

Aside from the actual meetings in January and now the one planned for March, other elements of harmony are also being displayed. Speaking at the closing dinner last Friday (14) of the Texas Drive-In Convention in Dallas, TOA prez John H. Rowley called for joint action by his group and Allied regarding the Viking Case, an appeal of which is being made to the Supreme Court. This case involves an attack by the Viking Theatre Co. of Philadelphia on the validity of product splits. It has already been upheld by two lower courts.

Rowley said that the TOA board has been polled as to whether TOA, with Allied, should retain counsel to represent the organizations in an attempt to be heard in person or to file a brief of amicus curiae in the action. The board approved the plan and Herman M. Levy, former TOA counsel, has been retained to rep the units in the matter. It is the exhibs' point of view that splits have merit and are preferrable to an alternative to competitive bidding.

In his talk, Rowley said that the outlook for product this year was brighter than last, adding that the improvement in numerical releases should be accompained by "a more realistic approach to the bidding problem." He attacked so-called blind bidding saying it is "a gamble too risky for these days of product scarcity."

Metro Encores Canning

Metro purchased Victor Canning novel, "The Scorpio Letters," soon to be published in U.S. after English printing.

Studio previously filmed Canning's "The House of the Seven Flies," released as "House of Seven Hawks."

Rex, Balto Nude Haven, Readying For Top Court

Baltimore, Feb. 25.

Attorneys for Ronald Freedman, operator of the Rex, nudie product house, are preparing to go before the U.S. Supreme Court with test case Freedman instituted when he exhibited "Revenge at Daybreak" without license from state board of censors.

Freedman exhibited film knowing he would be served with warrant and did so to test legality of censorship law. He was fined $25 and costs and then took the case to the Maryland Court of Appeals in Annapolis where the lower court ruling was upheld.

He displayed film in November of 1962 and was found guilty of showing film without censors' approval. Although he violated only the licensing provision, he argued that entire censorship act is open for challenge because exhibitors must meet all the laws' requirements to receive approval and licensing.

He contends law is illegal because it interferes with free flow of interstate commerce, violates due process and impairs rights of free speech and free press under the constitution.

Censor board itself, is currently being subjected to more opposition than it has known in many years. Senate Judicial Proceedings Committee recently turned down a proposal to bar minors from seeing "unsuitable" films. It would have allowed board to license films for those 18 years and over.

Proposal was part of new legislative council bill that would make changes in operation of board. Other parts of bill would require at least two of the three censors to act on films and allow board to sit on films seven, instead of three days before making decision.

It has also been learned that, move to abolish the board will be made at this session of the General Assembly in Annapolis. Supporters would attempt to impose penalties for showing obscene films on conviction by court and eliminate prior censorship.

Backers of the move have the support of twenty-five Maryland clerygymen who stated that they, too, feel, prior censorship should be ended and that action should lie with the courts after charges are brought.

New York Soundtrack

Continued from page 13

Himself) . . . British tv comedian Wilfrid Brambell inked for a lead role in UA's upcoming Beatles pic.

Paula Prentiss in Gotham, her Universal starrer "Man's Favorite Sport?", now in release, and UA's "World of Henry Orient," in which she also stars, soon to bow . . . Hal Wallis' "Becket" given Parents' Magazine's "special merit award" . . . Ann Doran and Patrick White signed for U's "Kitten With a Whip" . . . Par will bring back "All the Way Home," opening March 4 at Loew's and other nabe houses in the Gotham area on a bill with "The Matchmaker" . . . Oscar Brodney inked to write the screenplay for Ross Hunter's projected comedy "Light of My Life" for Universal.

Yul Brynner in New York for a short visit . . . Clarence E. Prince named Washington sales rep for Embassy Pictures and will shortly re-establish the company's shuttered Capitol branch . . . the Hebrew Institute of Boro Park, Brooklyn, has bought out most of the DeMille Theatre's April 29 evening showing of "Fall of the Roman Empire" to raise money for books and equipment for the school . . . Sheila Rogers and Faye Dewit inked for Jerry Lewis' "The Patsy" . . . Universal bows an adventure pic, "He Rides Tall" in Gotham nabes today (Wed.).

Shelley Winters signed to play Polly Adler in Joseph E. Levine's filmization of "A House Is Not a Home," due to roll shortly as an Embassy-Paramount coproduction . . . Photoplay "gold medal awards" will go to Tippi Hedren as "most promising new actress of 1963," Connie Stevens and Richard Chamberlain as "most popular actress and actor" and Robert Walker as "most promising new actor" in ceremonies on the "Tonight Show" March 5, with columnist Sheilah Graham handling presentations.

Metro has pacted with Martin Ransohoff and Filmways for production and release of a filmization of Richard Jessup's novel, "The Cincinnati Kid". . . David Karr and Max Youngstein have firmed their deal with Metro to make "The Money Trap". . . Debbie Reynolds in New York for promo work on "Unsinkable Molly Brown". . . James Garner in London for the Royal Command Performance of 20th's "Move Over Darling" and to start "36 Hours" for Perlberg-Seaton and Metro.

Regan Marlow set for "The Patsy". . . MGM's "Company of Cowards?" has been retitled "Advance to the Rear". . . The DeMille Theatre, N.Y., has put "Fall of the Roman Empire" tickets on sale . . . Laurence Harvey vacationing in the Bahamas having wound his role in "The Outrage."

"How the West Was Won" has broken all records at the Warner Hollywood Theatre, L.A., with a hotsy $1,466,598 first-year gross reported. Debbie Reynolds hosted a party in the lobby of the anni performance last week to celebrate the event. She's one of the pic's stars . . . Final deal has been made for Universal to distribute Alfred Hitchcock's "Marnie," which has been lensing on the U City lot and which was expected to be a U release . . . Anthony Perkins to topline with Elke Sommer and Stephen Boyd in Anthony Mann's "Unknown Battle" for Allied Artists and J. Arthur Rank.

Ely A. Landau, via his European rep Bill Shelton, has picked up the U.S. distrib rights to the French musical pic "Les Paraplines de Cherbourg," which Fox handles in France . . . "One Man's Way," UA's biopic on Dr. Norman Vincent Peale, awarded MPAA's "special applause" kudo . . . Allied Artists v.p. Roger Hurlock now headquartering in the company's Gotham offices, in from the Coast headquarters.

David V. Picker UA v.p., back in his New York office from Europe and the Coast . . . M. A. Ripps, Cinema Distributors of America prez, back in the company's Mobile, Ala., homeoffice after a two-week Gotham visit, and Clayton Pantages, the outfit's general sales director, on the Coast from his New York h.q. . . . Alfred Katz, UA foreign sales v.p. has returned to Gotham after a quick trip to Japan.

'Unaccompanied' Underage Angle; N.Y. Films Bill

Albany, Feb. 25.

The "unaccompanied" provision barring the admission of children under 16 from theatres showing a film classified as "not acceptable" for viewing by such youngsters—a feature of a bill introduced by Assemblyman Luigi R. Marano, on behalf of the Joint Legislative Committee on Offensive and Obscene Material—is applied to places where "pornography is displayed or has been offered for sale," in a new measure sponsored by Assemblyman Lawrence P. Murphy, Brooklyn Democrat and veteran member of the Committee.

Senator Edward S. Lentol, Brooklyn Democrat, has presented similar legislation. By adding subdivision I to Section 482 of the Penal Law, the proposal would make it a misdemeanor to permit an under-age to enter or remain in any such establishment, unless accompanied by parent or guardian.

One of Chairman Marano's bills would prohibit the admission or allowing to remain "in any theatre or any place" where a film not classified as "acceptable for exhibition to children pursuant to provisions of Section 112-B of the Education Law (aded by measure) of a child actually or apparently under the age of 16, unless accompanied by its parent or guardian or by an adult person authorized by parent or guardian."

Durwood Chiefs Kaycee's Local Film Trade Assn.

Kansas City, Feb. 25.

Richard M. Durwood, of like-named circuit, has been elected president of the Greater Kansas City Motion Picture Assn. Also named to office by the directors at a recent lunchtime meeting were Martin Stone, Mercury Advertising and Drive-In Recording Service, and Gene Snitz, Columbia Pictures area representative, vice presidents. Re-elected were Jack Winningham, National Screen Service branch manager, as secretary, and Lloyd Morris of Commonwealth Theatres, treasurer.

Before leaving with his wife for Mexico City and Puerto Villarte, Durwood made several key committee appointments, including (for the first time) the naming of an executive committee. Members of this group are Richard Orear, Commonwealth Theatres president; Abbott Sher of Exhibitors Film Delivery and Air Dispatch; William Jeffries, Columbia Pictures office manager; and Douglas Lightner, Commonwealth general manager and retiring MPA president.

Dick Conley of Fox Midwest Theatres is chairman of the entertainment committee, with Morton Truog of UA as co-chairman. Frank Thomas, Allied Artists district manager, is charity and welfare chairman; Raymond McKitrick, Universal manager, is membership chairman, and M. Robert Goodfriend, Durwood city manager, is public relations chairman.

Plans to hold a benefit screening for the Crippled Children's Nursery School, the MPA's designated charity, are in the works.

Panavision

Continued from page 28

for new equipment appears to be a common habit among exhibs, exec noted. He said his observations in the exhib field have found "all too many theatres with obsolete or out of adjustment equipment," etc.

Not all are offenders, however, exec stressed, pointing to producers cognizant of the importance of proper handling of their pictures. He lauded, among these, Otto Preminger, who, he said, "pulled one of his recent pictures out of a theatre because of improper projection."

The Mirisch Co., too, he declared, "insisted on good projection lenses for 'West Side Story' and Metro supervised every roadshow opening of 'Ben-Hur' and 'Mutiny on the Bounty,' as did Columbia for 'Lawrence of Arabia'."

NEIL HELLMAN GETS BULK OF MOM'S WILL

Albany, Feb. 25.

Neil Hellman, Albany theatre and motel operator, inherits the bulk of the estate owned by his mother, Mrs. Nettie Hellman, under terms of a will admitted to probate Friday (14) by Surrogate John J. McCall. Mrs. Hellman, widow of Harry Hellman, one of the city's first nickelodeon owners, died Dec. 27 at the age of 78. She was widely known in film industry circles.

Mrs. Hellman had lived in recent years with her son and his wife, to whom a bequest of $10,000 was made.

Mrs. Hellman also left $10,000 to her granddaughters, Mrs. Barbara Iselin and Mrs. Joyce Bookstein. Mrs. Iselin is wife of Alan V. Iselin, of Iselin Theatres and Iselin-Tenney Productions. Their three youngsters were among seven of Mrs. Hellman's great-grandchildren left $5,000 each.

Will provided $10,000 for Hellman Family Foundation, chartered in 1962 as a charitable and educational nonprofit corporation—Mrs. Hellman was one of the five directors.

Stagehands Union Wearing Frown As to Spread of 'Showcase' Policy

Although it has derived financial and manpower benefits out of the move to "showcase" in New York, International Alliance of Theatrical Stage Employees projectionists Local 306 is on the side of the "showcase" detractors.

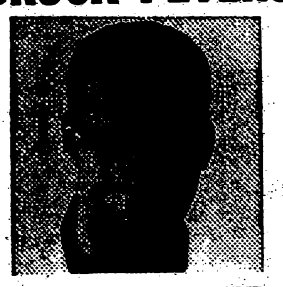
As one local official put it last week, "we're gaining a definite current advantage but we feel that in the long run it ("showcase") will not be beneficial to the industry." The advantage referred to is the higher scale and boothmen provisions the union was able to obtain from indies and circuits for "showcase" runs, based on the contention that the theatres involved become firstrun houses during showcase participation. The old nabe rates, therefore, didn't hold for "showcase," the union insisted.

Despite this gain, 306 feels that "showcase" will eventually reduce total employment. This will come about because, 306 believes, some theatres are being downgraded by "showcase" and that the idea will eventually result in house shutterings. It is charged that an imbalance has been created in Gotham exhibition with regard to runs and that this will ultimately prove more harmful than beneficial.

In this contention, 306 is siding with the Independent Theatre Owners Assn., the Harry Brandt-run organization of local indies. In an unusual move, especially considering all the original haggling between the union and ITOA over "showcase" scales, 306 is planning to meet with ITAO officials to come up with a statement which will coincide with the resolution recently passed by the exhibs which condemned "showcase" and, in effect, challenged its ultimate legality, especially in the area of clearances and runs. This is a rare bit of harmony between the two factions.

Also among 306's contentions is that "showcase" doesn't actually answer any of the old problems of exhibition or distribution for increasing total income as the union reasons. It is claimed that participants will eventually not be getting total grosses any larger than under traditional distribution-exhibition patterns. Exception to this position is taken by the "showcase" inceptor, United Artists, which claimed after several months of "showcasing," that it was running 21% ahead of its previous take with the new scheme. UA has yet to try the expanded "showcase," which now includes the major circuits, to determine results.

BROCK PETERS



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New York Theatres

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ON GREAT STAGE "THE GOOD OLD DAYS"

Liston-Clay's Theatre Punch

Last night's (Tues.) Sonny Liston-Cassius Clay heavyweight championship fight in Miami Beach, which was VARIETY presstime, was transmitted to a record 355 locations in the U.S. and Canada by Theatre Network Television, the closed-circuit tv outfit. Admissions varied, mostly in the $4 to $10 range.

In this record web, there were 271 large-screen tv locations with a total capacity for about 1,103,450 patrons in theatres, arenas and auditoriums. Prior capacity potential record was for the first Liston-Floyd Patterson bout, for which less than 700,000 customers constituted SRO. TNT's Eidophor closed circuit equipment alone provided nearly 40% of the total large-screen capacity, the rest being shown by various other equipment manufacturers' projectors.

Besides the theatre-tv web, some 84 community antenna locations were in on the pickup, comprising another hefty audience. The TNT closed-circuit web reached 246 cities in 46 states in the U.S. and 16 cities in five provinces in Canada in all.

SAG Nixes Use Of Its Name In Anti-Toll War

Hollywood, Feb. 25.

Screen Actors Guild, charging improper use if its name in circulation of a petition to outlaw feevee, has protested to the Citizens' Committee for Free TV, demanding it stop its petition circulators from using SAG's name in seeking signatures, and threatening legal action if it doesn't.

SAG action was motivated by reports from people who had been asked to sign anti-pay tv petitions, the guild said.

Guild quoted a resolution adopted in 1957 in which it went on record as favoring installations and public tests of feevee, and the board has now reaffirmed that resolution.

SAG letter to the anti-feevee group, signed by national exec-secretary John L. Dales, was addressed to Baus & Ross, the PR firm managing the California campaign to ban feevee. In it, Dales complained that SAG had reports B&R petitioners were claiming the initiative measure is sponsored by the actors guild, among other orgs mentioned by solicitors for petitions.

Dales told B&R use of SAG's name is entirely without authorization and demanded they stop this "deception."

SAG has for years been pro-feevee, one of its reasons being its contention that if feevee came into being there would be more production of pix, thus increasing employment.

'HOW WEST WON' H. O. DELAYS 'MAD WORLD'

Minneapolis, Feb. 25.

"How the West Was Won" (MGM) on March 7 will be going into its 52nd week here and, thereafter, will be taking its place with two other Cinerama offerings able to rack up more than a year's run locally during the projection's nine-year Minneapolis tenure. Moreover, it's still pulling an average weekly gross of more than $10,000, considered remarkable in these parts.

Previous Cinerama pictures to hold forth more than 12 months here were "This Is Cinerama" and "Seven Wonders of the World," the latter boasting the local Cinerama long-run record with 83 weeks to its credit.

The fact that "How the West Was Won" is still doing such a profitable biz and seems capable of continuing to do for a while yet is delaying the arrival here of "It's a Mad, Mad, Mad, Mad World" (UA, which will succeed it eventually at its local Cooper Theatre. Jack Marshall, Cooper manager, has anticipated that the latter would bow here some time next month, but now he thinks he might have been a little premature in his thinking.

Kids Burn His Theatre

Ropesville, Tex., Feb. 25.

New Home Theatre was destroyed here in a fire, according to Estes Bergumy, owner. A group of youngsters had set fire to a trashphile near the hut type theatre, which spread under the building to grass and up through the partitions.

Bergumy said the loss was only partially covered by insurance and had not decided whether to rebuild. The theatre is open only during the summer months.

Bill Aims Outlawing Of All Pug Stuff; Specific To Closed-Circuit Toll

Albany, Feb. 25.

Assemblyman Alexander Chananau, Bronx Democrat, who in 1962 introduced the first resolution calling for appointment of a joint legislative committee to study "all phases of the sport of boxing and wrestling . . . and every phase thereof, including the televising and broadcasting thereof," has presented a bill amending the Penal Law.

It would prohibit, effective Oct. 1, 1964, the showing of boxing matches by means of closed circuit television or by means of projecting or transmitting pictures, or other means, in a theatre or place of public assembly.

Act would apply to such exhibitions where the public is invited and for which admission is charged.

The bill adds a section to the Penal Law.

Assemblyman Chananau served, later, on a joint committee named to make a study of boxing and wrestling in New York State. It is now the Committee on Physical Fitness.

G. Swanson

Continued from page 5

cantly, this film was directed by Erich von Stroheim, who later was the actress' costar in "Sunset" and Miss Swanson noted she had walked off the "Kelly" set in a row with Von Stroheim, never seeing him again until they were paired in the "Sunset" picture.

Wilder and Jack Lemmon also were represented in a film clip from "Some Like It Hot," picture which Lemmon stressed was the property that started his own career zooming. Lemmon also tributed Cukor with giving him his first film role in "It Should Happen To You," Columbia, 1954.

Throughout, tributes were flowing in praise of Adolph Zukor, whose current illness kept him from attending the affair. Paramount studio head Jack Karp accepted Zukor's award in the midst of a resounding ovation. But the flavor of the affair, described by the participants as "a party and not a banquet," came with pleasant reminiscences of the guests, as Harold Lloyd told of jokes played by him and Miss Swanson on Douglas Fairbanks Sr. House Peters commented on romantic interludes involving the actress in once Hollywood playgrounds like the Ship Cafe in Venice, the Los Feliz Brown Derby and the Alexandria Hotel and Clair Windsor reminded of the time guests were stuck in Miss Swanson's home elevator on the way to a basement screening room.

Associate memberships were presented to Carl Braunger, Jack Copeland and Elizabeth Franklin and new members introduced were Ronald Ascher, Edward Coe, Howard Kazanjian and Laszlo Les Pal.

Mary Pickford, who with Harold Lloyd received the honorary nod a year ago, also was detained by illness, with Cukor, who sponsors a George Cukor scholarship at USC, taking her place in the program. Cukor, additionally, had chaired the banquet committee with numerous film figures on the committee. Dick Van Dyke emcee'd, with Diane Baker and Robert Stack making presentations.

Leonard Firestone, chairman of USC board of trustees, summed up the meaning of the evening, noting "This audience represents considerable labor on their part and considerable pleasure on our."

THEY'LL WATCH 'EM, BUT—

New Orleans Won't Admit Boxers' Race

Last night's (Tues.) closed-circuit televising of the Sonny Liston-Cassius Clay championship fight was kayoed in two New Orleans houses. Due to a Liston edict that the fight not be shown in segregated theatres, auds, etc., the bout was cancelled at the Loew's State and Saenger theatres, neither of which has ever played to a racially mixed audience.

Statement by the theatres said that "in view of Liston's feelings as set forth in his weekend statement and the laws of Louisiana, which we are advised are incompatible, we regret that the closed-circuit telecast has been cancelled." Refunds were promised. Bout was still skedded to be televised, as of VARIETY presstime, at the Municipal Auditorium, a federal judge having ruled a while back that the aud could legally be racially integrated.

Beatles Tape For Coast Wire Feed

Los Angeles, Feb. 25.

National General Corp. has booked The Beatles to launch its new closed-circuit television theatre network, planning a four-performance weekend some time in March to climb on the bandwagon that is rolling the country by storm.

Event, according to prexy Eugene V. Klein, will be held two on Saturday and two on Sunday, obviously aimed at the teenage market which has greeted the British imports with more screams than anybody since Elvis Presley came along. Presentation will be in black-and-white, although NGC's new Theatre Color-Vision subsid was skedded to shove off in tints.

Company initially had announced plans to tee off subsid with programs using new General Electric Talaria projector in a series of color presentations. However, Klein at firm's annual stockholders meet revealed equipment has not been forthcoming from GE and noted Talaria projectors are about four months behind sked. He said decision to go without them was made due to urgency of acquiring the Beatles now.

All material using the Beatles in the two-hour show will be drawn from a performance taped Feb. 11 at Washington's Uline Arena. This tape will "likely" be transmitted from Los Angeles, with other portions of the show expected to be drawn and transmitted live from other areas of the country. No decision has yet been made as to what the other material will be or points of transmission. Klein said deals have been made with existing telephone companies in all areas to transmit over phone lines.

Show, to be produced by Irving H. Levin, prexy of the Color-Vision subsid, will be packaged by National and broadcast in approximately 100 key cities with a minimum of 500,000 seats at a $2 or $2.50 price tag. Beatles, of course, participate on a "substantial" guarantee and percentage. About 40 of the theatres are to be National houses, including Fox Wilshire and Chinese here, Klein said.

Uniquely, the presentation will in one sense be competitive to motion picture projection in that the Beatles on March 2 will begin a United Artists film, "Beatle Mania," for producer Walter Shenson in London which will, of course, be for theatrical release in many of the same houses that will be releasing the closed circuit transmission.

Coincidental with the screenings, Beatle merchandise will be sold in lobbies of the theatres, including shirts, Beatle wigs, pants, egg cups and dolls.

Meeting, attended by some 50 shareholders, was a smooth running session, with management's list of 10 directors unanimously reelected along with proposals for extension to 1970 for stock option plan and lowering of stock option committee to two from three directors.

Directors reelected are Lloyd Drexler, M. E. Hersch, Klein, Levin, Alan May, Jack M. Ostrow, Edward Patterson, Samuel Schulman, Robert W. Selig and Seymour F. Simon.

Time-Life and Bowmaker United Interest In 'Home Viewing' System

London, Feb. 25.

America's Time-Life setup and Bowmaker, an industrial banking operation, have become stockholders in British Telemeter Home Viewing, paysee company granted a franchise to run a feevee experiment in South London and also in the North through Telemeter Programs, an associate company.

While the Bowmaker group can provide the local feevee setup with deep financial experience, Time Inc. will bring in global journalistic experience beside tv and other mass communication knowhow.

Extent of stockholdings taken by the two newcomers is undisclosed but, with the Paramount Telemeter shares, 20% of the company's stock is American-owned, British interests accounting for the balance.

Appointed to the British Telemeter board are Sir John Cowley, chairman of Bowmaker (with P. A. D. Hollom as his alternate director), and Weston C. Pullen Jr., Sig Mickelson and David Ryus of Time.

Petition for Referendum By Galveston Voters On Franchise for Phonoscope

Galveston, Tex., Feb. 25.

A petition is being circulated here requesting that city voters be given an opportunity to accept or reject a franchise granted to Phonoscope Inc. for a closed circuit television system. City council voted unanimously on Feb. 6 to permit Phonoscope to erect a community television system.

In addition to providing two way video and sound communications as an education media, the closed circuit system, according to Phonoscope, would enable subscribers to receive several commercial television channels.

Griffith D. Lambdin, attorney for 11 local television repair shops having membership in the Texas Electronics Assn. in a statement concerning the petition said: "Phonoscope has now been granted a franchise to use our city streets and the curb areas in our front yards for closed circuit and community antenna television poles, wires and cables.

"Twice before, petitions bearing the signatures of over 4,600 qualified voters have been presented to the city council demanding a vote before such a franchise is granted to Phonoscope, Inc. but Phonoscope has avoided a vote by withdrawing its previous applications.

"Now the city council has granted such a franchise to Phonoscope Inc. but has refused to submit the matter to a vote of the people unless yet another petition is submitted to the city council.

"Those of us who believe in the right to vote are now passing such a petition, requesting a chance to vote on this Phonoscope franchise at the next general election (so no additional election expenses will be involved).

"Any resident of Galveston holding a current poll tax receipt or exemption certificate is entitled to sign the petition and to vote on the matter."

$60,000 Blaze at Mpls. Variety Club Hospital

Minneapolis, Feb. 25.

An explosion in a research laboratory at the Northwest Variety Club's heart hospital on the U. of Minnesota campus did $60,000 damage on Sunday when there was open house for heart research, and shortly after hundreds of visitors had trooped past the laboratory. There were no injuries among patients and staffers.

Flames shot from the fourth floor on which there were no patients. Benzene apparently caused the fire. Some 25 to 30 patients, all of them children, were evacuated safely from the third floor.

Bob O'Brien

Continued from page 5

a series of meetings held in recent weeks with production v.p. Robert M. Weitman and company distribs and production execs in New York, Culver City and overseas. In addition to the product lineup discussed, O'Brien noted that Metro is engaged in an even longer range production plan, now being formulated. The prez commented on the variety of pix involved in the lineup and said that some held promise of being the "most successful in recent years."

First of the 34 pix to go into release are "Sunday in New York," which is already playing, and "A Global Affair," which has opened in Los Angeles. Completed and ready for release soon are such as "Unsinkable Molly Brown," a Radio City Music Hall contender, "Night of the Iguana," "Seven Faces of Dr. Lao," "The Outrage," "Viva Las Vegas" and many others. Included on the list of pix soon to roll are more than 12 based on bestselling novels, the prez said, and adaptations of originals by several U.S. and foreign top writers. Most of these scripts are in, he reported, and personnel is presently being lined up.

Municipal Okay For Cox License Plea Held Back

Dayton, Feb. 25.

It may be some time before the city fathers here come up with a ruling on the petition of the Cox Organization, which owns tv and radio stations here as well as two newspapers, to establish a community antenna system and microwave installation in Dayton.

Last week mayor Frank R. Somers and city commissioner Robert L Schell went to Washington, D.C., to discuss Cox's application and get the FCC's feeling on the plan. They met with FCC chairman E. William Henry who explained that the FCC views the Dayton situation as a "test case" because the city is the first large town to receive a CATV application. Microwave must normally be approved by the FCC.

However, Somers and Schell weren't able to get any firm opinion from the FCC. They were told that the commission is presently studying CATV situations throughout the country in an attempt to come up with some official position on community antenna. So what the Dayton officials have decided to do is table their ruling until the FCC decides on its policy, which may be some time off.

City fathers held a hearing a few weeks ago at which local exhibs apeared to oppose the Cox plan. After the hearing, the matter was tabled pending further investigation, which is what triggered the Washington visit. Exhibs see CATV as a threat because such installations improve tv reception and make it possible for additional progamming in a given area, thereby creating further competition for theatre attendance.

MORE REINS FOR MOORE; STANLEY DROPS THREE

San Antonio, Feb. 25.

Roy Moore Jr. operator of the Alamo, Mission Rigsby and South Loop 13 Drive-In Theatres, has been named city manager of the three ozoners, Kelly, Parkaire and Lackland, which were purchased recently by Gulf States Theatres from Stanley Warner of Texas.

Stanley Warner has also divested itself of three additional ozoners in compliance with an order by Federal Judge Edmund L. Palmieri to drop seven theatre properties in Texas.

The Hampton Road Drive-In at Dallas, the Meadowbrook Drive-In at Fort Worth and the Bronco Drive-In at El Paso have been dropped. The Hampton Road's lease was cancelled; the Meadowbrook sold under a lease sale and the lease was not renewed at the Bronco.

W. German Cafes Nabbed Record Biz Before Lent Ended Carnival Season

By HAZEL GUILD

Frankfurt, Feb. 25.

West Germany's notorious Silly Season—the carnival events and partying that start Nov. 11 and wind up with hilarious highlights in every phase of the entertainment industry on the day before Ash Wednesday—brought more money into the tills this year than ever before.

Throughout the land, there were reports from restaurants, nightclubs, pubs and pleasure palaces that business was never so good, and in most instances, prices were never so high.

Even the competition of the Olympic Games in Innsbruck (with a grand finale ball where entry tickets alone were $40 each) didn't hamper the celebrating over the border in Germany in any way. There seemed to be plenty of paying customers to go around (with the top winners in Innsbruck being the television celebrities, who were topped by Eddie Fisher pocketing $22,000 for his starring part in the show).

Champagne sales in Germany—always a good key to the country's spending—totalled more than $7,500,000 for the first month and a half of the year, when the Lenten activities of the church called a halt to the country's riotous carnival spending.

TV Hypoes Home Drinking

Not only were the celebrants buying more domestic champagne (at up to $20 a bottle in the top German nightclubs), but more corks were popping at home, too—mainly, one of the German champagne producers noted, due to television. The folks who sat by the little box to watch the carnival proceedings this year upped their income from the beer days, and the profits are reflected in the wine industry.

Champagne business, incidentally, is now 15 times the volume of what it was back in the grimmer days of 1950.

Most of the major nightclubs and spas featured costume balls, with entry prices ranging around $6 to $10, to allow the celebrants in to hear excellent jazz music and view the passing parade of flimsily clothed beauties.

The Americans provided a few laughs in the lusty carnival parades that were an end-of-the-celebrating feature in every major city. In Cologne, for instance, one of the most amusing floats made fun of the Hitchcock horror films that appear on German television with a large wagon full of atrocities labelled "Der Kitschcock" (a pun combining Hitchcock with a German word for "corny"); and another float in the same parade made fun of a controversial German television show called "Panorama," claiming it was "throwaways from the First TV Net."

Mandy's $1,000,000 Suit

Mandy Rice-Davies, London party-girl who has been employed as a singer for the last month at a Munich nightclub, failed to see the humor of a float in the Munich parade that made fun of her (combining an oversized figure of her with the name "Butthupferl"—German slang for a goody offered to the children in bed) and flung a $1,000,000 lawsuit at the Munich parade-makers.

Her sometime roommate Christine Keeler was parodied in other floats, with millions of viewers watching the parades in the German cities and on German television.

As always, the music-makers came into their own with special carnival songs that were sung in the parades and rushed into production by leading German platter pressers.

Biggest click this year was "Humba - Humba - Humba - Taeteraaaaa!", a song from blind composer Toni Haemmerle, as recorded by Mainz artist Ernst Neger and brought out by Ariola.

Incidentally, odd report from East Germany reveals that the Commies are no slouches, either, when it comes to carnival celebrations. Soviet Zone Party Chief Ulbricht is a carnival fancier, and demanded this year that a "Socialist" carnival be created. And even a few jokes were permitted in an East Berlin carnival session poking fun at the Red administration.

Professional comics who overstep the boundaries, even in the silly season, risk jail sentences or fines. And at one carnival party in the Cultural House of the Hennings-dorf steel factory, a dance ensemble appeared in Russian costume, doing Russian dances and suddenly switched to the Twist.

A comedian announced from stage, "Thank you, comrades, for this demonstration against American un-culture."

Aussie Key City Film Biz Boff in Last Few Mos. But Suburbs Lag

Sydney, Feb. 18.

It's been a very bouyant summer with the U.S. product in the key city cinemas. Suburban biz has been patchy, depending mainly on quality product. General opinion is that only a continuous supply of good films will win back family trade in these out-of-town spots.

Suburban exhibs aver that long holdovers in the key cities is a hinderance to their biz, pointing out that by the time the longruns finally hit their respective district the boxoffice value has slumped to a great extent. Prediction here is that more nabe cinemas will shutter this coming fall.

Top biz in the keyers is presently being done by "Cleopatra" (20th), "How West Was Won" (MGM), "Great Escape" (UA), "Charade" (U), "Irma La Douce" (UA), "55 Days At Peking" (BEF), "Lawrence of Arabia" (Col), and with the Britisher "Fast Lady" (BEF) a surprise click.

Foreign biz is good via "Monkey In Winter" (MGM), "Queen Bee" (Blake), "8½" (Col), with "Never On Sunday" (Blake) in for a repeat run.

AUSSIE SINGERS GET 1-YR. OPERA DEAL

Melbourne, Feb. 18.

Aussie singers for the first time are being offered one-year contracts by the Australian Elizabethan Opera Trust. This was revealed by Walter Stiasny, the Trust's principal conductor who points out this is unique in Aussie singing. And that it will be a significant factor in keeping much Australan talent from going Overseas.

According to Stiasny, introduction of the one-year contract has been made possible by Trust director Stefan Haag increasing the number of performing groups. Effect of these longer contracts will be to keep a nucleus of singers in the Trust, and also bring home Aussie singers now Overseas.

The Elizabethan Trust Opera Company has been performing continuously since last August. Previously companies have had to be disbanded on completion of seasons in capital cities.

Specialized Pix For Reopened Scot House

Aberdeen, Scotland., Feb. 18.

Specialized films are being given a tryout in a reconditioned cinema in this northeast Scotland city. Behind the venture is the cinema-owning Singleton family of Glasgow, who have bought the former Curzon Cinema and re-named it Cosmo 2.

George Singleton, head of the group, said at the opening that it hoped to confound those who said there was no place for specialized pix in Aberdeen. When the Cosmo Cinema in Glasgow, was opened 25 years before, he recalled, the same had been said about it, and it is still forging ahead.

Veronique Vandell Stars In Franco-Israeli Film

Tel Aviv, Feb. 25.

Franco-Israeli coproduction plans on films have begun to materialize as the cameras started in Tel Aviv's Fairgrounds on the first scenes of "Daliah and The Sailors," an Israeli comedy. French actress Veronique Vandell, 19, who appeared in "Becket," with Peter O'Toole and Richard Burton plays the title role.

Except for Daliah, the all-male cast includes Shai Ophir and Bomba J. Zur ("My Fair Lady"). The Sailors include male members of The Roosters, the Doudaim, the Theatre Quartet.

Scot Exhib Group Asks Recount on Sun. Shows

Edinburgh, Feb. 18.

Cinema exhibitors who are members of the southeast Scotland branch of the Cinematograph Exhibitors Assn. decided here to ask the city council to reconsider its recent decision in connection with the opening of cinemas on Sundays.

The Edinburgh Council agreed, in November, to allow two cinemas in the city to open each Sunday for a sixmonth experimental period. Sunday motion pictures has been a controversial subject for years in Scotland.

$2 Mil Lure For German Travel

Frankfurt, Feb. 18.

West Germany's important German Travel Bureau is spending an estimated $2,000,000 to lure visitors (mainly Americans) to attend the country's 30 top festivals scheduled for this year. The German Tourist Assn. has upped its budget from the $1,500,000 spent last year, and theme for the 1964 summer is "Auf Wiedersehen in Germany in the Year of Festivals 1964."

Top drawer festivals include Wiesbaden's International May Fest, running from May 2 to 31; the Richard Wagner Festival in Bayreuth, July 18 through Aug. 21; the Munich Opera Fest, July 17 to Aug. 16; and the Berlin festival weeks Sept. 13 to Oct. 4.

In addition this year, many travelers are expected to attend exceptional rather than the annual events, including the Richard Strauss Festival Weeks of Opera in Munich, Feb. 23 through March 15, commemorating the 100th anni of the birth of the famed composer; the Ruhr Festival Plays, May 13 through July 5; the Heidelberg Festival May 20 to June 15; music and drama at Herrenhausen Park in Hannover, May 30 through Sept. 9; the operetta festival at Koblenz, July 4 through Sept. 13; famous outdoor plays done at the ruins of the abben abbey in Bad Hersfeld, July 3 through Aug. 5; and open air performances at the Red Gate in Augsburg, July 11-Aug. 9.

Glorious palaces like Bruchsal, Bruehl, Herrenchiemsee and Leitheim and Ludwigsburg are the settings for summer concerts, while in the quaint old cities of Rothenburg on the Tauber, Dinkelsbuehl, Horb in the Black Forest, there are summer theatre festivals.

The wine fests up and down the Rhine and Mosel Rivers are included in the promotions. And the famous beer bust called the Octoberfest (but which opens in September in order to give the Bavarians more time for their favorite sport) at Munich are all part of the big promotion.

French Publicity Man, Turned Film Producer, Doing Major Pic Prod.

Paris, Feb. 25.

Pierre Kalfon, a publicity man turned film producer, thinks that both can be welded for mutual benefit. And he also feels he can work in both fields at the same time.

Kalfon turned out a first film last year, "Dragees Aux Poivre" (Sweet and Sour). He made it inexpensively and it did solid biz here and in various Continental marts. Kalfon had many pub clients and friends doing bit parts. This sketch pic; hence, got an added impetus on their names.

Now he is doing a second film with some big company distrib help, and finds it is more difficult. The established companies have less stomach for new style pix and are afraid of risks. He recently had one distrib pull out its support.

He is finishing this but thinks he may stay indie, and avoid so-called stable setups.

His presently-shooting pic, "Do You Like Women," has gotten plenty of publicity display all over the world via a luscious actress made up as a succulent dish on a big platter.

International Sound Track

London

Wilfrid Brambell, the father in BBC TV's "Steptoe and Son," signed to play **Paul McCartney's** grandfather in the upcoming Beatles' film, "Beatlemania." Shooting begins at Twickenham on March 2 for UA release . . . **Terence Stamp** and **Samantha Eggar** leave for Hollywood soon to film "The Collector" at Columbia in the first week of April . . . **Bert Campbell** to manage the Belgian branch of Rank's World Film Distributors—Overseas Division. He'll succeed the late **William Moneypenny** . . **Kirk Douglas** was hosted by Paramount at a press reception to drumbang his pic "Seven Days In May." His next stop, Germany **John Row**, manager of the ABC Cine-Bowl, Bexleyheath, Kent, is named as Associated British Cinemas' champion manager for 1963. Roe will cop an award of $2,100 . . . **J. D. Payne** is named Deputy Regional Controller of Rank's Theatre Division in North England and North Wales. He'll be based in Manchester . . . **Peter Bull** (Russian Ambassador in "Dr. Strangelove") has bought land on a remote Greek island to write for four months in the year . . . **Peter Rogers'** ninth "Carry On" film will be "Carry On Spying," with the gang on the trail of subversive organization called the Society for Total Extinction of Non-Conforming Humans, abbreviated to STENCH. **Barbara Windsor** joins the team for the first time.

Paris

Andre Hakin's first French production for 20th-Fox, "La Bonne Soupe" (The Good Soup), looming a hit here. It took 103,340 admissions the first two weeks at three houses for a $146,000 gross. It looks in for a run . . . UA has French pic "L'Homme De Rio" (The Man From Rio), directed by **Philippe De Broca** and starring **Jean-Paul Belmondo**, for the world. Pic opens this week . . . **Seymour Poe**, 20th veepee, in for a looksee and taking over two more French pix for various territories. This swells the big amount of local pix under the 20th aegis . . . 18th century Paris will be reconstructed in Spain for the bigscale French (40%), Spanish (20%), Italian (20%) and West Germany (20%) coproduction "La Marquise Des Anges". **Jean-Claude Brialy** to do two pix with director **Claude Chabrol** via suspense item "Naked Truth" and tale of sick people in a sanitorium "Staring Eyes". . . **Luis Bunuel** heading back to Mexico after winding his directorial stint on French pic "Diary of a Chambermaid" with **Jeanne Moreau**. Several fests already after the pic . . . Soccer player **Amedee Domencech** into espionage pic under the direction of **Maurice Cloche** . . . **Vittorio DeSica** into talk with French stars on possible appearances in the pic he will make for **Samuel Bronston** "Paris Exposition 1900" later this year. He is confabing with **Michele Morgan, Jeanne Moreau, Yves Montand, Jean Gabin, Fernandel** and others . . . **H. G. Clouzot** starts his first pic in over two years with "L'Enfer" (Hell) a story of jealousy, in July. **Romy Schneider, Serge Reggiani** and **Dany Carrel** star . . . Director **Jean Boyer**, with 50 pix to his credit, coming up with his first play "Saint Tropez Priez Pour Nous" (Saint Tropez Pray For Us) which will be done here next season . . . British thesp **Barbara Steele**, who has carved a niche for herself in Italo pix ("8½"), now off to Hong Kong for her first role in a French feature "The Monocle Laughs in Spite of Himself" . . . Yank actress **Barbara Sommers** into French pic "Nick Carter Va Tout Casser" (Nick Carter Breaks It Up) starring **Eddie Constantine** . . . Pre-war French pic "Lac Aux Dames" (Lake of Women), of **Marc Allegret**, which launched **Jean-Pierre Aumont** and **Simone Simon**, will be remade in Italy with **Jean Sorel** in the Aumont role . . . News is that **Simone Signoret's** role in "Zorba The Greek" (UA), which **Michael Cacoyannis** begins in Greece next month, will be so offbeat that no photos will be allowed of her before the film's release. Pic also stars **Anthony Quinn** in the title role and **Alan Bates**.

Rome

Major turnout for local preem of "The Victors," attended by **Carl Foreman** and **Rosanna Schiaffino** repping the film, and host of local industry vips; opener preceded by lunch-press confab by Foreman, who also got valuable video exposure over RAI-TV in stanza dedicated to pic by Italo telenet . . . **Silva Koscina** reps Italo industry at London Royal Film Performance . . 2d volume on directors published by "Bianco e Nero" editors dedicated to **Michelangelo Antonioni**, whose "Red Desert" is nearing completion . . . **Monica Vitti**, who stars in "Desert" reportedly paged by **Billy Wilder** for upcoming pic . . . Posters for the **Bardot** pic, "Ghost at Noon" seized as immoral by police at Catanzaro.

Some 174 new pic houses opened in Italy during 1963; total gain in seating capacity for year was 108,836, in addition to 29,788 seats gained via refurbishing jobs on existing houses . . . **Lucas Demare**, prexy of Argentina Film Fest (April 1-11), in to scout Italo pix for event, this year held in Buenos Aires instead of Mar Del Plata; expects to run 26 in competition and two out of race . . . **Annette Funicello** expected in Rome to help launch "Beach Party" and "Muscle Beach Party" for A-I . . . **Mark Nichols** landed "Zorba, the Greek" unit stint, left for Crete soon on four-month pub-ad effort . . . **Dino DeLaurentiis** to States after local chats with **John Huston** anent "The Bible"; also showed his new Via Pontina Studios to Russo delegation which included Mosfilm topper **Vladimir Surin** . . . **Sandra Milo** signed for **Jean Boyer's** French pic, "Le Defoule," plays **Fernandel's** wife.

Berlin

George Wallach, film and television officer, American Embassy, Bad Godesberg, in Berlin for huddles with **Alfred Bauer**, Berlin Film Festival chief . . . Some days later, Bauer off to Bad Godesberg for huddles with Wallach on upcoming film festival topic . . . This year's (the 14th) Berlin Film Festival will run June 26 through July 7 . . . Actor **Rudolf Platte** observed his 60th birthday . . . United Artists' "Irma La Douce" reportedly was most screened pic in 20 W-German key cities . . . The local G.I. cinemas are currently showing "Lawrence of Arabia" (Col), "The Errand Boy" (Par), "Dr. No" (British film), "Mouse on Moon" (d:o), "The Haunting" (M-G) and "Savage Sam" (BV).

Horst Wendlandt, local Rialto-Film topper, producer of such bigscale German westerns as "Treasure of Silver Lake" and "Winnetou I," let the press know that he is going to produce also "Winnetou III" in addition to his upcoming "Winnetou II." Also, he will produce a pic entitled "Winnetou and the Son of the Bear Killer." All productions are based on works by **Karl May** who died in 1912. Last mentioned project will be based on May's novel, "Under Vultures." **Hans Krueger-Franke's** ringpress has taken over the publicity of the Metro oldie, "Annie Get Your Gun," which Horst Wendlandt acquired for Constantin-Film, his distribution business partner . . . On the occasion of the recent Oberhausen Short Film Festival, the Prize of Catholic Film Work in Germany went to the Belgian documentary short, "L'Homme Seul," which depicts the fight of the Belgian resistance against Nazi occupation forces . . . **Walter Lasally**, English cameraman and member of Oberhausen jury, went to Greece to lens there another Greek feature, "Zorba the Greek," under direction of **Michael Cacoyannis**. He was already the latter's cameraman for such pix as "Girl in Black" and "Electra."

Communist Nations Big Winners

Oberhausen, Feb. 18.

The 14-man jury of the 10th Oberhausen Short Film Festival distributed 22 prizes: Two Grand Prizes, 10 Major Prizes, nine additional prizes plus one special award for the country with the best allround program.

Of these 22 prizes some 13 went to Communist countries of which Poland walked off with the lion's share: five prizes. Yugoslavia (3), Czechoslovakia, Roumania, Hungary, Bulgaria and the Soviet Union (one prize each) were the other red lands.

In the "capitalist" camp ,the Federal Republic of (West) Germany had three awards. United States took two awards. Iran, Great Britain, Japan and France garnered one award each.

The two Grand Prizes went to the Czech "Josef Kilian" and the Polish "Red and Black," the former a 30-minute surrealistic feature, the latter a seven-minute cartoon. Each Grand Prize is combined with a 5,000 D-Marks ($1,250) cash award.

The 10 major prizes, each bringing 1,000 D-Marks ($250), went to the documentary shorts "The House Is Black" (Iran), "Snow" (Great Britain), "Today in the New City" (Yugoslavia) and "Max Ernst" (Germany), the cartoons "Cow on the Boarder" (Yugoslavia), "The Chair" (Poland) and "L'Amour" (Japan) and the short features, "Madeleine—Madeleine" (Germany), "Smoke" (Joseph Kramer, U.S.) and "Hand in Hand" (Hungary).

The nine additional prizes were captured by "Allo, Allo" (Roumania), "The Apple" (Bulgaria), Srnst Pintoff's "The Critic" (U.S.), "Eve Sans Treve" (France), "Rhinoceros" (Germany), "The Source" (Poland), "White Bell Flowers" (Soviet Union) "The Dual' (Poland) and the Yugoslav newsreel on Skopje earthquake. No cash award associated with those additional prizes.

The prize for the country with the best overall program went (as last year) to Poland.

FIPRESCI, (international critics association), bestowed its prize on the French "In Valparaiso," a half-hour documentary on the Chilean harbor town.

Budget of the 1964 Oberhausen Short Film Festival amounted to 150,000 D-Marks which is about $38,000.)

Curious, and Vague Double Standard Separate 'A' from 'B' in Swedish Films

Stockholm, Feb. 25.

Swedish government has another motion picture problem to face, since Minerva Film appealed against the State Censorship Board's decision to ban "The Purple Gang" recently. This means that the government in less than six months has had to decide about not less than three banned films. It started in October last year when "The Outlaw," the Howard Hughes production from 1943, was banned again. The new distributor appealed to the government; in December came the greenlight.

Ban of "491" was made Dec. 18 but the censors did not inform the producer until Dec. 28. This also resulted in an appeal. Government it is understood, but unconfirmed has decided to give the film a license. Trade expects the government to ask certain cuts, and that exhibition be for over-18s only. This is a most unusual step, since the law says that films "for adults only" can actually be seen by anybody above 15. However, the decision to show "491" only over 18 originates from the producer, Svensk Filmindustri, which volunteered "in case the film is given sanction, we will make sure that it is not shown to anybody under 18." The producer apparently got this idea from the many public discussions about the film on radio and tv.

"The Purple Gang" has been unspooled for the censors three times before by other distributors. Each time the film has been banned. The newest distributor of the film here, Minerva Film, resubmitted last January without success. Tore Sjoberg, head of Minerva, informed the government that the film has been shown to audiences in Great Britain, with no evidence of psychological injury. It would be most surprising if Swedish audiences could not stomach what British audiences can face, was the argument.

Another fact, according to Sjoberg, is the need for more distinct rules about what Swedish audiences may see. As it is now, Sjoberg points out, the censors seem to follow vague rules according to which a so-called "A" production (that is: if the film is written or directed by a well-known artist, per Ingmar Bergman), can show almost any scene. But should it be a so-called "B" production (i.e. made by a lesser known name), the censors are most willing to ban the film. Such a film as "Al Capone" was considered an A-production and okayed by the censors, but "The Purple Gang" seems to be considered as a B-production, which rates a ban.

And yet, Sjoberg can't find much difference between "Al Capone" and "The Purple Gang," as far as both deals with gangsters, murders, violence and brutality. It is most important to all film importers in Sweden to get, once and for all, some distinctive rules about this matter so that they will know what chances a film has. If for no other reason, it costs money to present a film to the censors, a film of 2,000 metres (73 minutes) costs 200.-Kronor ($40), and having more distinctive rules to follow, a lot of money could be saved for the film importers, according to Sjoberg. As a routine, the decision from the government can be expected after between six and eight weeks.

German Film Producer Cuts, Reissues Hit Pic To Gain Censor Okay

Frankfurt, Feb. 18.

Last year's click German western titled, "Schatz im Silbersee" (Treasure in the Silver Sea), got an okay from the West German Film Censorship Board for an audience of over 12 years only. And the Rialto Film distributors are coming out with a special censored version (ready for spring distribution) which eliminates scenes to which the censors objected. Hence it will be viewable by the entire German theatre-going public—everyone over six years old, that is, because kids under that age are not permitted in cinemas in this country.

Novel reissue of a hit film, which is just one year old, is costing Rialto about $15,000, but it's estimated to make the film a sure moneymaker.

Meanwhile, another German western, following on the heels of "Treasure," is "Winnetou," also based on a romantic cowboy novel by German author Karl May. This one, now in release, only got the "over 12-year-old" category. But Rialto has decided not to make the cuts that would be necessary to lower the age limits.

Compton-Tekli Starts Horror Pic, 'Torment'

London, Feb. 18.

First for this year on the Compton-Tekli program, helmed by Tony Tenser and Michael Klinger, has started at Shepperton. This is "The Black Torment," period psychological film described by Klinger as "a horror film for intelligent people." Robert Hartford Davis, who produced and directed the setup's three previous pix, again will tackle the dual role. Picture is budgeted for $210,000 to $252,000 and skedded for five weeks of shooting.

Davis will soon get a chance to spread his wings. He's been signed by Irving Allen to direct "The Last Battle," the story of the Battle of the Somme. Film should be ready to shoot in Britain and Yugoslavia in midsummer.

DeLaurentiis Plans Second Religioso Pix

Rome, Feb. 18.

Dino DeLaurentiis is preceding his John Huston "The Bible" spectacular with another religioso item, "God and the Devil" starting here Feb. 19. Technicolor, CinemaScope pic, an inquiry into religions of the world and religious feelings today, will be directed by Enzo Peri, and will be shot on location throughout the world.

"Nothing is to be staged," according to Peri, "as we wish to catch the drama as well as the spontaneity of the various forms of worship and worshippers."

Italo Cinemas Rest Easier, No Smoking Ban

Rome, Feb. 18.

Entertainment - minded Italo smokers are resting easier this week following announcement that there will probably be no government crackdown on smoking in cinemas and theatres. Exhibitors had been worried lest rumored edict had gone into effect, with predictable slashes in b.o. attendance.

Pointed out, in clarificatory statements by Health and Entertainment Ministries, that smoking will only be curtailed in such houses where lack of proper air-conditioning or other facilities makes smoke a hazard and disturbance.

Local worries, of course, followed recent announcement of Yank-originated Terry report on the possible effects of smoking in relation to cancer.

Union Offers Plan For Reviving Austria Prod. Via Ducat Tax, Loan

Vienna, Feb. 18.

For the first time in the history of the Austrian picture industry, it is the Union of Film Employees which has come out with a plan to revive production. Union suggests that a new financing institute be set up (the Credit Anstalt financing office closed three years ago).

Money for pix would be raised by a government loan and also via a 10% tax on all seast sold. In turn, another 50% split is suggested when a producer asks for a credit. He should receive the same amount that he is willing to invest. Equally, profits or deficit should be accounted for.

Austrian film producers, few and unimportant as they are, are carefully studying the plan as far as the receiving is concerned. Some are contemplating a move to West Germany but it is very doubtful if they can compete successfully there.

FRED BARMAN SETS UP JAPAN CO-PROD. DEAL

Tokyo, Feb. 18.

Hollywood business manager Fred Barman winged back to his home base to seek options on at least one of two properties under consideration after solidifying co-production accord here with veteran Japanese actor Ryo Ikebe's indie outfit. Barman said he hopes to kick off shooting here in May or June under banner of newly-formed JBC Productions, which includes clients producer Robert L. Jacks and writer Richard Carr as well as himself.

The picture would be made in English with JBC getting world distrib rights, Barman said. Ikebe also would be one of the stars, possibly with Troy Donahue, another Barman client. In popularity, Donahue is rated among top foreign film thesps here.

Another possibility for JBC, Barman stated, is a drama set in New Orleans called "Sound of Hell," that would topline Donahue, Bobby Darin and Sheree North.

Anti-Colossal Item

Weyburn, Sask., Feb. 25.

Soo Theatre here has been renovated at a cost of $2,000.

Changes include a partitioned section for smokers.

Yank Major Investments in French Films or Co-Prods. Seen on Upbeat

Paris, Feb. 25.

American major investments in French films for various territories, as well as actually underwriting product here for distrib rights or doing a pic in two versions with U.S. and international stars, are growing. In the main, the setup is alright with French producers. However, there are some beefs from those queried who have made deals with Americans or are about to.

Except in rare cases, it is almost impossible to amortize a French film at home. If some pix hit good biz this year, attendance still falls and costs rise. Thus production falls and American backing can come as a boon. But the one catch, according to some, is that Yanks are still not ready to treat this product on a par with their own as far as publicity handling, expenditures and bookings are concerned.

One producer points out that since American production has declined, the need is for outside pix. It can pick up same from foreign sources. One source thinks that despite the growing importance of offshore pix in the U.S., most majors rarely treat acquired foreign pix with the publicity backing and selling which they do ordinarily for their indigenous pix.

One man, who has worked with Yank companies, says it is sometimes hard to get the nod for general pub budgets on home grounds, and even harder to convince the U.S. coproducers that the film may have chances for other markets.

More Bullish on Future

However, another is more bullish and thinks that some majors are becoming aware of the fact that they have potentially potent product in some investments in pix here and in other countries, and are selling them on a par with their own.

Metro has two companies it bankrolls here, Cipra and Gaumont International, and 20th has one, Belstar. UA has backed two French films recently and is also producing here on a coproduction basis. WB picks up a pic for distrib at times. Universal and Paramount do little in this field hereabouts. Columbia still takes many local items.

Metro recently had a good moneymaker stateside with "Any Number Can Win" while 20th-Fox a big hit with its first pic here, "La Bonne Soupe," and is counting on U.S. possibilities. One filmmaker here opines that a few hits should make the majors more cognizant of foreign pix and get them more serious treatment in the making.

'Tom Jones' Click Big Influence

The smash hit of "Tom Jones" (UA) is another factor that is making local producers partnering with U.S. companies more hopeful of better selling patterns and handling of their product. English and French verisions of Yank-backed pix are also growing, and setting co-directors and split crews and casts are also putting them in line for local film aid which is a solid incentive since it is 14% of the gross.

Overall, U.S. investments are growing, and if locals think that there is still not full-scale backing and acceptance till proven, it is beginning to change as foreign income grows and new product is needed.

ONLY ONE ITALIAN ON VENICE FEST JURY

Rome, Feb. 25.

Mario Soldati, Italian novelist, film director, and motion picture critic, has been officially named to preside over this year's Venice Film Festival jury, it was announced here this week.

Members of group include Rudolf Arnheim (U.S.), Owe Brusendorf (Denmark), Thorold Dickinson (Great Britain), Riccardo Munoz Suay (Spain), Georges Sadoul (France) and Jerzy Toeplitz (Poland).

Jury for the 25th Venice event was proposed by fest topper Luigi Chiarini and seconded by Professor Mario Marcazzan, head of overall Venice Biennale organization. Selection breaks precedent in naming only one Italian. Previously, at least three Italian reps served on jury.

U.S. Still Tops At Ireland B.O.

Dublin, Feb. 25.

Irish film censor Liam O'Hora nixed 31 of the 1,152 films submitted for censorship last year, acccording to his report issued here. He okayed 1,121 pix plus another 156 after scissoring. The appeals board okayed appeals in two cases but turned down another 11.

Total footage submitted was 3,309,970 feet of which only 9,600 was rated as "educational."

Report indicates that the U. S. continues to be Ireland's top supplier of films, with Britain in second place. Italy was third, with France and Germany next on the list.

"Tom Jones" (UA) has been nixed by censor, but Otto Preminger's "The Cardinal" (Col), which was expected to cause raised ecclesiastical eyebrows here, has been passed although restricted to audiences over 18. It opens at Metropole, No. 1 house of the Rank circuit, on Easter.

U.S. Distrib Staff Cuts In Aussie May Bring Labor Politico Probe

Sydney, Feb. 18.

When Federal Parliament swings into full session here later this month, it's reported that Labor politicians, opposition to the Sir Robert Menzies' Liberal Party Government, will ask for a probe into American distributors' tactics in this territory relative to drastic staff cuts.

Politicos will press also for information covering the dollar outflow in favor of distribs over the past two years covering all aspects of distribution earnings, including 16m rentals and tele sales.

Possible probe stems, it's said, from a visit here last year by Seymour Poe, exec v.p. of 20th-Fox and a director of Hoyts' cinema chain, allied to 20th via a stock deal.

Following Poe's return to his N.Y. base, 74 employees of 20th and Hoyts were erased from the payroll. Some other distributors here are cutting staffs after mulling Poe's action.

Labor politicos are said to be alarmed at the staff downbeat; hence the call for a probe into the earnings of distributors in this territory. Labor politicians, with union backing, will ask why British distributors operating here have not trimmed their staffs.

It's understood that the probing politicos have been gathering information on film biz operation in this territory. Also that they will ask if, as the distributors aver that biz generally is "that bad," why so many pix continue to chalk up longruns in Aussie key cities.

UA Plugging 'Russia' Heavily in Germany

Frankfurt, Feb. 18.

United Artists foresees a lot of gold in grosses in Germany from the James Bond series, and is doing some exceptional promotion work with the release here of "To Russia With Love."

The distributor obtained a good break in that the age limit for viewers to this second Ian Fleming detective story has been dropped down to the "16 and over" category.

Distrib has worked out a tieup with 800 radio taxicabs here, which will carry banners announcing "James Bond is Back." It has a unique stunt with German film and telev actor Armin Dahl masquerading as James Bond with prizes ranging from a Renault auto to airline tickets for those who identify him correctly.

How Italian Publications Note and Quote NEWS

Appearing in VARIETY

DAILY AMERICAN

Variety Reports On Box Office

By BOB THOMAS

(AP Entertainment Writer)

HOLLYWOOD, Feb. 7 — "How's business?" The answer can be that a movie is a blockbuster or a bomb, according to whether you're talking to a friend or a foe of the producer.

Hollywood seldom really knows how a film is faring at the box office. But once a year the trade paper Variety runs a revealing account of the annual product. It reports in cold figures which were hits and which were flops.

...on some of the company's other expensive films: "Two Weeks in Another Town," $1.3 million; "Light in the Piazza," $1.2 million.

The troubles of Twentieth Century-Fox are told with these grosses: "Tender is the Night," $1.5 million; "Satan Never Sleeps," $1.4 million; "Gigot," $1.6 million; "The In..." $1.2 million.

Variety also prints a yearly ... the all-top top grossers, and ... makes for pleasanter reading. The winner and still champion is "Gone With the Wind" at $41.2 million. It is followed by "Ben Hur" at $38 million, "The 10 Commandments" $34.2 million and "Around the World 80 Days" at $22 million.

Variety makes its nod to history ... cedes that "Birth of a ... the real champion ... million. But ...

Questo per la cronaca interna. Dall'estero le novelle non sono più liete. L'editoriale di «Variety» di questa settimana, sotto il seguente titolo: «Esercenti, per essere assassinati telefonate alla TV», si apre con la frase, che secondo l'autorevole settimanale tecnico americano «rende con una certa ...

«Dolce vita» miliardaria

NUOVA YORK, 12 genn...

«DOLCE VITA» è l'unico film non americano ... negli Stati Uniti e in Canada, il traguardo dei 4 m... (2 miliardi e mezzo di lire) di incasso. Lo rif... che ha stilato un elenco dei «film miliardari»... film di Fellini figura all'ottantaduesimo posto, ... ad oggi, nei due Paesi, oltre sei milioni di ... pellcole ... quattro miliardi di lire). Le ...

...ltimanale «Variety» scrive le difficoltà ... nelle quali si dibatte la Astor Pictures ... sono più o meno comuni a tutti gli importatori indipendenti di film stranieri negli Stati Uniti. Malgrado che nel 1961 i film stranieri abbiano incassato complessivamente negli Stati Uniti 28 milioni di dollari ... che essi abbiano una dif...

...li importat...

...R PICTURES, la società america... che tre ...le con l'acquisto della "Dolce ... di "R... ...vare un accordo con una so... ...ziaria, ...are la vendita all'asta d... ...proprie ...fficoltà, dovute, a ... ...ato, ... ma ...

I festival come le Olimpiadi

NUOVA YORK, 31 gennaio

SECONDO «Variety», il produttore italiano Dino De Laurentiis ha negato validità artistica ai Festival del cinema, come sono condotti attualmente.

De Laurentiis, che, sempre secondo il settimanale americano, avrebbe deciso di non inviare più suoi film ... vari Festival internazionali, ...be l'istitu...

...NUOVA YORK

IL SETTIMANALE "Variety", considerato nel mondo americano dello spettacolo, una nota di critica a "Canzonissima". La mita a prendere in esame le prime tre ... manale fatica di Dario Fo, e il giudizio ... «Questo strombazzatissimo varietà inve... dagnare parecchie posizioni», esordisce: ... di certe edizioni ...

...Cose d'Americ...

EDITORIALE di «Variety» ...titato nello scors... ...a proposito di rapporti tra... ...ema e televisione, accenna ai ...tivi addotti dai distributori ...tunitensi ... ...giustificare la ... sca...

...televisivi. Noleggi... proiettano sul te... ...no il solito spazio ...blicità sul giornal... ...tutto. Le case di ... hanno investito dei ... film ...

...perta... ...per i pre...

Sarà un'assegnazione difficile per... 7 film italiani tra cui verrà sorte...

HOLLYWOOD, 8. — S'è aperta la lotta per l'Oscar. Secondo «Variety» sarà una battaglia ... sangue, ... di favoriti per la ... conseguente sovrab... e la conseguente sovrab... ...di pre-designazioni: ...ti e la ... infatti ...prende ... film, ...

...Araldo dello Spettacolo QUOTIDIANO

Spedizione in abbonam. postale (Gruppo I)

...isce «Variety» che dopo ... ...intervistato, in un perio... ...due settimane, gli eser... ...dei cinematografi di pri... ...sito di ...

IL NOSTRO fondo sul problema dell'utilizzazione televisiva dei film, dal titolo «Omicidio premeditato», è stato riportato dal penultimo numero di «Variety». La stessa rivista ri... ... il tema, che ... un articolo ... ...riety. Dopo a... ...cato gli aspetti negativi della ... ...uzion... ...cana e la «zuccherosità» che do... ...realisti, De Sica scrive che «qualche anno fa, quando ...ora anche i film ... visitai per la prima volta Hollywood, il mio primo impulso fu di riprendere il primo aereo in partenza per l'Ita... conclude ch...

«Variety»: ... vicini a Gershwin

NUOVA YORK, 7 marzo

Il settimanale americano «Variety», considerato la più influente voce nel mondo dello spettacolo, ha dedicato una recensione al «Rugantino» di Garinei e Giovannini, attualmente sulla scena del teatro ...

...che

...e di costi di produzione

In un articolo di *Variety*, Abel Green scrive che, recentemente, Abel Schneider, presidente della Columbia Pictures ha dovuto contrad... ...specialisti di ...

General Motors dei propri costi. Il pubblico sa soltanto che spende dollari 2.500 o 3.700 per i prodotti che acquista da tale compagnia. ...

...ica della collaborazione ...inematografica USA-URSS

Vladimir Surin, capo della Mosfilm e Lester Cowan, in un articolo pubblicato su Variety del 29 maggio ... ...contro su ...n lontano meridiano» — il ... Cowan si ... Leonard Goldenson dell'American Broadcasting-Paramount Theatres, e Si Fabian della Stanley Warner. A Washington, Surin ha pranzato con il senatore William ... incontrato il ... Presi...

Alla resa dei co...

...nd statistica della ...ampio risalto dall'ultimo numero di ... ...maggiore associazione ... «Variety» e che attestano come il ...statunitense — le die... ...mercato cinematografico sia ancora ...distributrici americane ...in grado di offrire un buon margine ...ssato nel 1962 ben 55 ...di remuneratività per i film. di re... ...circa 35 miliardi ...pertorio che, per contro, si continua ...a far dirottare massicciamente ver... ...televisiva. Per far

...COSTI E CONCORRE...

Una lezione per Hollywo... e per tutto il cine...

...rive «Variety» del 6 marzo ... Suprema degli ... Uniti ha preso una delle ...importanti decisioni degli ...dieci anni. Dopo la sen... ...contro la segregazione del ...la sentenza di oggi, che ...ha la decisione di un tri... ...di istanza inferiore cir... ...ritto della ferrovie a li... ...del personale, colpirà ...ente molte americani. Si ...«breve ... forse ...estero, più forte è la s... ...la produzione ad ...abb... Hollywood.

I sindacati dei ferrovi... ...no cercato di impedire ... ...zione delle forze lavora... ...quindi dei costi, col risul... ...perdere il lavoro. Essi ...portato il loro caso alla ... Suprema ed hanno perdut... ...sciopero non risolverà i ...problemi, o i problemi di ...industrie ...

...GIRA DA SETTE ...

...Appena ora veniamo a ...pere — scrive un ignoto ...rrispondente di «Variety» ...el 31 luglio scorso — che ...na coproduzione americano-...italiano-sovietica (3/4 milio... ...ni di dollari), la cui fetta ...americana è rappresentata ... di «Incontro ... ...meridiano», che ... ...la prima coproduzione ...cano-sovietica, ma ...fatto, sarà inevitabil... ...seconda, dal momen... ...riprese non sono ... ...iniziate ...

...ANNO

● Notizie di fonte tedesca ... riportate da Variety, infor... ...mano che l'in... ...inema... ...tografica tedesca, colpita ... una costante flessione de... ...incassi e delle frequenz... ...dalla mancanza di aiuti g... ...ver... ...della conco...

ADVERTISING WITH AN INTER-CONTINENTAL BOUNCE

It is not accidental but sequential that this publication is an "international" medium. Foresight is the explanation. There was a VARIETY office established in London as early as 1909. Thereafter began the creation of a network of news correspondents in all the principal world centres. The emphasis on the show business of foreign countries was rooted in a realization by VARIETY that entertainment is a universal sharing of talent and a commodity of world trade. How accurate was this early recognition and how wise the consistent half-century of emphasis has been abundantly confirmed in recent years as the film industry itself has become more than ever "international".

A curious thing, it may seem to some, that a theatrical trade paper published in New York City, and in English, is so eagerly consulted all over the world. Remarkable, too, that news from foreign lands published in VARIETY often returns on jetstream to the land of its origin as a local scoop.

In the final analysis, what overseas showmen turn to this publication to get is the pulse of world film markets, the sense of trend, the shifts of popular taste, the alertness of a staff trained to spot significance.

Climaxing this service, every spring for the past several years there has been assembled by VARIETY a fact-and-idea saturation issue devoted to the international film and timed to hit coincidental with the first of the great film festivals. This edition has rolled up momentum and prestige from year to year and is now fully established as the "must" medium for film showmen of all nations.

The European producers, directors and distributors have learned to appreciate that they advertise not to the American market alone but to their own continent as well. Display space aimed at the United States rides on a bounce-back to Europe.

7th ANNUAL INTERNATIONAL FILM EDITION OF VARIETY

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New Hampshire Primary Rhubarb: CBS Getting Favored Treatment? ABC Cries 'Foul' on Vote Strategy

By MURRAY HOROWITZ

From Moscow, U.S.S.R., to Concord, U.S.A., CBS News and ABC News find themselves in disagreement.

New Hampshire capital of Concord has become the scene of legal opinions, statements by the Governor, among other things—all as a result of ABC News' protest against the way CBS News' plans to count the votes in the hot March 10 New Hampshire Republican Party primary.

Bill Leonard, captain of CBS News' election unit, commenting on the ABC News strategy, warned "the losers will be the American people."

ABC News, when it learned that CBS News had tied up town election officials for voting results, in effect, cried "foul." Governor John King responded to that cry, as did the state's attorney general's office. The Governor and the attorney general said, in essense, that town officials can't favor one news media over another. To this CBS News readily agreed, maintaining that CBS News, when it set up its vote gathering machinery via the use of town officials, wasn't seeking favored treatment.

(The scene could switch to an office of a Philadelphia lawyer where the phrase "favored treatment" could be debated.)

Leonard, a long time ago, recognized that the New Hampshire primary would be a key, controversial contest. He studied the New Hampshire scene and found the best way to gather the returns would be to line up local election officials. By law, town moderators are required to publicly announce the results of the balloting in their respective precincts. CBS News asked town election officials—after the public announcement is made—to call CBS News. For that CBS News would pay them about $20 apiece. There are about 301 precincts. CBS News made these arrangements in September or October.

NBC News made a tie with the League of Women Voters to act as vote collectors.

ABC News came in later and studied the New Hampshire situation, found out about the CBS News arrangement, and cried "foul," claiming discrimination in favor of CBS News. At the same time, ABC News lined up students of Dartmouth U., and other colleges to help in the vote gathering.

"We had the enterprise," Leonard protested. "We recognized the law and our arrangements abide by the laws."

Leonard said, though, that the public ruckus created by ABC News' protest probably will delay the Presidential countdown. He explained that the New Hampshire primary ballot is long, not only listing the Presidential nominees, but the nominees for local offices and delegates to the conventions. Prior practice had been to first count the big one—Presidential

(Continued on page 62)

Better Dead Than Red

Chicago, Feb. 25.

There was much handwringing at ABC-TV last week over how to handle the potentially explosive Chicago situation, in which the press and certain civic groups here, as well as the FCC in Washington, have begun to make noises over the apparently forced resignation of Sterling (Red) Quinlan as v.p. of the local o&o, WBKB-TV.

In all the top level search for expert guidance and counsel, no one thought to ask the person closest to the problem whose expertise in public relations — especially in the Windy City—is all too well known to the company. What's more he's on a retainer from ABC-TV as a consultant. That, of course, would be Quinlan himself.

Dick Harper Exits MGM for Goldwyn Worldwide TV Bid

Dick Harper, who was instrumental in organizing Metro TV and who, as director of Metro TV's syndication operation, supervised Metro's feature sales operation which, to date, has grossed over $100,000,000, joins Samuel Goldwyn Studios as worldwide head of television.

Harper's job at Goldwyn will be to get the company actively engaged in all facets of television. He also will supervise the sale of the some 55 Goldwyn pix to television, and direct the theatrical reissue of some of the Goldwyn pix.

Harper, who had been with Metro 18 years, will deal with networks and agencies, working with them and indie tv producers to get the Goldwyn Studios into tv production. Coast Goldwyn Studios are considered among the finest in Hollywood, and Harper pointed out that two new stages will be completed within the next 30 days:

Because of a variety of reasons —some of them other than price— Goldwyn has declined to sell his pix to tv. The motion picture pioneer has been known to be quite jealous of how his pix are presented on tv, retaining a pride in them hardly associated with most Hollywood producers.

It's understood that Harper, after spending a period devoted to organizing the company's tv setup, will explore the various alternate routes open for tv exposure of the Goldwyn pix. There's the possibility of a network "Goldwyn Theatre," to which pioneer Goldwyn would lend himself. There also is the alternatives of specials from among the Goldwyn pix and the syndication route.

The bulk of the pix are post-40's. Among the titles are "Wuthering Heights," Laurence Olivier, David Niven, Merle Oberon; "Little Foxes," Bette Davis, Herbert Marshall; "Bishop's Wife," Cary Grant, Loretta Young; "Pride of the Yankees," Gary Cooper; "Hans Christian Andersen," Danny Kaye; and "My Foolish Heart."

Current Season Still Invites Coin

While CBS-TV program and sales execs had a weeklong series of harried meets on next season's schedule, salesmen clicked off sponsor deals on the current schedule.

Alcoa bought 80 minutes in the morning minute plan, effective March 20. Polaroid signed for a shortterm saturation deal in "East Side, West Side," "CBS Reports," "Perry Mason," "Great Adventure," and "Alfred Hitchcock Hour."

Bristol-Myers signed for shortterm deal in "East Side, West Side," "Chronicle," "Tell It to the Camera," "Great Adventure," and "Hitchcock." Max Factor inked for participations in "Rawhide," "ESWS," "Nurses" and "Hitchcock." Nestle signed for five weeks participations in "Adventure."

Dow Chemical bought participations in "Hitchcock," "Adventure," "Mr. Ed," "ESWS" and "CBS Reports." General Cigar signed for three weeks in "What's My Line?"

NIX PARLIAMENT PLEA TO CURTAIL CIG ADS

London, Feb. 25.

Cigarets were under fire by certain members of Parliament who demanded that legislation should be set up to limit the amount of cigaret advertising on television, and instead to hike that of cigars and pipe tobacco.

Anthony Barber, Minister of Health, thumbed down the demand in a written reply in the House of Commons.

LIFE & TIMES OF FELLINI: TV SPECIAL

Rome, Feb. 25.

Italian director Federico Fellini will be the subject of an hourlong tv program to be produced partially in the U.S. by RAI, the Italian tv network

Dealing with the director's life and work, the tv bio will be filmed in Rome, Rimini (where Fellini was born), Paris, Moscow and New York. Serigo Zavoli will supervise production. Footage from Fellini's motion pictures will be incorporated in the program.

Jack Benny, 'TW3' Switch NBC Slots As Sop to Paar

Jack Benny, originally pencilled in for Tuesday at 9:30 p.m. in NBC-TV's 1964-'65 schedule, has been moved to Friday at 8:30 p.m. with the move coming in most part as a gesture to woo Jack Paar away from his intentions to not do his Friday night hour next year.

It will be remembered that Paar quit in a snit when the network decided to put the English transplant, "That Was the Week That Was," in front of his show early this year instead of extending his spread to 90 minutes. Since the emcee has always squawked about weak lead-ins, NBC hopes the Benny placement will help patch things up and hold Paar on for the coming season.

"TW3" remains in the network's fall schedule, making a switch with the Benny show and going into the 9:30 Tuesday time.

In other late moves, as up-to-the-minute program intelligence flows between the networks "11th Hour" is now scheduled for the Monday night at 10 slot. The Paul Lynd show is definitely out of the Sunday Procter & Gamble slot now occupied by "Grindl." P&G is currently considering the Bill Dana show for the time, but "Grindl" is not counted out for a shot at a second season.

The network's own program project, "13th Gate," slated for Thursday night at 7:30, has been shelved with "Daniel Boone" now pencilled in. "Boone" placement is contingent on what kind of a pilot 20th-Fox comes up with, and "13th Gate's" future looks at least a season off, what with recasting and other patchwork now planned.

"Kentucky's Kid" is in Saturday nights at 8:30, with Joey Bishop bowing out.

Ford to Educ'l TV: Don't Bite the Hand That's Feeding You

Washington, Feb. 25.

FCC Commissioner Frederick Ford warned that educators who chew out commercial television are biting the hand which feeds educational tv.

Stressing the coexistence of commercial and etv, Ford warned educational television will long need commercial tv's help to survive.

In a speech to the Philadelphia branch of American Women in Radio and Television, Ford said educators should be constructive if they criticize regular tv.

Citing etv gifts from ABC, NBC, CBS and Metromedia, Ford noted "other mass media which do not contribute to your cause in such a practical way are having a field day of criticism at the expense of the commercial television system."

Joey Bishop Sez No To Hour Variety Series

Hollywood, Feb. 25.

Joey Bishop has flatly turned down an NBC-TV request that he star in an hourlong variety series next season.

Bishop, who stars in a half-hour comedy series on the network, would much prefer continuing in that show next semester.

When web asked him to topline the variety stanza, the comedian replied: "Not this year," meaning he wouldn't consider it for the 1964-65 season.

FCC's Quinlan-ABC Chi Alert

Washington, Feb. 25.

Though nothing can be done at the moment, FCC plans to keep an unofficial eye on Chicago's WBKB-TV, following the departure of its veep Sterling (Red) Quinlan.

Commissioners have been following the incident, mail from Chicago has been heavy by FCC standards and private regrets have been voiced around the Commission.

The whole Quinlan episode, heightened by the reports of "victory" for ABC Spot Sales and owned station division prez Ted Shaker, is right up FCC's philosophical if not legal alley.

The "local live" tub is being thumped more than ever at FCC these days and upcoming on Commission's agenda is final action on the proposed application forms putting new stress on station-community relations. Quinlan was high in both these categories.

Quinlan was also held in esteem at FCC, especially after Commissioner Robert E. Lee returned from his Chicago hearings in 1962 singing the veep's praises.

Of course, Lee's expedition was sparked by the dumping of Jules Herbuveaux at WNBQ and his replacement by Lloyd Yoder who axed most of the local live programming.

Resigned to the realization it has no power or jurisdiction to act at the moment, FCC don't be taken by surprise if a repeat of WNBQ follows on WBKB.

Nor is anyone in this power-conscious town buffaloed by the meaning of Quinlan's new consultant post with ABC. "When you make a guy a consultant, that means sticking him off in a corner and not giving him anything to do," one Commissioner remarked.

Mainly because nothing can be done at the moment, there has been little predictions of what could be done by FCC if the future turns foul at WBKB.

But if the promise of WBKB general manager Tom Miller that Quinlan's exit means more local-live not less doesn't materialize or if the letters from Chicago keep coming in, ABC should step lightly.

The last time a pile of mail landed at 12th and Pennsylvania, FCC tried to regulate commercials.

AFTRA Wants Action

Chicago, Feb. 25.

Ray Jones, exec secretary of AFTRA in Chicago, has petitioned the FCC to reopen the 1962 public hearings here in the wake of Red Quinlan's forced resignation from the ABC property, WBKB. In a letter to Commission Chairman E. William Henry, Jones declared the ouster of Quinlan "can only be regarded as ABC's disregard, or even scorn, for the concerns which were expressed by (the commission) during the hearings."

Quinlan, he suggested, was eliminated precisely because he insisted on "maintaining a respectable degree of local autonomy" at the station and because he "probably spent more time, and more energy and more money in finding and using local live talent . . . . than the other two network stations combined."

Boone Hangs Werner In Effigy

NBC Program Chief Bears Brunt of Criticism In Axeing of Hour Series

By BILL GREELEY

None of the NBC-TV execs in New York headquarters were too surprised when the Coast underground forwarded a picture, taken on the set of the "Richard Boone Show," of programming veepee Mort Werner hanged in effigy. The dummy that was Werner in the hanging shot was wearing a large pair of dark glasses and clutched a passport in its hand, the latter said to be indicative of the fast-moving exec's traveling ways.

While the feud between the network and Boone hasn't quite reached the stage of "Have gun, will shoot NBC program execs on sight," the bitterness that has spilled since the axing of the drama anthology may have set an industry precedent in the aftermath of dead projects.

With his critical rantings to the press over the last several weeks, Boone has left the network factotums numb—that is, until now.

Now they are admitting maybe he has a right to cry, if not about

(Continued on page 62)

Sat. Baseball to Bump CBS-TV Educ'l Show

Half-hour Saturday CBS-TV educational show, "Do You Know?" slotted at 12:30 p.m., gets bumped April 11, when the web's weekend baseball schedule begins.

Same thing happened last year with "Reading Room," the Saturday afternoon educational series replaced by "Do You Know?"

News Directors, Time-Life Collab On B'cast Parley

The Radio-Television News Directors Assn. and Time-Life Broadcast are jointly sponsoring a weekend conference in the Time-Life Bldg. auditorium for news directors, cameramen and reporters from throughout the U. S. and Canada Feb. 29 to March 1.

More than 180 station news personnel are expected to attend the session on newsfilm standards, which will have presentations covering aspects of newsfilm production, photography, equipment, film, processing and editing and writing. Heading up the session will be a score of top newsmen from local stations and all three networks.

Conference chairman is Robert Shafer, news director of WRCV-TV, Philadelphia. Among panelists and speakers will be Robin Still of NBC; John Fletcher of ABC; Vincent Gaito of ABC; Bob Rubin, CBS; Dr. Harry Knop of DuPont; Fred Mooke, WTVJ, Miami; P. J. O'Connell, WIIC-TV, Pittsburgh; Houston Hall, WRCV-TV, Philadelphia; Ralph Paskman, CBS; Walter Dubrow and Phillip Scheffler, CBS; Martin Smith, Capital Film Laboratories, Washington; Bill Brennan and Tom Phillips, CBS; Bob Walker, WFAA-TV, Dallas; Eddie Barker, KRLD-TV, Dallas; Jim Byron, WBAP-TV, Fort Worth; Jack Bush, ABC; Dick Cheverton, WOOD-TV, Grand Rapids; Bruce Palmer, KWTV, Oklahoma City; Carroll McGaughey, WSOC-TV, Charlotte.

Falstaff Back To CBS on Baseball

Falstaff Brewing again has signed for half-sponsorship of "The Baseball Game of the Week" on CBS-TV, with a roster of advertisers picking up the other half.

CBS-TV, starting April 18, will present a series of 46 major league games covering both the American and National leagues. Series will be presented 25 Saturday afternoons and 21 Sunday afternoons.

Dizzy Dean and Pee Wee Reese again will handle the commentary. The other half-sponsorship is shared by Philip Morris, Simoniz, General Mills, J. B. Williams, Bristol-Myers, Chesebrough-Ponds, Texaco, Carter Products, and Colgate-Palmolive.

As in previous years, "Baseball Game of the Week" will be broadcast coast-to-coast, but will not be seen in major league cities, in minor league cities where a game is in progress, or in cities within 50 miles of a game site.

TAFT TAFFY & THE LONG PULL

Garry: Richest Man In TV

It's far from a secret to his close associates that, by virtue of his multiple tv-radio activities at CBS (from which he's now walked away), Garry Moore was "the richest man in television", his weekly earnings exceeding by far that of any other performer in the history of the medium.

Moore's tv company had been earning $28,000 each and every week. But this was exclusive of the $15,000 per week that the star pocketed both as emcee and co-owner of the "I've Got A Secret" package, thus giving Moore a weekly take of $43,000.

From the "richest man in television," entailing multiple tv-radio exposures, Moore will become the "scarcest man in tv" next season. He has elected to sit the '64-'65 season out, following the web's decision to cancel his Redwing Productions' "Garry Moore Show." Web is seeking a host to replace him in "Secret." His decision also embraces his 10 minute Monday-through-Friday CBS Radio Show which he did with Durward Kirby.

Moore, who wanted to (but CBS didn't want to) revamp and revitalize his Tuesday night variety hour and move it to another day and time slot next season, still has an exclusive CBS contract which runs to 1974. Contract, which calls for yearly payment to him of some $125,000, whether he works or doesn't, prevents him from going to another network. He can engage in some other enterprise away from broadcasting.

Capital Cities Corp. in $21,000,000 Acquisition of Goodwill Properties

Capital Cities, on the heels of the Taft Broadcasting $26,889,310 acquisition of Transcontinent broadcast properties which is expected to have wide repercussions in the industry (see separate story), closed a $21,000,000 deal for Goodwill Stations.

Goodwill Stations group includes WJR radio station, Detroit; WJRT, Flint, Mich.; and WSAZ, radio and tv, Huntington-Charleston, W. Va. The deal, subject to FCC approval, will be acted on at the annual meeting of the Goodwill Stations stockholders, slated for May 6. Goodwill board of directors met Monday (24) and voted its approval.

WJR, CBS affil, employing 100, has been one of the most prominent midwestern stations, eschewing the deejay programming format in favor of local originations, "live" orchestra, youth chorus, etc. Goodwill Stations sellout to Capital Cities caught this city by surprise.

Under the $21,000,000 deal, net liquidating dividend to Goodwill Stations would be $30 per share for each 704,711 shares. John F. Patt is chairman of the board of Goodwill, while Worth Kramer is prexy.

Capital Cities owns and operates five tv stations and four radio stations. Its radio holdings include WPAT, Paterson-N.Y., and radio-tv outlets in Albany, N.Y., Buffalo, Providence, and tv outlets in Raleigh, N.C., and Durham, N.C.

Pillsbury's ABC $3,500,000 Deal

ABC-TV execs jetted to Minneapolis this week to clinch a $3,500,000 sale with Pillsbury, recommended by its agency, Campbell-Lithum.

The deal involves an alternate half-hour buy for next season in the Friday night "Farmer's Daughter" plus a 26-minute pick from the network's scatter plan.

Meanwhile the network has firmed up a Colgate deal for five and-a-half minutes a week, on condition the network accept its 30-minute "Donald O'Connor Show" (which both CBS and NBC refused to schedule, despite the Colgate bankrolling). Colgate bought a minute in "Combat" and one a half minutes in "Ozzie & Harriet." Three other minutes are to be picked from the ABC sked.

ABC had hoped Colgate would co-sponsor "Payton Place," the two-a-week evening serial which debuts on Tuesdays and Thursdays in the fall, but Colgate nixed the property because of the sex associations of the novel on which it is based. O'Connor show is produced by Desilu. If scheduled (and Colgate expects ABC to hold to its promise to accept the show) it's expected to be slotted Mondays at 9:30.

Garry: 'Come Home'

Baltimore, Feb. 25.

Garry Moore, who announced he would quit all his CBS shows, got a "come home" offer from Baltimore's WBAL-TV. It was with WBAL Radio that Moore began his career, back in early '30s.

Offer was in the form of a wire Brent Gunts, v.p. and general manager of WBAL-TV sent to Moore. It read: "Garry, Dear Garry, come home to us now. Associated Press reports you are departing CBS. Come home to WBAL.

"We've got pictures now—television. Would be delighted to offer you half-hour or hour daytime strip, or nightime spot, to talk with interesting people or whatever you think needs to be done. Terms open for discussion."

½-Hr. Hitchcock For CBS In Fall? Ditto 'Twilight'

CBS-TV, which admittedly has been having its troubles finding suitable half-hour material for next season, is doing some patchwork on its projected schedule and it now looks like Alfred Hitchcock (out of MCA) will return to the network for '64-'65, but in half-hour form. Network is talking about putting him into the Thursday night at 9 period, with the Goodson-Todman "Password," initially pencilled in for that period, shifting over to Sunday night at 9.

CBS' option on a Hitchcock renewal for next season doesn't expire until March 15 and it was generally anticipated that the network would not renew the MCA package, and with NBC grabbing the hour show for Monday night 10 to 11.

Similarly, there's a good chance that "Twilight Zone" will return to the CBS sked, also in half-hour form.

CANADA RESTORES SULLIVAN TO SKED

Toronto, Feb. 25.

Ed Sullivan's decision to forgo the 90-minute format and return to his regular 60-minute vaude layout has prompted CBC-TV to reinstate Sullivan next season at 8 p.m.

CBC-TV said it could not accommodate a 90-minute Sullivan show in '64-'65. CBC-TV, which could be said to live in the best of all possible worlds, has "Bonanza" following "Sullivan" on its Sunday night lineup.

MOUNTING FEARS ON DIVESTITURES

By GEORGE ROSEN

Hub Taft, the ruggedly individualistic prexy of Taft Broadcasting Co., has just won an FCC battle which—Washington insiders believe—may lose a war.

In winning a tactical battle to secure FCC approval to purchase WGR-TV, Buffalo, and WDAF, Kansas City, both NBC affiliates in tip markets, Taft added to his ownership of the ABC-TV affiliates in Cincinnati, Columbus and Birmingham. At the same time, it's believed he unleashed a chain of events which will force CBS to divest its owned stations in Philadelphia and St. Louis, NBC in Boston and Washington and ABC in Detroit and San Francisco.

While the vote was five-to-one in favor of Taft, with Commissioner Ribert T. Bartley dissenting and Commissioner Lee Loevinger absent, FCC Chairman E. William Henry issued a clear warning that the Taft acquisition might well be the last of its kind.

Commissioner Kenneth A. Cox joined Henry in a statement which made it clear that they had voted for the transfer of ownership to Taft only because present Commission rules and policy left them no choice.

At the same time, they made it clear that they definitely incline to a fundamental change in Commission rules and policy which would prohibit common ownership of tv stations in a maximum of three of the top 25 markets.

The joint Henry-Cox statement, in which Commissioners Bartley and Loevinger are known to concur, sent a frigid chill through the Washington offices of the networks and their lobbyists. Henry's revival of a key feature of the six-year-old Barrow report recommendation, submitted to the FCC in the Eisenhower administration, struck FCC-oriented tv insiders as a far greater threat to the tv station group ownership status quo than when it was first proposed.

The concern of a majority of the commissioners that "too few tv station owners control too many stations in the top 25 markets," heightened by the Taft grab of two more top market stations to his group ownership skein, was also aroused by the strong protests lodged with the Commission against the Red Quinlan exit from

(Continued on page 58)

NBC's Bundle Of Metro Post-'48s; Set '90 Bristol'

NBC-TV moved this week to firm up its Wednesday-Saturday night feature film schedules by putting in an order for 30 of the MGM post-'48 pix. Move follows the recent purchase of a similar number of Paramount post-'48s, for which the network paid $8,200,000 (permitting one extra run for each of the films). New pix acquisition is subject to M-G board's approval when it meets tomorrow (Thurs.).

It's understood NBC is paying between $6,500,000 and $7,500,000 for the Metro backlog of 30 under the same one-repeat pattern. Like the Par pix, they'll be spread over both the Wednesday and Saturday night showcases. Metro features include such items as "Brothers Karamazov," "Green Mansions," "Les Girls," "Rhapsody" and "Some Came Running."

Meanwhile NBC this week finalized its deal with MCA for the three half-hour Monday night shows under the umbrella title of "90 Bristol Court." These will include "Karen" kid-appeal series; "Tom, Dick and Mary" and "Harris Against the World," latter starring Jack Klugman. They'll be slotted 7:30 to 9 in that order.

ABC-TV Back to Sun. Nite Movies (UA Package) as Gillette Switches Coin to NBC; No Fri. Nite NFL Grid?

ABC-TV has scratched the Friday night movies for next season. Instead it's going with the two-hour features on Sunday nights, 9 to 11. It'll be a post '48 UA package of about 30 pix, being bought at the going rate of between $250,000 and $280,000 per feature. Thus the Sunday night schedule will now read: 7:30 to 8:30 "Wagon Train"; 8:30 to 9 "Broadside" and 9 to 11 UA films.

Decision to switch the features to Sunday instead of Friday followed the bowout of Gillette as a major sponsor of the films. Initially Maxon's Terry Clyne (or more specifically Clyne's key aide Pete Levathes who helms the Gillette account for the agency) had been dickering with ABC-TV for a $7,000,000 buy, but the deal fell through and the business is now going to NBC for minute buys in the latter's Wednesday night films. ABC-TV prexy Tom Moore said that the Gillette demands were impossible to live with, including positioning of commercials but primarily a continuing guarantee for future years. Maxon on the other hand intimates that it walked away from the deal when it found an unexpected $350,000 fee ticked on for "editorial" treatment in the pix.

In any event the long-standing Gillette sponsorship on ABC (boxing, etc.) comes to an end. Clyne and Levathes evidently found NBC more amenable to their suggestions.

For ABC it's a Sunday night movie reprise. Couple seasons back ABC went with them in the 8 to 10 p.m. period, but nothing much happened rating-wise and they were dumped.

Meanwhile Moore is peddling a new Friday night schedule (which makes no provisions for the controversial five-game NFL football which Ford has pledged to underwrite). ABC had planned to slot the grid contests from 9 to 11, but the new ABC Friday sked now reads: 7:30 to 8 "Johnny Quest"; 8 to 8:30 "Farmer's Daughter"; 8:30 to 9:30 "Twelve o'Clock High", with 9:30 to 10:30 still unresolved but earmarked for an hour entry.

CBS: 14 Out of 15

(The new Nielsens)

Beverly Hillbillies (CBS)	42.0
Bonanza (NBC)	40.8
D. Van Dyke Show (CBS)	34.8
Ed Sullivan Show (CBS)	34.1
Petticoat Junction (CBS)	32.2
A. Griffith Show (CBS)	32.1
Lucy Show (OBS)	30.5
Favorite Martian (CBS)	29.7
Dan. Thomas Show (CBS)	28.9
Gunsmoke (CBS)	27.4
Red Skelton (CBS)	27.1
Candid Camera (CBS)	26.9
Lassie (CBS)	26.7
Jack Benny (CBS)	26.4
I've Got Secret (CBS)	25.9

Overall CBS had a 22.9 average audience rating for the two-week period ending Feb. 9. NBC had a 17.9 and ABC 17.7.

Gillette's NBC-TV Buy (Pix, Sports) Sparks New Sales

NBC-TV has captured the Gillette coin for the coming tv season as the razor-toiletries company late last week pacted for a solid hour (six minutes) of the Wednesday night feature films. Purchase for 52 weeks, made via the Maxon agency, comes to $7,000,000 after discounts accruing from the company's $2,300,000 buy of a fourth of NBC's NCAA football package next fall and renewal of the web's World Series coverage, Rose Bowl telecast and weekend All-Star baseball.

Gillette left the NBC nighttime slate some years ago when boxing moved to ABC (which is dumping the fights next season).

The Gillette buy makes the Wednesday night pix two-thirds sold, with American Tobacco in for two minutes a week (leaving four of the total 12 blurbs yet open). Status of the Saturday night NBC pix is likewise, with two tobacco companies among the participators—American for two minutes a week and R. J. Reynolds for one. Other bankrollers are Bristol Myers, Vicks, Miles, Green Giant—all for a minute a week each—and Maybelline and Starkist alternating a minute a week.

Network also lays claim to all of the Miles biz for next season, with the pill firm in for a half of Jack Benny on Friday night, along with participations in "The Virginian," "The Rogues," and the aforementioned pix buy.

In other network buys, Mattel toys has taken half of "Flipper," preeming Saturday nights in the new slate. Mattel has spread coin over the three networks in Saturday morning buys, and now figures to hit the kids and their parents with this buy of a family-type show in the primetime schedule.

Currently, network sales report that the second quarter of this year is the biggest in revenue in the web's history, with another $1,500,000 placed last week by Beechnut, Goodyear, Mennen, Standard Brands, Quaker Oats.

CBS-TV 'REPORTER' TOBACCO, SOAP COIN

CBS-TV has snared some additional American Tobacco and Procter & Gamble coin for next season as each of the major clients bought alternate half-week sponsorships in the hourlong "Reporter" series, which will go into the Friday night 10 to 11 period.

"Reporter" is one of the Keefe Brasselle packages which stars Harry Guardino.

Dorso Makes It With 'Gilligan'

Dick Dorso has made it—finally saved from a total blackout on the '64-'65 CBS-TV sked. What looked like a five-pilot CBS strikeout for the UA-TV topper has now been converted into a fourshow missout as a result of a Jim Aubrey deal for the acquisition of UA's half-hour "Gilligan's Island" entry, starring Bob Denver.

Pilot on the show came in last week and CBS liked the looks of it. As result it's being pencilled into the Saturday 8:30 to 9 period next season with Gen. Foods sponsorship coin.

HOPE & CHRYSLER SETTLE COIN ISSUE

Hollywood, Feb. 25.

Bob Hope-Chrysler series on NBC-TV has officially been renewed by the sponsor for next season, following settlement of coin issues between the star and bankroller.

Hope series next season will consist of 25 anthology films, plus eight Hope-starring specs, five of them comedy; two with Hope in dramatic roles, the other a 90-min. program filmed during comedian's annual tour of American military bases overseas at Christmas. Anthology films are produced at Revue studios, with Dick Berg as exec producer.

Calm Settles Over Britain's Com'l TV—1st Time in Three Years

London, Feb. 25.

Lull's the word around Britain's commercial tv web—for now is the first time in three hectic years that the independent operators are able to dispense with high-level politicking to revert to the comparative "calm" of programming.

Not since the days before September 1960, when the Government announced the formation of the Pilkington Committee has a Lew Grade, a Howard Thomas, a John McMillan or a Sidney Bernstein been at "peace" to cope with BBC competition. For the Committee on Broadcasting, which drastically slated the indies, sparked off three years of charge and counter-charge, Government rethinking, change and, importantly, a basic insecurity which sapped vital energy and strength from the commercial programmers.

All the muscle that went into those behind-the-scenes political maneuvres (to resist such issues as the imposition of a $50,000,000 levy on video advertising) and which was later switched to the securing of a further franchise from the Independent Television Authority, can now be switched to running television.

Those time and energy sapping campaigns by key industry people for and against the second commercial network can be shelved until at least 1967 thus leaving industry champions free to concentrate on developing the existing web.

Between now and August, politically speaking, the top brassers at the 14 indie stations will be freewheeling for they are working out the last of their old franchises which they finally shed on July 31.

It's felt there is little they can accomplish at this point which would further commercial video. Next step is to see how the "new rules" will affect the medium and that won't be known until they have been operating for some time after their August start date.

Meantime, the top commercial tv execs here are "quietly" catching up with administrative and programming chores and getting back into their stride as tv'ers—a stride which has been interrupted for the past three years.

Harmon's $1,600,000 Annual Gross in Click Of Sports Mobile Unit

Hollywood, Feb. 25.

Tom Harmon Enterprises Inc., formed by the sportscaster as a mobile unit covering all types of sports events for radio, has an annual gross biz of $1,600,000, Harmon disclosed here.

Delco Batteries is the major sponsor of Harmon's ABC sports show, with Mennen's the minor bankroller. Former all-American football player, under his pact to ABC, does a 10-min. show seven days a week, also five and 15 min. shows on Saturdays and Sundays as well.

Harmon's sports unit consists of the sportscaster; two sports-writers, a director, producer and engineer. "It's a self-contained unit equipped and qualified to go anywhere and cover any kind of sports event," said Harmon.

Harmon and his crew just returned from Innsbruck where they covered the winter Olympics on ABC radio. Of this event, Harmon commented he had never seen a major sports event with such inadequate organization and preparation. "It was a brutal mishmash."

Harmon and his unit left Saturday for Miami to cover the Liston-Clay heavyweight championship fight for ABC radio, and their activities from then on include the Masters golf tourney, Kentucky Derby, Indianapolis 500 speedway race, and U. S. Open Golf meet. Unit covers an event before it goes on, such as featuring interviews of Clay and Liston in broadcasting before the big fight, covers the event, and then interviews the principals after it's over.

Harmon's company is preparing a pair of sports packages for tv, one a documentary on sports personalities.

Great Day For the Irish

Dublin, Feb. 18.

For the first time since Telefis Eireann (Irish-TV) was established over two years ago Irish-produced programs hit the jackpot in the first four places in the TAM ratings in January.

Kidquiz "School Around the Corner" held top place at 81, well clear of another quiz show, "Jackpot" at 76. Duolog starring comedian Jimm O'Dea, "O'Dea's Your Man," was in third, and Maura Laverty's serial "Tolka Row" on its first appearance in the chart was sharing fourth place with two American productions "Arrest and Trial" and "Guestward Ho."

Next line in the chart was shared by six shows, five of them U.S. imports — "Mr. Ed," "Donna Reed," "The Nurses," "Going My Way" and "Sergeant Bilko."

French TV Actors Set to Strike Over Residual Payment

Paris, Feb. 25.

If French tv is still being plagued by strikes due to wage demands, it now also has a pending actor strike on its hands as thesps now demand residual payments for repeat and foreign showings of skeins they make for the state-run Radiodiffusion-Television Francaise.

This is confined to the private series made for RTF sales by film companies. The vid-films made by the RTF itself pay off to actors when repeated or sold abroad. This will tie up several popular series that are being made by special video pic companies or regular film feature producers who have been doing telefilms.

Strike probably goes into effect this week and will stall several series now dubbing and winding. Meanwhile there was a radio and tv strike Mon. (17) for higher wages by technicians. TV needs some reshaping of its setup, especially with the second web due in April.

'CBS Reports' Rumor Show Cues $5,250,000 Suit by Calif. Solon

Representative James B. Utt (Rep.-Calif.) has filed a $5,250,000 damage suit for alleged libel on a Nov. 13 CBS-TV program, "CBS Reports: Case History of a Rumor."

Filed in N. Y. Federal District Court, the complaint alleged that the show implied that the Sant Anna Congressman was responsible for circulating the "Water Mocassin Hoax," via the Congressman's newsletter. The hoax concerned the rumors of a potential Communist takeover of the U. S. with U. S. Army maneuvers in Georgia serving as a focal point. The maneuvers, according to the hoax, had a large number of foreign troops, potentially Communist, involved.

Listed as defendants were CBS, producer Gene DePoris, exec producer Fred W. Friendly, and advertisers, Travellers Insurance, North American Philipps, and Union Carbide.

Parliament Squawks, BBC Stays With Kids

London, Feb. 25.

Following outraged and concerned squawks from members of Parliament, BBC Radio is modifying its decision to axe "Children's Hour" in favor of a program for old folk.

The corporation has now decided to bring in a new kidshow

Shouts & Murmers: Webb Vs. Warners

Los Angeles, Feb. 25.

Legal hassle between Jack Webb and Warner Bros. over studio's ousting of Webb as its tv production chief last Dec. 18, has been continued until Feb. 28 by Superior Judge Shirley M. Hufstedler. Depositions have already been taken by Webb's attorney, Jacob Shearer, from prexy Jack L. Warner and WB exec veepee Benjamin Kalmenson, in connection with Webb's suit for declaratory relief, filed last Dec. 30.

Warners in resisting suit, has filed a demurrer and a motion for summary judgment. In its motion for summary judgment, studio alleges that Webb is not seeking an interpretation or determination of his rights under pact, but rather is making claims "completely apart" from pact and its terms.

Court first rules on the demurrer, to which Webb has objected. If it overrules the objection, it may then consider motion for summary judgment sought by WB.

In its demurrer, Warners alleges Webb's complaint "does not state facts sufficient to constitute a cause of action." Studio contends its pact with Webb is self-explanatory and needs no legal interpretation.

Webb, on the other hand, in his action is asking the court to rule that Warners is no longer entitled to his exclusive services, "despite its continued obligation to compensate him." He asks that none of his future earnings be offset against the amount due him under the WB pact. He also asks the right to "render" services for himself or others, and asserts WB is not entitled to proceeds of such services. Webb also asks that Warners pay the costs of the legal action.

TV Would Hold Baker Up 'Obloquy' (Bad Repute); Atty. Williams Bars Webs

Washington, Feb. 25.

Strong protests from Bobby Baker's attorney today forced tv cameras out of the Senate committee room where Baker was avoiding most questions on Constitutional and other grounds.

It was believed to be the first time tv cameras were ordered to stop televising a Senate committee hearing. When witnesses in the past have said they didn't want to be televised, the cameras were allowed to operate as long as they were not focused on witnesses' faces.

Baker's attorney, Edward Bennett Williams, vigorously objected to the tv cameras. (CBS-TV and NBC-TV were picking up the hearings of the Senate Rules Committee live as the morning arguments were made.) He maintained that even without the cameras focusing on his client, the telecast would pick up what Baker said. This, argued Williams, would hold Baker up to "obloquy," (bad repute).

Sen. Joseph S. Clark (Dem.-Pa.) was the first member to agree that cameras should be turned off. Soon another Democrat and three Republicans agreed. That made a majority—and all the cameras had televised was less than 30 minutes of argument of whether tv should be there or not. One of the issues debated among the Senators was whether televising the hearings would serve a "legislative purpose."

CBS News prexy Dick Salant, in a protesting telegram to chairman Everett Jordan, (Dem.-N.C.), attacked the criterion of tv access serving a "legislative purpose." "That is a criterion for legislative committees not for news media. The only criterion for news media is public policy and public interest," Salant declared. "It seems to us to be a serious derogation of the public interest and of public policy to bar one of the news media from these hearings," Salant held.

When telecasting was disallowed at about 10:35 a.m., CBS-TV stopped its "live" coverage. NBC-TV, however, stayed with the story throughout the morning, using the audio pickup from the Senate hearing room and training its cameras on the doors of the room. NBC-TV also used stills to identify the speakers and intermittently used a legend on the bottom of the screen informing the public that it had been barred from telecasting

Top 20 Ratings in Britain

(TAM Report, Week Ending Feb. 9)

	Homes Viewing (000's)
Steptoe & Son—BBC	9758
Liberal Party Political Broadcast—BBC	9367
Coronation Street (Wed.)—GRANADA	8847
Coronation Street (Mon.) GRANADA	8717
Dick Powell Theatre—BBC	8326
Take Your Pick—AR	7936
Crane—AR	7806
Emergency-Ward 10 (Fri.)—ATV	7806
Double Your Money—AR	7546
The Avengers—ABC	7546
Sunday Palladium—ATV	7156
It's Dark Outside—GRANADA	6375
Arthur Haynes Show—ATV	6373
Thank Your Lucky Stars—ABC	6115
They've Sold a Million—AR	5985
Espionage—ATV	5832
Foreign Affairs—GRANADA	5800
Best of Maigret—BBC	5724
Emergency-Ward 10 (Tues.)—ATV	5724
Touch of the Norman Vaughans—ATV	5594

Tanner's On-the-Spot Mobile Unit for 'Man on Street' Ratings

Hollywood, Feb. 25.

A new rating system that moves out of the house and roams the streets has been developed by Tanner Engineering Co. of Wilmington, Cal. Field tests for several industry figures elicited both praise and doubt. Tanner device is an on-the-spot mobile unit which moves through a residential district and via a highly directional antenna receives signals from all sets in use on both sides of the street pin-pointing which station is being watched.

Results of every 30 minutes of programming are printed on a form by data processing equipment in the truck or at a central location. All counts are listed to the minute. Effective signal distance can be adjusted and controlled up to 300 yards, according to James L. Tanner, inventor of the system and a former sound engineer with Capitol Records.

Roe Giesen, administrative exec of ABC-TV in Hollywood, who accompanied Tanner on the test run, described the system as "amazing if it works," with the amended comment "the Tanners have something going for them and it has a great future but needs more work—especially in the synchronization." On the test run the truck went around the same block five times in 15 minutes. Reports Giesen, "three times the tallies were close and the other two times way off. ABC is planning a test run of its own to authenticate the accuracy of the new system.

Billy Wilgus, veepee of the J. W.

(Continued on page 56)

CBS Repacts Concerts

N.Y. Philharmonic Young People's Concerts, with Leonard Bernstein conducting and narrating have been renewed for another two years by CBS-TV.

Series of four taped concerts, a network feature for seven years, again will originate from Philharmonic Hall at Lincoln Center for the Performing Arts. Although Bernstein will be on a sabbatical from his N.Y. Philharmonic conducting duties, he will interrupt his hiatus to conduct and narrate the Young People's Concerts.

Taping dates for the concerts are Oct. 17 and Nov. 23,'64, and Jan. 23 and Feb. 13, '65. Broadcast dates are to be announced. Roger Englander again will be producer-director.

Revive Pitch For U.S. Sponsorship Pattern In Britain

London, Feb. 25.

Another effort to get sponsored television operating in this country on a basis similar to the American system has been made by tv adfilm producer B. Charles-Dean and journalist broadcaster Frank Owen. Pair saw the Chancellor of the Exchequer, Reginald Maulding for an hour last week and left "for consideration" a pamphlet outlining their case.

According to Charles-Dean, who has advocated sponsored tv for a number of years, its introduction would help save the British film industry, create more work for artists, producers and writers. More original and better quality programs would emerge from competition between advertisers, he says.

Other advocate of sponsored tv is the Variety Artists Federation, a 3,000 strong performer union.

West Germany's Second TV Web Viewers Show Preference for Old Pix

Mainz, Feb. 25.

What do the audiences prefer of all the various productions cropping up on the Second Television Net here?

Study just made of the new net, which is slightly less than a year old, shows that the favorites during its recent months have been films, mostly the old ones that the net can buy cheaply.

Biggest draw so far on the Second Net was the film based on a genuine murder case in Germany, titled "The Rohrback Matter" which attracted 34% of the viewers. Next most popular was the pic "The Barrings."

Generally, though, according to a test made, only about 14% of the country's 8,500,000 television sets are turned on to view the Second Net's offerings.

Coast Guard's UPI Nix On Withholding Pooled British Freighter Pix

United Press International was stopped cold last week by the U.S. Coast Guard and Federal Court in its attempt to withhold pooled film taken of rescue efforts involving the stricken British freighter Ambassador.

When the film taken by a UPI stringer from a Coast Guard plane arrived in New York Thursday (20), the wire service refused a Coast Guard request to pool the film. The Coast Guard immediately got Assistant U.S. Attorney Eugene Anderson to issue an order for UPI to show cause why the wire service should not be restrained from using the film. Just before a hearing set for 2 p.m. Thursday, UPI released the film to competing services, claiming that they had just then learned that the cameraman had signed a pool agreement before boarding the Coast Guard plane at Halifax.

While all three tv networks subscribe to the UPI wire service, only ABC-TV contracts for the news film service. Although ABC did get to use the sea disaster footage on regular newscasts bebore CBS and NBC, the competition had it for afternoon news shows and for the half-hour evening news shows.

It is standing operational procedure for the Coast Guard to insist on pooled footage, and this is one of the first times that a single news outlet has tried to put an exclusive tag on film designated for the all-mediapool.

TV'S MON. NITE FREE-FOR-ALL

Leyden's Tinted Miseries

Hollywood, Feb. 25.

Deejay Bill Leyden suffered electric shock when a turntable went haywire; a fractured skull and a broken arm when a stunt backfired on his "Top of the Morning" tv show, but until last Thursday (20) night, Leyden had never been bitten by a dog, and on camera, at that. To make it even better (or worse), color cameras.

Incident took place during the advance taping Thursday (20) at NBC Burbank of the "Your First Impression" show airing Thursday (27). Mystery celebrity Jayne Mansfield left the show's isolation booth, carrying her chihuahua in her arms, to sit alongside emcee Leyden. A moment after she took her place the pooch reared back and chomped Leyden smack on his schnozzola. Show continued, with the 600 members of the studio audience howling. Leyden bleeding and the dog smacking his lips. Following the show, Leyden was taken to St. Joseph's Hospital, Burbank, while Mansfield & Co. disappeared. Next morning the dog was located and checked out for possible rabies. Leyden's only comment was that his first and last impression of the four-pound chihuahua is that he's really a monster St. Bernard.

Bill Suspending Equal Time in '64 Campaign Still Alive; Minor Changes

Washington, Feb. 25.

The equal time suspension bill was sent to a Senate-House conference committee, nixing rumors that President Johnson wanted it buried in the House Commerce Committee.

Commerce Committee chairman Oren Harris (D-Ark.) received House permission to send the measure to conference where minor differences in the House and Senate versions of the bill can be ironed out.

Harris' move was met, however, with some surprise by Senate insiders who figured the House would accept, without a conference, the minor amendments added by the Senate.

The bill suspending equal time Sec. 315 for the upcoming Presidential and Vice Presidential campaign passed the House last June and the Senate last October.

The Senate bill reduced the suspension period from 75 to 60 days and dropped the requirement for broadcasters to submit to FCC rates charged politicians.

Harris has been under fire from Republicans for keeping the bill in committee. He denied GOP allegations that he was acting at the behest of President Johnson, who, the Republicans charged, does not want to debate a Republican on television next fall.

In asking House approval to send the bill to conference, Harris did not give any reasons for seeking a House-Senate parley on the measure.

Indications were some House committee members did not want to accept the minor Senate changes without a conference.

Other sources hinted that the conference committee might want to discuss the "new political situation," surrounding equal time suspension.

Italo TV Shows Affected By Strike

Rome, Feb. 25.

RAI-TV programs continue to be affected by the strike called by actors and technicians against the Italo telenet.

While some of the principal weekly programs have been taped five to eight weeks in advance, and hence can continue for some time, others, notably a quizzer: "Dream Fair" have had to be cancelled. Some of the popular sports coverages have had to be curtailed, or run off with make-do technicians, with predictable results: traditional Sunday afternoon football game was badly lensed, with much of action hard to follow.

Estimated that RAI-TV can go on almost indefinitely, with a large number (some say 20) of plays already taped to fill prime evening time until the strike is settled. There is also an abundance of tv-film material in the RAI files to fill in for unexpected vacancies in daily program rosters.

Geller and Kowalski Get 4 Star Release

Hollywood, Feb. 25.

Production team of Bruce Geller and Bernard Kowalski has asked for and received a release from its pact with Four Star, the pair settling out the balance of their contract, which would have expired April 9. Geller is also a writer, and Kowalski a director.

During their two-year tenure with the telefilmery, they produced a number of episodes for "The Dick Powell Show," and last year produced five Robert Taylor series segs, never aired, because NBC-TV cancelled the show before the season began.

Geller and Kowalski are developing an indie theatrical film, "Briggs' Squad," an action-meller.

Brit. Com'l Indies Hit $301,000,000 Biz Peak in 1963

London, Feb. 25.

As anticipated, British advertisers spent on tv during 1963 a total of more than $300,000,000 in advertising revenue. Actual figure as recorded by Media Records, Ltd., an independent monitoring service, was $301,033,600, of which more than $33,000,000 accrued to the national Exchequer in tv ad duty, the 14 commercial tv stations taking the rest.

Figure, which will be broken down and analyzed by MR later this month, does not take into consideration off-the-rate-card deals, nor discounts, free runs, etc. But, as a rough guide to the state of billings and earning capacity of the indies, it is the highest ad coin total ever recorded in the 10-year history of commercial television here.

VELOTTA EXITS ABC AFTER 20-YEAR RUN

ABC-TV's veepee in charge of administration for the news department, Thomas Velotta, is ankling after more than a score of years with the network. He leaves under the reorganization plans of the web's new news chief Elmer Lower.

Velotta, in broadcasting for 37 years, was assistant director of news and special events for the Blue Network when it split from NBC, and in 1948 was made an ABC veepee. He was named veepee and administrative officer of news, special events, sports and public affairs for ABC in 1954. He served a few years in the web's western division, returning to New York in 1959 as veepee in charge of special projects for news.

CBS DOMINANCE PUT IN JEOPARDY

Monday night shapes up as one of the major pivotal points on the '64-'65 network tv schedules. In fact there's so much riding on the outcome of the Monday night competitive sweepstakes that it virtually takes precedence over all other prime time considerations.

With the "Old GF Gang" (General Foods) broken up, now that both Lucy and Danny Thomas will be missing from the sked and 8:30 to 11 completely overhauled with the exception of Andy Griffith, it's the first time in years that CBS has been forced to give Monday a major workover. By virtue of the GF back-to-back powerhouse, it was long axiomatic that "As Monday night goes, so goes CBS," but it no longer pertains.

With all three networks rescheduling Monday nights practically from scratch, it's a whole new ball game. How GF fares with its new (and still unresolved) Monday lineup may very well determine the future of the food company's $50,000,000 annual investment in CBS prime time shows. (The "GF at the crossroads" crisis extends to other evenings of the week as well, since GF had a stake in the departing Jack Benny (going to NBC), Garry Moore and the scheduled-for-axing Phil Silvers show.

General Foods goes into the '64-'65 season pinning its hopes on the Jim Aubrey-Mike Dann-incepted "Operation Changeover," a series of maneuvers specifically designed in anticipation of the defections. Instead of a Jack Benny-Danny Thomas-Lucille Ball-Garry Moore-Andy Griffith-Phil Silvers parlay, GF will be going to bat with, for the most part, a new team of personalities comprising Paul Ford ("Baileys of Balboa"); Cora Williams, Jim Neighbor ("Gomar Pyle"); Carol Burnett, and Bob Denver ("Gilligan's Island"). What happens with these five will pretty much determine what happens with the General Foods $50,000,000 budget come '65-'66.

For NBC the drastic Monday night overhaul represents a $30,000,000 gamble—built around the 7:30 to 9 "90 Bristol Court," the hourlong Andy Williams specials and the 10 to 11 "11th Hour."

ABC's got a whole new deal going for it as well on Mondays, and, like CBS, is giving over the middle of the evening to half-hour situation comedy, including "No Time For Sergeants," "Wendy" (George Burns) and "Valentine's Day."

Oddly enough, "Sergeants," is the show that catapulted Andy Griffith into the bigtime. ABC's got it slotted in direct competition with Griffith.

'Petticoat's' Shift

In a bid to keep grinding out those Monday night Top 15 Nielsens next season, now that both Lucille Ball and Danny Thomas are going off, CBS-TV is moving "Petticoat Junction" into the Lucy 8:30 time period. However in doing so CBS breaks up the General Foods back-to-back powerhouse, for "Petticoat" has a 100% Procter & Gamble sponsorship. Going into the "Petticoat" Tuesday period will be "Baileys of Bilboa" with Paul Ford.

New Monday lineup will thus read: "Tell the Truth" at 7:30; "I've Got a Secret" at 8; "Petticoat" at 8:30; Andy Griffith at 9 and "McIver" at 9:30. Then the hour "Lawmakers" 10 to 11.

Collins, State B'casting Heads Make Like They're Real Palsy-Walsy

By MIKE MOSETTIG

Washington, Feb. 25.

The annual get-together of State Broadcasting Assn. presidents almost bubbled over with good feeling.

The deftness of NAB prez Le Roy Collins and his state liaison Alvin King was clearly demonstrated in neutralizing incipient rebellion in the hinterlands.

As at any convention, both Collins and King were active in the corridors. But the serenity of the two-day meet at the Shoreham Hotel here showed the two men have been building stronger bridges than realized to the states.

In contrast to past years the guest speakers were serene and the aura generally was one of conciliation.

Perhaps indicative of the mood, was NAB's convention momento—a hard-backed folder with a pad of legal note paper inserted. As NAB folks happily noted, the state toppers were actively taking notes on various suggestions and doings. This was in contrast to their more tempestuous demeanor of times past.

Striking the keynote, Collins said 1964 "is to be a real radio year."

Calling for support of NAB's radio programming clinics, he rattled off the successes of last year, most importantly the FCC retreat on commercial time limits.

Collins spoke of a "new spirit and determination" in the strengthening of the Codes, a theme which was expounded later in panel discussions on how to sign up more Code subscribers.

Dropping in for an informal talk was FCC Chairman E. William Henry who said the Commission will try to incorporate broadcasters' suggestions into the new license renewal forms.

Henry averred the Commission was not trying to burden station owners with cumbersome forms.

He termed "unwise" the legislation pending a House vote Wednesday to prohibit FCC from imposing commercial time limits.

The chairman reiterated his position favoring one commercial rule rather than a case-by-case handling of overcommercialization.

He also defended Commission orders to stations calling for more local programming. This is not a form of censorship, he averred.

Principal guest speaker was a broadcaster-turned-politician Rep. Catherine May (R-Wash.). She called on broadcasters to promote free enterprise and warned of the "final showdown" between advocates of strict government regulation and free enterprise.

The cooperation pitch was heard continually during the convention. One important voice with this message was that of NAB Board chairman William Quarton. He said cooperation and strength within the industry is necessary if the government and public are to understand broadcasting.

During same round of speeches, the state toppers got some lobbying advice from William Morgan,

(Continued on page 58)

CBS-TV Affiliates To Meet in N.Y. May 5-6

CBS-TV affil meet will be held May 5-6 at N.Y. Hilton, at which time the full web schedule for next season will be thoroughly explored, as well as the web's plan for the '64 Presidential conventions.

Other subjects up for discussion include pending legislation, promotion and publicity, in addition to sales and program practices.

Revue Nixes NBC On W.C. Fields So Doing Fred Allen

NBC-TV's "Today" show has shelved plans to do an entire stanza devoted to the late comedian W. C. Fields March 18, because Revue Productions, which controls the Fields' Paramount and Universal features, has refused to release any/footage.

"Today" will instead do the March 18 show on another American comedic legend, the late Fred Allen. For the Fields' show, which has been on the plans boards for several weeks, "Today" had booked W. C. Fields Jr., the late comedian's son who had never before appeared on tv (and who reportedly sounds and looks much like his father) along with the son of the late Gene Fowler, close friend and biographer of Fields. But, outside the Par and Universal vaults, the only film available on the late comedian was in scattered short subjects and a Monogram feature, made in the mid-forties, and the latter was rejected as not reflective of Fields at the prime of his career.

Revue's reason for withholding film was reportedly because of a Field's tv special the company has in the works for Canada, with the possibility of a later sale to a U. S. network.

For the Allen stanza, "Today" has booked thesps who used to portray characters along "Allen's Alley" in the comedian's radio days, among them Peter Donald (Ajax Cassidy), Kenny Delmar (Sen. Claghorn) and Parker Fennelly (Titus Moody). They'll recreate for tv episodes from the Alley.

Show ran into booking trouble with Parker Fennelly. Ad agency of Ogilvy, Benson & Mather called to inform "Today" bookers that it owned the name Titus Moody via the use of Fennelly on Pepperidge Farm Bread. OB&M's deep fears, however, were arrested when the factotum on the negotiations was informed that "Today" has no bread bankrollers.

"Today" staff is still anxious to do a Fields spread, if and when it can lay hands on some suitable footage.

'CELEBRITY PANEL' GETS SUN. CBS SLOT

Half-hour opened up by Ed Sullivan's decision not to go to 90 minutes, will be filled by a new game show, called "Celebrity Panel," at least for the remainder of the season.

"Celebrity Panel," a Heatter-Quigley Production, originating in Hollywood, will be slotted Sundays at 9:30 p.m., starting April 5. "I Made A Million," tentatively retitled "Made in America," originally announced for the 9:30 to 10 p.m. slot, will be telecast at 9 p.m. instead. Starting date for the latter game show also is April 5.

The two game shows replace Judy Garland, vacated from its 9 to 10 p.m. time slot. "Celebrity Panel" features a rotating panel of celebs listening to two people debate a frivolous, fun-type question. Host of the program is to be announced.

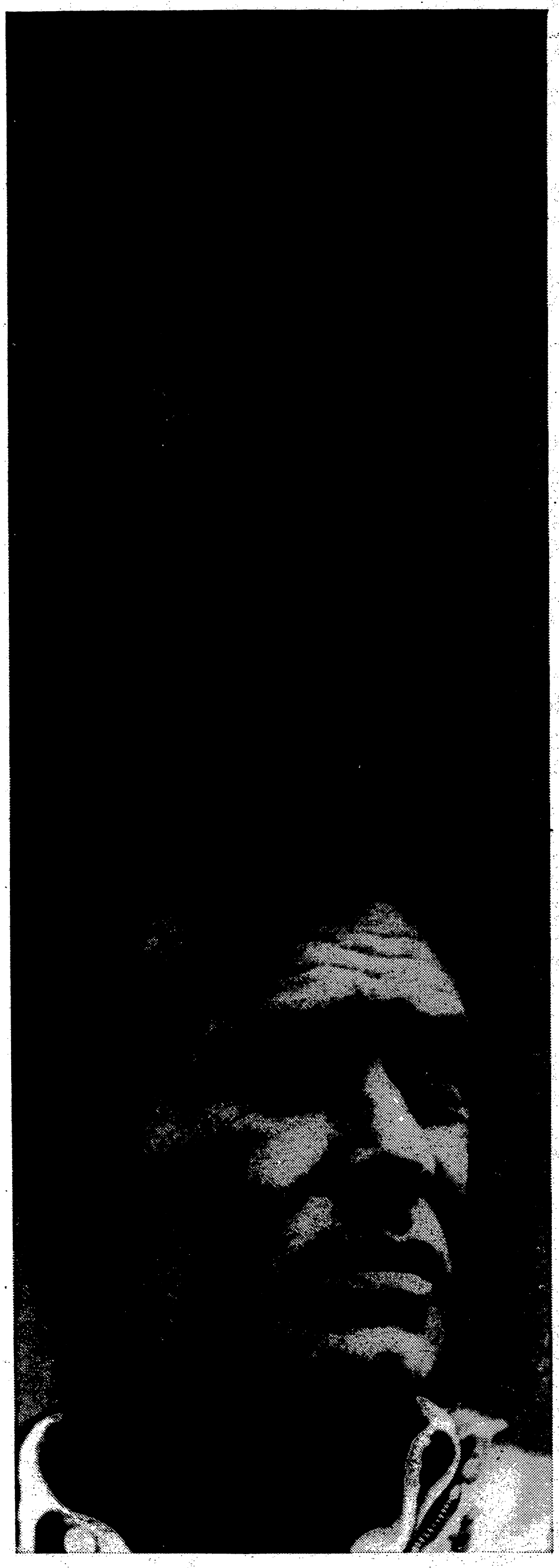
'Steptoe and Son' Brit. TV Runaway

London, Feb. 25.

BBC-TV's hit comedy skein "Steptoe and Son," from the pens of Ray Galton and Alan Simpson, has become a new pacemaker for British tv series.

Since its recent run, the show has consistently topped the 9,000,000 dual channel homes mark, according to Television Audience Measurement (TAM), a feat never before accomplished by a regular series on either BBC-TV or the commercial web.

Latest audience figure for "Steptoe," as issued by TAM, is 9,758,000 homes which it racked up for Feb. 4 and its highest audience to date.



IT SOUNDS like a Hollywood scenario. Two American Broadcasting Company executives were sitting next to the pool at the Beverly Hills Hotel. (Where else?)

A telephone call broke the luxurious poolside peace. Roy Huggins, an independent producer, had an idea for a show.

Suppose a television program was built around a young doctor who had been unjustly convicted of murder but who had escaped. Each week, he would move on in his search for the real murderer while avoiding a relentless pursuer.

The ABC men thought the idea full of promise. Everybody else had serious reservations. "You can't flout the law," they said. "You can't have cliffhangers every week," they said. "No star can carry a show like this," they said.

WHAT MAKES THE FUGITIVE RUN?

The story of a man in flight is as old as Adam.
Victor Hugo told it unforgettably in Les Misérables.
Now a man is running again. He is The Fugitive.
Read how brilliant scripts, impeccable direction and
the haunting performance of David Janssen
enthrall 21,200,000 adult viewers every week on ABC.

ABC talked to Quinn Martin and to the people at United Artists, the producers of another of this season's smash hits, The Patty Duke Show. They sparked to ABC's unbounded enthusiasm for the idea.

United Artists had a commitment from David Janssen—perhaps the most underrated actor in television. Wouldn't his sensitive style be perfect for the haunted fugitive? Janssen was approached and he became the fifth true believer in The Fugitive.

One unforgettable episode has followed another and The Fugitive is now solidly established as one of this season's unqualified successes. "David Janssen," says Cleveland Amory in his TV GUIDE column, "gives one of TV's finest series performances." Mr. Amory also notes: "It (The Fugitive) is not, as its title suggests, merely another gun run where the good guys get the bad guys in the end. Rather it is an adult drama excitingly and often excellently written..."

His sentiments were echoed by other critics and are mirrored by 21,200,000 adult viewers in 12,800,000 television homes each week. Further evidence of the popularity of The Fugitive is found in TV-Q, a service which measures the opinions people have about TV programs. It ranks The Fugitive second among *all* programs in popularity among adults, and first with viewers in the important 18-34 age group.

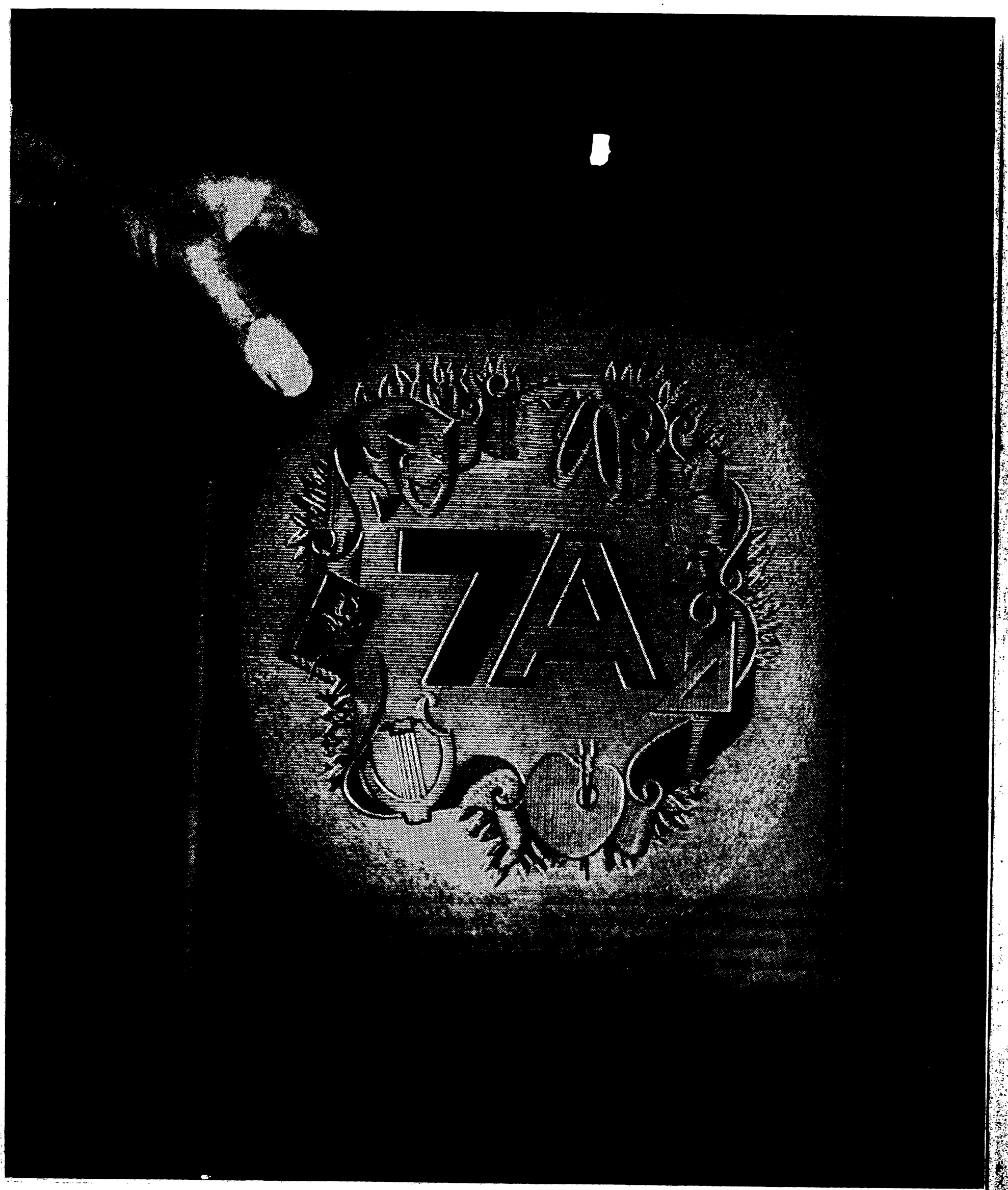
The Fugitive is symbolic of the programming quality the ABC Television Network is striving for. Original. Well written and acted. Superbly produced. Understandably we may not always succeed in our quest. But it will never be from lack of trying.

ABC Television Network abc

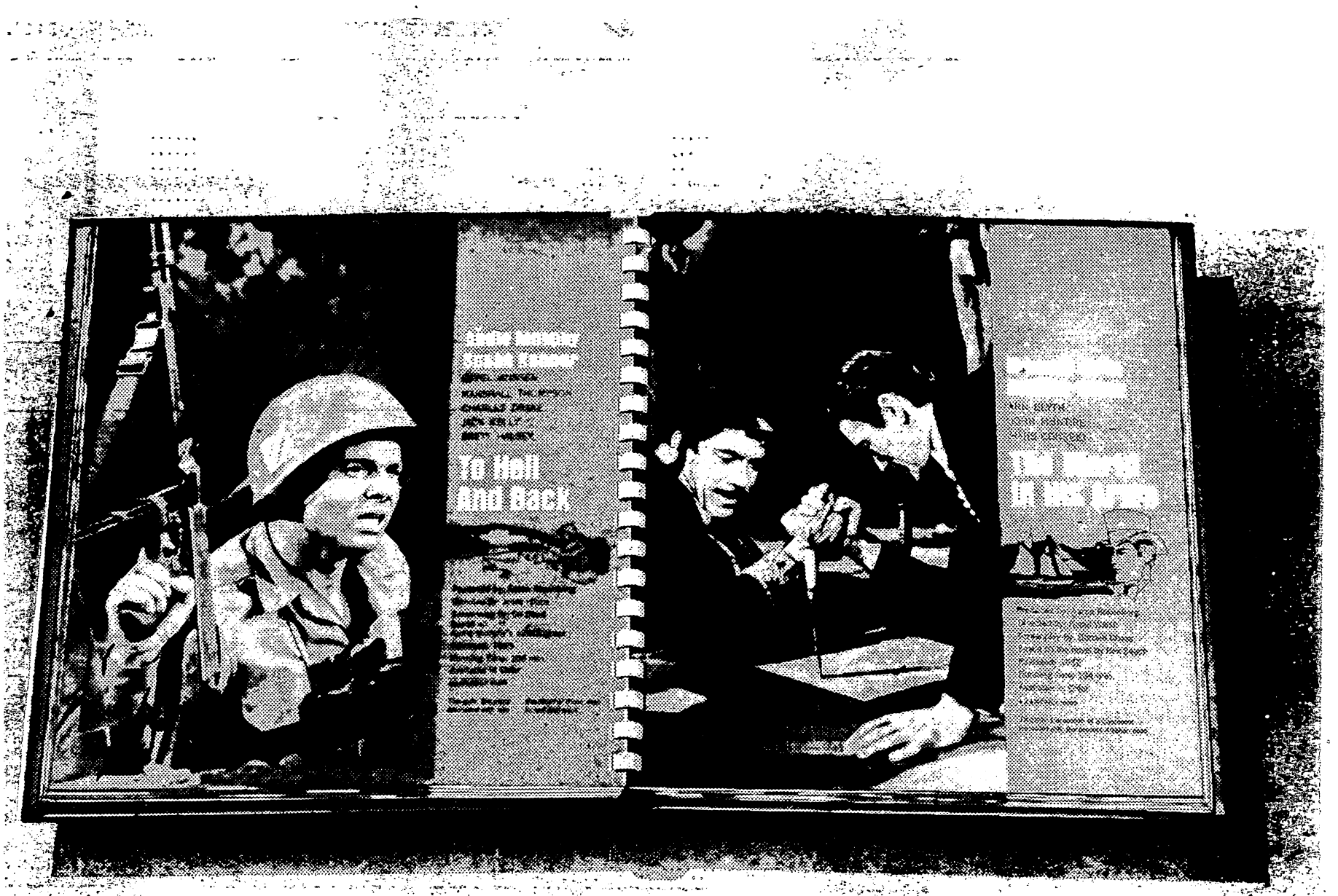
Based on an average of Dec. 1 1963—Jan. 11 1964 NTI reports, total audience, and Dec. 1963 Nielsen Audience Composition Report. TV-Q, January 1964. Report estimates are subject to qualifications which are available upon request.

Here's part 2 of the new Volume 9 Universal-Seven Arts' "Films of the 50's"

What's in it?...



54 audience-pulling feature films for top television programming



Fine motion picture entertainment for prime time programming . . .
with today's top stars . . . stories . . . directors . . . including
NEVER SAY GOODBYE starring Rock Hudson and George Sanders
WINCHESTER '73 starring James Stewart, Shelley Winters, Dan Duryea
and Stephen McNally • THE ALL AMERICAN starring Tony Curtis
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VARIETY - ARB SYNDICATION CHART

VARIETY's *weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.*

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY *Coupled with the rating performance of the top 10 network shows, on the local level, the* VARIETY-ARB *charts are designed to reflect the rating tastes of virtually every market in the U. S.*

WICHITA KANS.

STATIONS: KARD, KCKT, KOMC, KGLD, KAKE, KTVH.
SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Bonanza	KARD*	119,900	33
2.	Beverly Hillbillies	KTVH	98,600	34
3.	Candid Camera	KTVH	93,700	33
4.	Andy Griffith	KTVH	87,600	28
5.	Petticoat Junction	KTVH	82,300	28
6.	Intl Showtime	KARD*	81,700	21
7.	My 3 Sons	KAKE	81,000	41
8.	Patty Duke	KAKE	80,700	35
8.	Dick Van Dyke	KTVH	80,700	28
9.	Benny; Calamity Jane	KTVH	79,600	28

*Includes Satellites

RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Met. Rtg.
1.	Death Valley Days (Sat. 7:30)	KARD*	U.S. Borax	58,500	17
2.	Huckleberry Hound (Mon. 6:00)	KAKE	Screen Gems	46,400	26
3.	Yogi Bear (Thurs. 6:00)	KAKE	Screen Gems	41,700	25
4.	Quick Draw McGraw (Wed. 6:00)	KAKE	Screen Gems	40,400	24
5.	Law & Mr. Jones (Sun. 9:30)	KAKE	Four Star	36,200	18
6.	Thriller (Sun. 3:00)	KARD*	MCA	29,700	10
7.	M Squad (Tues. 6:00; Thurs. 9:30)	KAKE	MCA	29,000	13
8.	Rebel (Tues. 6:30)	KTVH	ABC Films	25,900	8
9.	Popeye & Pals (Sat. 10:00)	KAKE	UAA, KING	20,500	11
10.	Rifleman (Mon.-Fri. 5:00)	KTVH	Four Star	17,300	6

Top Competition	Sta.	Total Homes
Lawrence Welk	KAKE	78,100
News; Wea; Spts	KARD*	42,600
News; Wea; Spts	KARD*	35,300
News; Wea; Spts	KARD*	33,800
Whats' My Line	KTVH	77,200
NFL FB; Shocker	KTVH	26,100
News; Wea; Spts	KARD*	46,400
Suspense Theatre	KARD*	64,500
Mr. Novak	KARD*	73,400
Dennis The Menace	KARD*	23,700
Fury	KARD*	22,900
Major Astro	KARD*	32,800

TULSA, OKLA.

STATIONS: KVOO, KOTV, KTUL. SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

1.	Beverly Hillbillies	KOTV	117,800	41	1.	Death Valley Days (Fri. 8:30)	KVOO	U.S. Borax	64,400	22	Farmer's Daughter	KTUL	57,200
2.	Candid Camera	KOTV	117,200	45	2.	Dobie Gillis (Tues. 8:00)	KOTV	20 Fox TV	52,500	18	Greatest Show	KTUL	71,000
3.	Bonanza	KVOO	115,700	48	3.	Wyatt Earp (Wed. 7:30)	KTUL	ABC Films	43,800	13	Virginian	KVOO	72,400
4.	Gunsmoke	KOTV	106,100	34	4.	Champ Wrestling (Sat. 5:00)	KOTV	Paramount TV	42,700	12	Int'l Showtime	KVOO	32,000
5.	Dick Van Dyke	KOTV	101,600	38	5.	Lawman (Thurs. 9:00)	KTUL	Warner Bros.	40,300	10	Nurses	KOTV	69,600
6.	Whats My Line	KOTV	99,200	39	6.	Checkmate (Fri. 6:30)	KVOO	MCA	40,200	17	77 Sunset Strip	KTUL	50,000
7.	Andy Griffith	KOTV	96,800	37	7.	Gun Will Travel (Thurs. 6:30)	KOTV	CBS Films	39,400	15	Flintstones	KTUL	54,900
8.	Fugitive	KTUL	84,000	29	8.	Battle Line (Fri. 8:30)	KOTV	Official	36,600	13	Death Valley Days	KVOO	64,400
9.	Red Skelton	KOTV	80,800	28	9.	Lawbreaker (Mon. 9:30)	KOTV	UA-TV	34,300	14	Breaking Point	KTUL	62,800
10.	Teenage; Hitchcock	KOTV	80,000	30	10.	Rebel (Thurs. 9:30)	KTUL	ABC Films	32,600	9	Nurses	KOTV	70,000

CHARLOTTE, N.C.

STATIONS: WBTV, WSOC.
SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

1.	Beverly Hillbillies	WBTV	204,200	45	1.	Rifleman (Tues. 7:00)	WBTV	Four Star	128,500	32	Dragnet	WSOC	35,900
2.	Red Skelton	WBTV	166,100	37	2.	Death Valley Days (Fri. 7:00)	WBTV	U.S. Borax	115,700	27	Ozzie & Harriet	WSOC	70,000
3.	Gunsmoke	WBTV	156,800	38	3.	Lawman (Thurs. 7:30)	WBTV	Warner Bros.	108,600	29	Flintstones	WSOC	61,500
4.	Bonanza	WSOC	156,200	52	4.	Champ Wrestling (Sat. 5:30)	WBTV	Paramount TV	90,300	18	Mr. Novak	WSOC	46,800
5.	Petticoat Junction	WBTV	156,000	37	5.	Hennesey (Wed. 7:00)	WBTV	NBC Films	75,300	22	Lee Marvin	WSOC	55,500
6.	Ed Sullivan	WBTV	152,100	39	6.	Naked City (Fri. 9:30)	WBTV	Screen Gems	70,100	16	Farmer's; Hall of Fame	WSOC	74,800
7.	Dick Van Dyke	WBTV	143,300	36	7.	Universe; Grindl (Sun. 8:30)	WSOC	Desilu	67,500	23	Ed Sullivan	WBTV	159,500
8.	Jackie Gleason	WBTV	134,700	36	8.	Lee Marvin (Wed. 7:00)	WSOC	UA-TV	55,500	19	Hennesey	WBTV	75,300
9.	Marshal Dillon	WBTV	132,400	26	9.	Autry; Grand Ole Opry (Sat. 1:30)	WBTV	CBS; Flamingo	47,200	9	Exploring	WSOC	9,800
10.	Rawhide	WBTV	130,400	35	10.	G. Autry; W. Earp (Sat. 1:00)	WBTV	CBS ABC Films	41,200	9	Exploring	WSOC	15,800
					10.	Supercar (Sat. 11:00)	WBTV	ITC	41,200	8	Casper Party Time	WSOC	35,300

OKLAHOMA CITY

STATIONS: WKY, KWTV, KOCO.
SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

1.	Bonanza	WKY	160,400	52	1.	Death Valley Days (Mon. 9:00)	KWTV	U.S. Borax	75,900	25	Sing With Mitch	WKY	63,000
2.	Beverly Hillbillies	KWTV	154,400	48	2.	Checkmate (Fri. 8:30)	WKY	MCA	61,000	23	Trackdown	KWTV	60,200
3.	Dick Van Dyke	KWTV	129,100	42							Hitchcock; Teenage	KWTV	75,300
4.	Petticoat Junction	KWTV	126,900	36	3.	Lee Marvin (Mon. 9:30)	KWTV	UA-TV	49,300	15	Sing With Mitch	WKY	65,900
5.	Candid Camera	KWTV	119,600	29	4.	Wyatt Earp (Sun. 5:30)	WKY	ABC Films	44,000	14	Biography	KWTV	31,500
6.	Andy Griffith	KWTV	118,000	42	5.	Dick Powell Theatre (Sun. 9:00)	KOCO	Four Star	34,600	13	Candid Camera	KWTV	119,600
7.	Whats My Line	KWTV	113,600	28							What's My Line	KWTV	113,600
8.	Benny; Calamity Jane	KWTV	111,900	35	6.	Biography (Sun. 5:30)	KWTV	Official	31,500	12	Wyatt Earp	WKY	44,000
9.	Gunsmoke	KWTV	110,200	30	7.	Rifleman (Mon.-Sat. 6:00)	KOCO	Four Star	27,400	8	Newsroom; Weather	WKY	88,100
10.	Red Skelton	KWTV	103,200	32	8.	Yogi Bear (Mon. 5:00)	WKY	Screen Gems	26,400	10	Kartoon Korner	KWTV	23,000
					9.	Quick Draw McGraw (Tues. 5:00)	WKY	Screen Gems	24,400	10	Kartoon Korner	KWTV	23,200
					10.	Rebel (Sat. 5:30)	KWTV	ABC Films	22,900	8	Porter Wagoner	WKY	55,500

OMAHA, NEB.

STATIONS: KMTV, WOW, KETV.
SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

1.	Bonanza	KMTV	110,500	32	1.	Death Valley Days (Tues. 6:00)	KETV	U.S. Borax	47,900	16	Wea; News; Spts	KMTV	36,800
2.	Beverly Hillbillies	WOW	105,900	39	2.	Highway Patrol (Mon., Wed.-Fri. 6)	KETV	Economee	43,100	16	Wea; News; Spts	KMTV	37,300
3.	Dick Van Dyke	WOW	99,700	37	3.	Yogi Bear (Mon. 5:00)	KMTV	Screen Gems	34,600	13	Leave It To Beaver	WOW	17,800
4.	Lawrence Welk	KETV	90,900	27	4.	Quick Draw McGraw (Tues. 5:00)	KMTV	Screen Gems	34,400	13	Leave It To Beaver	WOW	18,000
5.	Candid Camera	WOW	85,100	33	5.	Huckleberry Hound (Thurs. 5:00)	KMTV	Screen Gems	31,400	12	Early Show	KETV	18,000
6.	Sing With Mitch	KMTV	85,000	30	6.	Biography (Sun. 5:30)	WOW	Official	30,800	11	Superman; Boys Are	KMTV	23,100
7.	Andy Griffith	WOW	82,500	29	7.	Trails West (Sun. 6:00)	KETV	Robeck	26,500	10	Lassie	WOW	52,100
8.	Benny; Calamity Jane	WOW	77,400	27	8.	Superman; Boys (Sun. 5:30)	KMTV	Flamingo	23,100	9	Biography	WOW	30,800
9.	Petticoat Junction	WOW	77,100	25	9.	Brave Stallion (Fri. 5:00)	KMTV	ITC	22,500	9	Early Show	KETV	17,400
10.	McHale's Navy	KETV	74,900	29	10.	Champ Bowling (Sun. 10:15)	KMTV	Schwimmer	22,000	8	Movie Masterpieces	KETV	26,200

SAN ANTONIO, TEX.

STATIONS: WOAI, KENS, KONO.
SURVEY PERIOD: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

1.	Beverly Hillbillies	KENS	115,300	42	1.	Rifleman (Sun.-Fri. 6:00)	KONO	Four Star	56,100	22	Lassie	KENS	42,500
2.	Candid Camera	KENS	112,000	40							News; Wea; Spts	KENS	38,200
3.	Bonanza	WOAI	105,100	36	2.	Lone Ranger (Mon.-Fri. 5:30)	KONO	Telesynd	42,300	16	Huntley-Brinkley	WOAI	35,800
4.	Dick Van Dyke	KENS	94,300	34	3.	Lone Ranger; Glynis (Wed. 7:30)	KENS	Telesynd	39,500	15	Virginian	WOAI	60,300
5.	Andy Griffith	KENS	90,300	34	4.	Death Valley Days (Thurs. 9:00)	KONO	U.S. Borax	38,100	15	Nurses	KENS	59,500
6.	Petticoat Junction	KENS	85,900	30	5.	Popeye (Sat. 8:30)	KENS	UAA; KING	36,400	14	Bozo The Clown	KONO	10,500
7.	What's My Line	KENS	82,700	31	6.	Gun Will Travel (Sun. 5:30)	KONO	CBS Films	35,600	15	On The Spot	KENS	21,400
8.	Benny; Calamity Jane	KENS	77,800	30	7.	Hobo; Lone Ranger; CBSR (Wed. 6:30)	KENS	Storer Telesynd	31,800	12	Virginian	WOAI	57,800
9.	P. Mason; Bing Crosby	KENS	73,900	28	8.	Fractured Flickers (Tues. 6:30)	KENS	Desilu	29,300	12	Mr. Novak	WOAI	59,300
10.	Gunsmoke	KENS	69,800	22	9.	Biography (Sun. 9:30)	KONO	Official	29,100	12	What's My Line	KENS	82,700
					10.	Huckleberry Hound (Thurs. 5:00)	KENS	Screen Gems	26,900	9	Best of Hollywood	KONO	22,300

BRITAIN'S TV SUN NEVER SETS

That Post-'60 Residual Pie

Flow of more recent pix to tv has rekindled interest in the residual payment situation with Hollywood guilds.

For the record, each guild signed a separate agreement with the majors, involving features made during the year 1960 and thereafter. The residual pie is cut up this way, under the agreements signed with Hollywood producers:

Six percent of total tv revenues to the Screen Actors Guild; 2% to Directors Guild; 2% to Writers Guild; 1-1/2% to the American Federation of Musicians; and 9% to IATESE.

That adds up to 20-2/3% of total tv revenues marked for guild residuals. However—and the however, is worth underscoring—tv revenues on the post-'60 pix are figured after 40% distribution fee has been taken off the top. With the 40% taken into account, residual payments are about 12.4% of total tv revenues for post-'60 films.

20th's KMSP-TV in Mpls. May Go To Screen Gems for $9,000,000

Minneapolis, Feb. 25.

When 20th-Fox directors next meet, probably the latter part of this week or in early March, they'll have up for consideration a Screen Gems offer of between $8,000,000 and $9,000,000 for local KMSP-TV, the Twin Cities' ABC network affiliate, owned by United Television, Inc., the film company's subsidiary.

This has been revealed here by Don Swartz, KMSP-TV manager. He informed the press that the Columbia Pictures subsidiary has been negotiating for several months to buy KMSP-TV and that while no formal offer has been made yet to the directors one was forthcoming otherwise. And when the 20th-Fox directors do meet a decision in the matter is anticipated by Swartz.

KMSP-TV is 20th-Fox's only tv station, but when Spyros Skouras was in Minneapolis some months ago he said the company plans to expand its video activities of which he's in charge. This expansion likely would include the addition or starting of more tv stations, he indicated. KMSP-TV is one of five Twin Cities' tv stations, four of which are commercial.

In connection with the Screen Gems' negotiations, Swartz has been in New York, conferring with his own and the Col subsidiary's heads. He has declined to predict if 20th-Fox drectors will accept the Screen Gems' offer.

Storer Earnings Peak $6,258,777

Storer Broadcasting reports record earnings for 1963 of $6,258,777, an increase of 15% over 1962. The '63 figures are based on gross operating revenue of $40,042,775 compared to $37,086,198 for the previous year.

Net profit for 1963 was $6,001,192, including a non-recurring loss of $257,585 on the disposition of the Miami Beach Sun Publishing Co. Net profit per share for '63 was $2.80 (based on the average of 2,145,270 shares outstanding during 1963) and $2.99 per share, based on the 2,005,000 shares outstanding as of Dec. 1963.

Storer president George B. Storer Jr. said that the '63 operating revenues and profits increased despite a noticeable decrease in revenues from the tv networks. He said local program sales and efforts of the newly-created Storer house reppery, Storer Television Sales, were the causes of the rise in revenue and profits.

'East Side West Side' All Around the World

"East Side, West Side," axed for the '64-'65 season on CBS-TV, is making the foreign market rounds.

The George C. Scott starrer has been bought in 10 countries, the roster including Argentina, Australia, Finland, Hong Kong, Japan, Peru, Philippines, Puerto Rico, Uruguay and Venezuela. United Artists Television's international division distributes.

Seven Arts Pix Deals

Seven Arts Associated has concluded 27 deals for various pix packages of its "Films of the 50's," this past week.

"Volume 8" was bought by KABC, Los Angeles; KGO, San Francisco; WXYZ, Detroit; WRC, Washington; WKBW, Buffalo; KRDO, Colorado Springs, Colo.; and KCRA, Sacramento, among others.

Other deals were made on a variety of other "Volumes."

NBC Int'l Set As Latino Distrib On Japan Olympics

Tokyo, Feb. 25.

NBC Intl. has been named exclusive agent for Latin American distribution of Summer Olympic Games tv coverage by the Japan Broadcasting Corp. (NHK), the government web. Formal agreement was signed here by president Shinosuke Abe of NHK and Joseph M. Klein, NBC Intl. prexy.

The arrangement blankets South and Central America, Mexico and the Caribbean countries except Cuba ("We're just not permitted to trade with Cuba," Klein explained).

This deal is unprecedented in NHK Olympic contracts because it gives NBC Intl. a share of the returns on a commission basis. Other pacts required flat purchases of tv rights to the Games.

NBC board chairman Robert W. Sarnoff signed with NHK for U.S. rights here last year. Agreements have also been made with the European Broadcasting Union, the Canadian Broadcasting Corp., the newly-formed Asian Broadcasting Assn. (which covers stations in Southeast Asia through the Middle East, including the United Arab Republic), the Australian Broadcasting Corp. and the New Zealand Broadcasting Corp.

An arrangement similar to the Latin American setup is expected to be concluded within the next couple of weeks for the remainder of Africa, the only part of the globe with tv receivers not yet set for Olympic telecasting.

NBC Intl. will have access to

(Continued on page 62)

MGM FEATURES TO NAIROBI, BUDAPEST

Metro TV pre-'48's, which have been sold in some major foreign markets, now are finding their way in out of the way markets such as Nairobi, Kenya; and Budapest, Hungary.

In both Nairobi and Budapest Metro TV sold a group of pre-'48 pix. Other recent overseas Metro TV sales include: Helsinki, "Mr. Novak"; Kuwait, Arabia, "Thin Man" and "Crime Does Not Pay"; Colombia, "Pete Smith"; Venezuela, "Travels of Jaimie McPheeters"; Brazil, "Eleventh Hour."

MOVES IN STRONG ON NEW NATIONS

By ROGER WATKINS

London, Feb. 25.

Expansion of television to emergent nations throughout the world is witnessing in the U.K. not only a spiralling of the program sales figure from both BBC-TV and the commercial outlet, but the development of companies geared to move in with local Governments to set up program new stations.

While such companies almost invariably work under directives from native Governments, they are now responsible for the purchase of many hundreds of hours of American and British tv material in addition to their airtime selling and administrative activities.

Largest British organization operating in this field is Rediffusion, outfit which has a large stake in Associated-Rediffusion, the major commercial tv company, plus a 50-50 share with Rank in the Choiceview feevee setup, and runs more than 80 other companies. A $168,000,000 group, Rediffusion is now originating television programs in 12 countries and sound services in 15.

Company calculates that through its radio-tv services overseas it reaches more than 6,500,000 people who live as far apart as Hong Kong and Jamaica.

Another firm which acts as programming agent for a number of foreign stations is Television International Enterprises. Under the aegis of David Sterling, TIE is programming stations along the Ivory Coast, in Kenya, Sierra Leone, Jamaica among others and in many cases operating in consortium with Thomson Television International, NBC or Time-Life.

TIE also sells airtime and has offices in New York, Geneva, Paris and Dusseldorf. Outfit buys approximately 1,000 hours of programming a year from American and British sources. According to Sterling, in countries where TIE is involved the American programming occupies some 60% of screen time while British programs are approximately 40%.

Top shows include "Dr. Kildare," "Bonanza," "Huckleberry Hound," "The Lucy Show," "The Third Man" and "Whacko!"

Thomson Television International deals less with programming than with administration in about a dozen young tv nations. In certain instances, it provides facilities for local film production.

These three operations jointly spread a network of British influence throughout North Africa and the Middle East though it is emphasised by execs that they supply only the kind of programs the native Government want.

But it secretly admitted that the Britishers are often consulted (BBC has a strang image abroad) and their opinions acted upon in matters of programming which may be one of the reasons why the percentage of British programming on the Middle East airwaves is on the up.

According to one executive deeply experienced in the setting up of African stations, motives of the British in "lending a hand" with the establishment of these stations is not always geared to a profit motive.

Political propaganda is another. Though the British Government is in no way connected with any of the commercial companies, and is deemed slow in this direction, people like James Coltart of the Thomson Organization are stepping in if only to beat other nations to the punch in getting across the west's "way of life" on foreign tv screens.

Vaden's Triangle Post

H. Taylor (Bud) Vaden, ad and promotion director the Triangle group's WFIL stations in Philadelphia, has been named to the new post of director of advertising and promotion for the Triangle stations, effective March 2.

Taking over Vaden's job at the Philly station will be Donald Shepherd. He joined Triangle early last year as promotion director of the KFRE stations in Fresno.

Syndie Distribs: 'Just Find Me Some Network Holes,' But There's Little New They've Got to Peddle

Hectic network activity to firm up next season's program schedule has its counterpart in syndication—as distributors plot their entries for the market-by-market route and look for likely web holes which could be filled by syndie series.

At the starting gate, it looks like a comparative dearth of off-network properties. In the first-run field, as predicted, British made entries have all but taken over. Color, as a factor in selling, remains a plus, but is hardly the decisive punch to clinch a deal.

Add "Empire" and "Ensign O'Toole" to the off-network roster, the former from Screen Gems and the latter from Four Star.

Independent Television Corp., owned by Associated Television of England, will shortly announce an hourlong skein, again in the first-run category.

Official Films, one of the first companies to break away from the action-adventure mold when the first-run market in that category hit bottom, will have another first-run series in the documentary vein, called "Survival." Bill Burrud will be represented by a new travelog entry; United Artists Television plans another round of David Wolper documentary specials for syndication.

Four Star, which will have "O'Toole," is looking over the field for another first-run property. SG's is holding off "Route 66," its big one, until there's a selloff on "Empire."

Many shows which failed on the network level will not find a rebirth in syndication—residual payments being too high to risk a market-by-market selloff. Highly competitive nature of syndie biz has made selling of turkeys nigh impossible. Every tired off-network show is tabbed a bust by syndie salesmen, out to sell his own series and to knock off the series of his competitors. Difference between today's selling and years of the past is that salesmen currently are up on their rating history, backed up by research departments of their respective companies.

Warner Bros. will have "77 Sunset Strip"; CBS Films, "Marshal

(Continued on page 58)

Schruth to Group W

Peter Schruth, formerly prexy of Curtis-International and publisher of Holiday mag, and one-time ad director of the Saturday Evening Post, has joined Group W in New York as veepee and general executive.

Schruth will report directly to Group W prexy Donald H. McGannon, who says the former Curtis exec will be covering "the broad spectrum of Group W activities including general management, marketing as well as growth potential."

Granada TV Pacts 'Second City' Segs In Buy from U. S.

London, Feb. 25.

Yank satirist Bernard Sahlins, who yearly produces eight to 10 hours of satire in the U.S., has just wrapped up a batch of his "Second City" productions for Britain's Granada-TV. The commercial station operating in the North, Monday to Friday, is now sitting back to see what happens after the launch—sans advance ballyhoo—on the commercial network on March 3.

Tabbed "Second City Reports," Sahlin's half-dozen 25-minute shows are being quietly slipped into the "World In Action" slot, Tuesday at 10:15 p.m. where, as Granada's first entry into the satirical field, they will be hitting the local screens at the very time when BBC-TV has seen fit to withdraw "That Was the Week That Was" (because of the impending election).

According to Sahlins, his shows will not operate in the same way as "TW3," i.e. commenting on the topical from a standpoint removed from the object of satirical attack. He has produced a string of documentaries on series subjects—Love, Culture, Dissent, Exclusion, Opinion and Crazes—which purport to be realistic but in fact are sendups.

Says Sahlins: "Where 'TW3' was separate from those things it attacked, we have always tried to 'include ourselves'. We are interested in behavior in society. We don't attack it so much as discuss it. The idea is to compare reality with what institutions purport to be. But that does not mean we attack the institutions themselves."

The $8,500 productions, which have been in preparation since November, are linked by Barry Letts and feature such artists as David Batley, Kathleen Breck, Gordon Gostelow, Elena Bron, Jeremy Geidt, Pamela Ann Davel and David Buck. British writers involved are Michael Frayn, John

(Continued on page 62)

KTTV JOINS COAST PARADE ON TINT TV

Hollywood, Feb. 25.

KTTV, the only one of L.A.'s seven channels which does not telecast in color, will join the tint parade, "hopefully, within 60 days," it was disclosed here by Al Krivin, manager-veepee of the Metromedia station. Krivin currently is negotiating for a color chain, so that the station can begin its tint airing.

For its initial color programming, the station plans to dip into its library of theatrical films, many of which are color pix. The library includes Metro pix and the "Showcase" package, seen last year first-run on tv, on ABC-TV, said the exec. Station has just acquired a number of additional series in reruns, spending approximately $750,000 on the telepix.

'Car 54' Rolls Into 16 Markets

"Car 54, Where Are You?" finally put into syndication by NBC Films after Telesynd lost control of the package, has been sold in 16 markets.

The Eupolis Productions situation comedy which had a run on NBC-TV, has been sold in syndication to WMAL, Washington; KABC, Los Angeles; WXYZ, Detroit; WBKB, Chicago; KSTP, St. Paul; WSB, Atlanta; KTSM, El Paso; KMJ, Fresno; KOMO, Seattle; KATU, Portland; WBEN, Buffalo; WTEV, Providence; WBRE, Wilkes-Barre; WTIC, Hartford. WABC-TV, New York, bought the series from Telesynd when the Wrather org syndie wing was handling it.

Other NBC Film sales since the first of the year include:

"Hennesey" to WDBJ, Roanoke; KMSP, Minneapolis; WRCV, Philadelphia; WIS, Columbia, S. C.; WCAX, Burlington, Vt.

"Laramie" to KWTV, Oklahoma City; WROW, Augusta; WSLS, Roanoke; KRTV, Portland, Me.

"87th Precinct" to KTTV, Los Angeles; WSIL, Harrisburg, Pa.

"The Deputy" to WEAT, West Palm Beach, and WOI, Ames, Ia.; and a sale each on "The Best of "Groucho" (WPCV) "Outlaws" (WSLA, Selma, Okla.) and "People Are Funny" WOAY, Oak Hill, W. Va.

What's up in Detroit? WXYZ-TV!

UP
400%

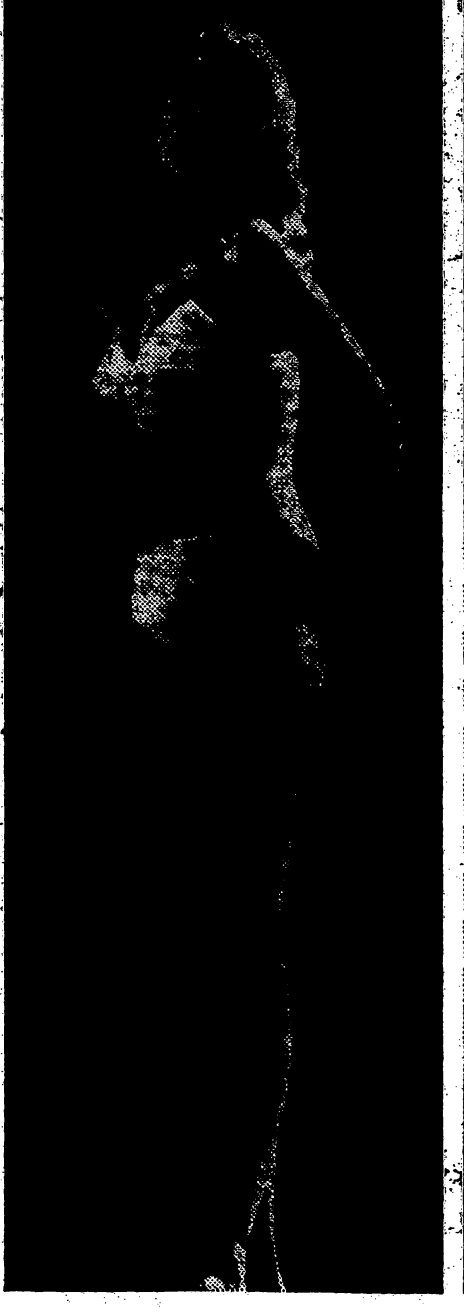
The Big News

UP
60%

7 O'Clock Strip

UP
40%

Premiere Theatre



UP
40%

The Big Show

WXYZ-TV is up in Detroit!

Here's why:

These spectacular ratings increases give you a fair idea of what's going on in Detroit. Programs like the 7 O'Clock Strip, The Big News, The Big Show and Premiere Theatre are what the viewers want to see—and they find them on WXYZ-TV.

But they find other things, too! During the past year, more than 50 "specials" produced by WXYZ-TV ranged from "on-the-scene" coverage of the Olympic Committee Meeting in Baden Baden, Germany, to a fascinating photo journal, "King Tut's Treasures" produced at the Detroit Institute of Arts.

In addition, WXYZ-TV speaks out editorially on matters of concern to the residents of our 17 county coverage area. An outgrowth of these editorials is a 29 page booklet *Who's Who in Public Office* produced by the station as a public service, and sent free to viewers who request it. Thus far, more than 15,000 copies have been distributed.

Popular local programs, a vital and dynamic approach to public service and news telecasts, and the exciting new shows of the ABC Television Network are among the reasons why WXYZ-TV is up in Detroit!

WXYZ-TV DETROIT abc

AN ABC OWNED TELEVISION STATION

The data used herein are estimates from the October-November ARB 1963 Vs. 1962. They are subject to limitations of sample size and other qualifications which are available on request.

'Third Sex' Theme Poses Dilemma For Chi WAAF Radio Daytimer

By LES BROWN

Chicago, Feb. 25.

One of the problems of operating a daytime-only radio station is that it tends to inhibit the use of "adult" material. That's pointed up in the present predicament of WAAF general manager Tom Davis, who has what he terms a "hot" audio documentary on homosexuality in prisons and is having second thoughts about whether it should be aired at a time when children have access to the dial.

The 90-minute tape of candid and reportedly startling interviews was prepared by Phil Lind, who does a regular two-hour interview chore on Saturdays and Sundays, from 10 ayem to noon, and usually addresses himself to serious and mature subjects. This time he's gotten a bit too mature for the general manager's comfort, although Davis is high on it as a work of radio journalism and states that he would put it on the air immediately if WAAF could broadcast at midnight.

In Lind's documentary, homos and lesbians who are inmates of the Cook County House of Correction tell frankly how they got that way, how being in prison may have cause or contributed to the condition, and how they feel about belonging to the third sex. Davis says that many of the interviews evoke pity for the deviates and that the documentary, in its entirety, should help to promote a better understanding of their problem as well as of the problem they create in heterosexual society. However, he's in a quandary over whether it's a proper story for youngsters to hear, and he's deferring a broadcast of it ("at least part of it is definitely going to be aired at some time," he says) until he's fairly certain that the FCC and some local agencies and institutions aren't going to take offense.

Davis has sent a transcript of the show to his counsel in Washington and, as a further step, is "auditioning" the program to religious and civic leaders and medical and prison authorities in hopes of getting their endorsements as to the tastefulness of the presentation and its public service value. These, he says, would help him to decide on the rightness of playing the tape in the daytime period, and certainly they'd be useful in answering complaints after the broadcast, if and when.

The dilemma of the daytime station is accented by the fact that Norman Ross, coincidentally, has set another series of programs that will deal with sex and homosexuality (among other once-taboo topics) for his "Off the Cuff" talkfest on WBKB-TV. Ross had done a similar series of programs about

(Continued on page 58)

Paducah Station Gets Nowhere With FCC On CBS' NFL Grid Blackout

Washington, Feb. 25.

FCC told a Kentucky television station it would be "inappropriate" to act on the outlet's complaint against the "blackout" imposed by CBS and the National Football League of games in St. Louis.

Commission informed WPSD-TV, Paducah, it was following the lead of the Justice Dept. which does not "presently" plan to act on the anti-trust allegations hurled against the web and football league.

CBS and the NFL contend a station can be blacked out if its primary signal falls within 5 miles of a home game, which is the case with WPSD when the St. Louis Cardinals play at home.

WPSD, which is 135 miles from St. Louis, argued the 75-mile ban should fall between the location of the game and the station's tower.

Though rejecting the complaint, FCC told WPSD it is concerned with questions raised by the station.

"There is, we think, an undoubted public interest in insuring that the broadcast of sporting events should be available to those persons desiring to view and hear them."

Commission said it would raise this point when it submits comments on a bill of Rep. Frank Stubblefield (D-Ky.) to redefine the measurement of a tv blackout.

'Mack & Myer' Sale

"Mack & Myer For Hire," the new kidvid series of slapstick comedies produced by Trans-Lux Television, has been sold to WHYN-TV, Springfield, Mass.

Other recent Trans-Lux sales include the cartoon series, "The Mighty Hercules," to WKJG, Fort Wayne; KXTV, Sacramento; KOTV, Tulsa, and KRNT, Des Moines. "Felix the Cat" has been renewed by WNEW, New York, and WTVD, Raleigh, N. C. WABC-TV, New York, has bought "Top Draw Features," and KPRC, Houston, has picked up on "Junior Science."

Coast AFTRAns Poised for Strike

Hollywood, Feb. 25.

American Federation of Television and Radio Artists, L. A. local will seek a strike okay at a general membership meeting tonight (Tues.) following a collapse of negotiations on pay with KTTV, KTLA and KCOP. AFTRA broke off negotiations. Final management proposal for a 2½% wage hike for announcers at the three channels was rejected over the weekend and the strike authorization sought, according to Claude McCue, exec secretary of the AFTRA local.

Negotiations with the indie stations have been going on for several months over wages and inshift fees for announcers. McCue said a strike looms over a deadlock in wages for a total of only seven full-time staff announcers and three parttime announcers at the three outlets.

He said that the union is seeking hikes averaging from 8% to 25% as were recently negotiated in pacts with the network stations, and asserted "if the dispute were settled tomorrow completely on AFTRA's terms, it would mean only $1,500 per man per year increase for the few announcers involved.

KJEM'S SALE & BUY GETS AN FCC OKAY

Washington, Feb. 25.

KJEM Inc.'s purchase of one Oklahoma City station and sale of another outlet in that city were approved by FCC's Broadcast Bureau.

Broadcast Bureau okayed KJEM's $650,000 buy of KTOK-AM from Wendell Mays.

Further sanctioned was KJEM's $315,000 sale of KJEM-AM-FM to Radio Oklahoma Inc. of which Globe Life and Accident Insurance Co. is the major stockholder. The new owners have agreed not to use the KJEM call letters.

KJEM shareholders have interests in KXOL, Fort Worth and KODA-AM-FM, Houston.

Of the $625,000 purchase price for KTOK, $25,000 will go to retaining Mayes as a consultant.

Tenn. Educ'l TV'er Set for Fall Debut

Memphis, Feb. 25.

Tennessee's first state-owned and operated educational tv station is going at full pace ahead and has set a "target date" to preem next fall. State Education Commissioner Howard Warf told VARIETY that the state is awaiting the FCC greenlight to accelerate its proposed plans for a $500,000 etv station at Sneedville.

Gov. Frank Clement, who also has sights set on a statewide etv network, has been working on Commissioner Warf on the web which has the backing of literally of every educational leader and general public in the Volunteer State. The net is expected to comprise seven stations located in Memphis, Nashville, Knoxville, Chattanooga, Columbia, Oak Ridge and Sneedville.

All-Femme Station

Conneaut, O., Feb. 25.

Radio Station WFIZ-FM, now under construction, is going to be an all-femme operation, according to Louis W. Skelly, owner. He said as far as he could learn, his will be the first FM station in the world with an all-woman's staff — including the manager, sales ladies, engineers, and announcers.

Miss Annette Warhola, Denver, a veteran of eight years in radio work, has been named manager of the station, which is expected to be on the air about March 10.

4 Star, Trans-Lux Join MPEA; Seen As Blow to TPEA

Independent tv program exporters can now become members of the Motion Picture Export Assn., under a revision of MPEA's bylaws. First to embrace the MPEA, among the indie tv exporters, are Four Star Television International and Trans-Lux Television Corp.

Expansion of MPEA's bylaws to include indie tv exporters is another blow to the Television Programs Export Assn., helmed by John McCarthy. TPEA now only has in its membership the three networks, Danny Thomas and National Telefilm Associates.

Heretofore, MPEA represented only the major motion picture companies in their cinema and tv export activities.

Under the new arrangement, indie tv distributors who qualify under the Webb-Pomerone Act can now join MPEA as associate members for tv.

According to the MPEA, indie members joining will have equal voting rights and equal participation in all of the activities of MPEA's Television Export Committee, headed by Bill Fineshriber.

Addition of Four Star and Trans-Lux brings MPEA's tv membership roll to 11 companies. Others are Allied Artists Television, MCA TV, Metro-TV, Paramount, Screen Gems, 20th-Fox, United Artists-Television, Universal, and Warner Bros.

FCC Axe Falls On Pasadena Station

Washington, Feb. 25.

Quashing a last minute motion for reprieve, FCC said the revocation axe will fall May 1 on KRLA-AM, Pasadena, Calif.

In a 5-2 decision the Commission turned aside a last minute plea by a Los Angeles business-civic group to take over the station and donate its revenues to the proposed educational television station in Los Angeles.

Eleven Ten Broadcast Broadcasting Corp. originally lost the license for the station in March, 1962 because of contests aired on the outlet.

KRLA carried its fight against the Commission decision up to the U.S. Supreme Court where it was refused a hearing.

In a last ditch move, Eleven Ten prexy Donald Cooke offered to donate the station to the Broadcast Foundation of California Inc. which woul duse KRLA coin to boost etv.

Commission said the arguments advanced for the transfer showed "no substantial reason" for deviating from the policy that license cannot be assigned unless it has been renewed.

At the same time, FCC said the 1110 kc frequency used by KRLA will be open to all bidders. Applications for the outlet must be in by March 31.

Dissenting were Commissioners Robert E. Lee and Kenneth Cox.

Upholding revocation were chairman E. William Henry, Rosel Hyde, Robert Bartley and Frederick Ford.

'Beaver' Sales

MCA-TV's "Leave It to Beaver" has been sold to six stations. Other recent MCA-TV deals include "M-Squad," "Bachelor Father," and "Checkmate."

Japan's Interlingual Intl. Sets Fast Pace, Tall Coin on U.S. Shows

Tokyo, Feb. 25.

Interlingual International is prepared to spend some fancy loot in acquiring tv product for resale in Japan this year, says George A. Shirokow, general manager of the company's Tokyo office.

Shirokow said desirable foreign shows—the great percentage of which come from the U.S.—are growing scarcer and will therefore bring higher prices in Japan. At the same time he pointed out that U.S. telefilm producers are often eager to sell packages of their shows if they can see the kind of cash Shirokow says Interlingual is ready to offer. Even some of the major U.S. studios with distrib offices here are sometimes willing to bypass their local reps and sell outright "if they see real money," Shirokow added.

Interlingual is the distrib here and in certain other Far East territories for Desilu, Four Star and Associated British Pathe. In addition, it buys product for this area from both indie and major overseas producers.

According to Shirokow, programs sold by Interlingual now have more key-station playing time here than those of any other foreign distributor. He said Interlingual has 14 first-run programs occupying a total of nine-and-a-half telecasting hours a week on Tokyo outlets, with its cartoons contributing 300 additional minutes. On top of that there are reruns. "The Untouchables," distributed here by Interlingual, is on Nippon Educational Television (NET) prime time both in first-run and repeat schedules. Other Interlingual product on the air here includes "The Lucy Show," "Greatest Show on Earth," "Burke's Law" and "Eleventh Hour."

The distrib company also has officers in New York, Switzerland and one opened last summer in Munich which services the Germanspeaking areas and Scandanavia. It is now in negotiation for a London tieup to launch activities in the United Kingdom.

Shirokow said the demand here for good shows is becoming more pronounced because the U.S. is supplying less product as a result of cutbacks in production for syndication, an increase in special events programming and trend toward comedies and variety shows, some of which do not translate for this market. And while he notes a stronger tendency by Japanese stations to use domestic shows, he says these are still more costly than canned imports, that Japanese tv production is not yet geared for quantity out put and that while the quality is improving, it does not match U.S. standards.

As a result, Shirokow said, prices will climb for the foreign shows most in demand while the less desirable programs will probably draw smaller bids than now. He said the highest price to his knowledge thus far pacted by a Japanese station for an hourlong series has been $4,800 per episode.

'Wyatt Earp' Sales

"Wyatt Earp," which had a six-year run on ABC-TV, is still alive in syndication with ABC Films reporting sales to seven stations recently.

New buyers are WSIX-TV, Nashville; WNOK-TV, Columbia, S. C.; KOLN-TV, Lincoln; WAFB-TV, Baton Rouge; KTRK-TV, Houston; WAIF-TV, Atlanta; and KIRO-TV, Seattle.

Package was recently increased with 26 new half-hours added to the original 78, and the Nashville, Baton Rouge and Seattle sales represent re-orders for additional episodes.

Crosley Showcase On Ohio Problems

Columbus, Feb. 25.

Proposals to produce a series of tv programs designed to inform Ohioans on current problems facing the state was presented to Gov. James A. Rhodes by executives of the Crosley Broadcasting Corp.

Plan calls for Crosley tv stations in Cincinnati, Dayton and Columbut to carry monthly programs, up to 30 minutes in length, dealing with a variety of subjects. Topic for the first programs will be activities of the Ohio Department of Development. Programs will be made available for later showing to all commercial stations in the state and to all educational stations. Don Dunkel, executive producer of WLW-C, Columbus, news department, will be in charge of production.

Similar programs will be prepared for WLW radio, Cincinnati.

LEGAL ADS OKAYED FOR KY. TV-RADIO

Louisville, Feb. 25.

Kentucky's House of Representatives, now in session in Frankfort, has passed a bill giving permission to radio and tv stations to air legal advertising. Representative James Caldwell, longtime WAVE staffer, sponsored the bill. Caldwell said the bill will bring the institution of legal advertising into the 20th Century. Up to the present, legal advertising has been permissive in daily and weekly publications, and has been a source of revenue sought after by small town papers, as well as dailies in larger cities.

Kentucky's House passed the bill 60 to 12, and the bill was then sent to the Senate. Statutes requiring publication of legal advertising in newspapers will not be disturbed by his bill, Caldwell said. Stations would have the option of charging for legal advertising if a Government official chooses to advertise on radio or television.

Virginia K. Bartlett Into WIIC Pubaffairs

Pittsburgh, Feb. 25.

Viriginia K. Bartlett, winner of two McCall's "Golden Mike" awards and more recently a producer at WHDH-TV, Boston, has been hired by WIIC here to produce public affairs specials.

Mrs. Bartlett's first assignment will be the production of a special dealing with women in politics. The show, to be seen late in April, will be produced in connection with the National Convention of the League of Women Voters.

NBC Int'l Sales

NBC International reports sales of "Meet Mr. Wizard" in 11 foreign markets and the new Marlin Perkins show, "Wild Kingdom," to six foreign countries.

"Wizard" sales were in Ireland, Malta, Western, Eastern and Federal Nigeria, Rhodesia, Jamaica, Syria, Sierra Leeone, Uganda and Australia for a total of 247 hours.

"Kingdom" has been sold in Wales, Australia, Japan, Rhodesia, Saudi Arabia and Syria for a total of 65 hours.

Stamp-Happy Denver Cues Supermarket's Bingo Show on KETV

Denver, Feb. 25.

Denver's rig-proof audience-participation show "Four Million For You," which went on Denver's KBTV in November, has been signed for a 13-week series by Furr's Supermarkets.

The Univac-keyed show now is called "Bingo For You," and continues as the highest rated show in daytime.

Frontier Stamps, distributed by the Furr stores, replace S & H Green Stamps, used in the initial stanza. Estimation is that 80,000 to 100,000 women play the morning show five days a week. Five cards is the estimated handling of each player.

New gimmick is that the winner during the week receives a jackpot card in the mail on Friday which offers 25,000 Pioneer Stamps, in addition to a regular prize. This more immediate win increases the excitement of the show.

Television Reviews

A WILD WINTERS NIGHT
With Jonathan Winters, Art Carney, New Christy Minstrels, others
Producer: George Schlatter
Director: Dwight Hemion
Writers: Phil Shuken, Pat McCormick, Jim Lehner, Winters
60 Mins., Thurs., 7:30 p.m.
ELGIN, SCRIPTO
NBC-TV (tape)

(*McCann-Marschalk*)

There's one thing about Jonathan Winters—he can be disappointing. The main reason for this is the expectations this comedian—who is undoubtedly one of the best in the country today—arouses in the audience.

Aside from several guest appearances, NBC-TV's "A Wild Winters Night" was the first big tv job Winters has done in a long time. As indicated, the hour as a whole was a disappointment. But it was—make no mistake—a good warmup, and anyone who is not looking forward to some brilliant comedy when Winters does his specials next season for NBC should revise his thinking.

"Wild" opened brightly with Winters in a Maude Frickert monolog, then plunged rapidly with a silly turn in which guest Art Carney and drop-around Jack Paar upstaged the host with some embarassing ad lib (had to be). It didn't recover as Winters narrated over clips from his current picture, "Mad World" in a pointed bit of plugola.

Things improved, however, in a routine with the Christy Minstrels in which Winters made up his own folk lyrics, and there were a couple of boffs in the fast bit in which Winters and Carney tried on a wide sample of wigs.

Winters was alone again and very bright in a series of animal impressions—a tired mongoose, an elephant throwing a man against a wall (with those great sound effects) etc. Any Winters hour can be well worth it if the comedian is given enough solo flights, and could easily do a 10-minute opening, standup routine to solid returns, especially with a responsive studio audience. Where are all those other outlandish characters in this irreverent mimick's repetoire?

Maude Frickert was on hand again next to closing for a 100th birthday bash that put all hands to good use. Carney played Maude's boy friend Willard in fine style, and the Christy's made fine foils as the tough old biddy's admirers. One asked Maude who was the most unforgetable character she had ever met in her century of life. "Why Florence Nightengale, of course," said Maude. "She fixed the wing of a robin in flight." A pure Winter's line, and worth exactly as much as the standard yield from 306-1/2 hours of situation comedy. *Bill.*

THE AMERICAN WOMAN IN THE 20TH CENTURY
With Richard Basehart, narrator
Producer-Directors: Robert M. Fresco, William T. Cartwright
Writer: Fresco
60 Mins.: Tues., 8 p.m.
LIBERTY MUTUAL INSURANCE; FELS
WPIX, N.Y.

(*BBDO; Zubrow*)

David Wolper's production firm again reached into the film archives for another documentary on the American scene. This one, tracing the evolution of womanhood from a corsetted bondage to a bikinied emancipation, was more of a once-over lightly view of the last 60 years rather than a serious historical study. But the pictures were very good and produced a diverting hour about the changing patterns of American morals in the 20th Century.

The old films used on this show were of outstanding calibre, particularly the cleverly edited sequence devoted to the Gibson girl image which shaped the feminine style at the turn of the century. Equally fascinating were the shots of the pre-World War One suffragette struggles, which seemed to echo the contemporary in-the-street battles for civil rights.

Brief clips covered the impact of the First World War on taking the gals out of the kitchen and into the factories. The subsequent "Jazz Age" was given an equally quick glance with the inevitable frantic party scene from "The Dancing Daughters" film which was used for the umpteenth time to epitomize that colorful epoch.

From the '30s, the documentary included some firstrate shots of the late Amelia Earhart and Eleanor Roosevelt. The past couple of decades were encompassed in a series of shots of Hollywood glamor girls and then culminated in a somewhat fulsome tribute to Jacqueline Kennedy as the summation of all that's beautiful and wholesome in American womanhood.

Richard Basehart narrated smoothly *Herm.*

POINT OF CONTACT
("The Lively Arts")
With Mary Jane Clark, narrator; Norman Boothby, Alan McNab, John Maxon, others
Exec Producer: Alexander Field
Producer-Director: Frank Hart
Writer: Hart
60 Mins., Sun. 8 p.m.
WGN-TV, Chicago (film, color)

Frank Hart's "Point of Contact" is a handsome film, elegant of color, literate of text and apparently high of purpose. But its shortcoming as a prime time offering on WGN-TV is that it tended to be educational rather than cultural; or, if it clarifies the distinction, it was hardly a "lively" episode for the station's "Lively Arts" series. Pitched over the head of the layman, and somewhat on the stuffy side despite Mary Jane Clark's game and winsome hostessing, it proved to be heavy fare for a Sunday evening's viewing.

Part of the problem is that it attempted to cover too much ground, both physically (in the various halls of the Art Institute) and informationally. Hart's basic thesis was that a work of art sets up a dialog between the creator and the beholder, and his title refers to the instant when "mind makes contact with mind." In elaborating, however, he found himself enmeshed in art history and art appreciation, as though it were possible to compress two college level courses into a single 60 minute program. His argument beyond the idea of a "point of contact" became hazy and hard to follow, as the camera careened through the museum's many rooms and the script tried to keep up. There were stopoffs at Rembrandt, Rothko, Grant Wood, El Greco, Seurat, Bosch, the ancients, the moderns and the medievals. In each case there was an effort to establish "contact" but rarely with any true success.

The visuals were many to enjoy, and technically (but, of course, only in color) Stan Lazan's video reproductions of the masterpieces were remarkable. Hart's script had a hint of poetry, but the lay viewer might have retreated to his TV Guide with such a statement as: "Man, speaking to man, is one atom marked space, slightly more than nothing shouting to another across a void that is slightly less than nothing."

Clearly the program was not calculated to win a large audience, but this then raises the question of exactly whom was the program addressing. The "outsider" seeking an entree to art appreciation must certainly have been frustrated by the esoteric language and abstruse analyses of the pictures. And on the other hand, the art buff already schooled in the subject must have found the commentary superfluous, if not gratuitous.

The fault seems to be that the station set out to do a program "for" the Art Institute, rather than "at" it and for its audience. *Les.*

IF SHAKESPEARE CAME TO PITTSBURGH
With Paul Long, moderator; Richard Levin, Fritz Weaver, Richard Hoover, John Edwards, Frank Givney, Stanley Young
Producer: Richard Thrall
Director: Joe Hall
30 Mins., Thurs., 7:30 p.m.
KDKA-TV, Pittsburgh, (tape)

Even with an excellent title and a panel of top experts, this half hour was nothing more than a dull mishmash of cross plugs seasoned with patronizing snobbishness. Pegged on the 400th anniversary of Shakespeare's birth, the idea was to have cultural leaders of the city and the nation discuss what the Bard would observe in a provincial city's artistic development.

Fritz Weaver, the only performer on the panel was able to say that in Pittsburgh where he was raised, he was able to hear "his father recite Shakespeare daily and his mother sing arias." This was the extent of his contribution. Narrator Paul Long tried to keep the panelists on the subject, but it soon became obvious that the public was indifferent in supporting the arts and that each of the panelists tried to point out where his particular field was the important bridge between the economic and cultural needs of the city.

English actor and critic Richard Levin brought up the argument that people who do not like the opera or symphony still should support it anyway for the general benefit of the community. A good point was brought up by Stanley Young of ANTA who said that producers should be clamped in jail if their show was bad just as a restaurant owner is if his $5 steak was found to be contaminated.

Dick Hoover, director of the Pittsburgh Playhouse, noted the fact that his food profits do not help his non-profit theatre and symphony manager John Edwards said that in each city where he managed orchestras there was a public apathy toward money drives for cultural orgs. The Pittsburgh Symphony, it was pointed out, has just received a $500,000 grant from leading Pitt industrialists.

The interesting premise of Shakespeare visiting Pittsburgh and seeing if his works are still part of the city was barely touched upon. Perhaps a written show on the subject might do the job instead of depending upon cultural leaders with a bent toward business. *Lit.*

COMMUNITY DIALOG
With S. Tudor Strong, Michael Gatti, Herbert Reid, Katherine Shuler
Producer-Moderator: Yale Newman
Director: Dennis Kane
30 mins., Sunday 8:30 p.m.
WTTG-TV, Washington (tape, film)

"Community Dialogue" uses various devices to probe tri-weekly a significant local issue and this week's seg on a "Renters Rebellion" is typical of the heads-up pub affairs programming of this station.

A well-balanced but forceful presentation of a budding rent strike following the Harlem pattern was the first in-depth study of this newest angle to the slum problem seen in the D.C. news media.

WTTG's pub affairs topper Yale Newman put his story across while deftly avoiding still another "horror of the slums" program. There was strong narrative backed up by good camera work, and vivid was the scene of a rep from the Student Non-Violent Coordinating

(Continued on page 60)

Tele Follow-Up Comment

CBS Reports

CBS Reports' "Flight from Hollywood," whose original Nov. 27 airing was postponed because of a special show keyed to the Kennedy assassination, looked more like three years—rather than three months—old on its showing last Wednesday (19) night. Program was a well-balanced, articulate presentation of the problems which began to change the shape of Hollywood in the early 1950s and which in recent years have been thoroughly explored by every medium of communications, from tv itself to Time and Mad Magazine.

However, though the basic facts were not new, exec producer Fred Friendly's crew lined up a number of first class filmmakers and personalities, shot in current and upcoming production locales, who often gave the show a surface topicality. The rise of tv competition, the benefits to be derived from overseas subsidies, high Hollywood production costs, etc., all were thoroughly covered by such as John Huston, Otto Preminger, George Stevens, Carl Foreman and Sam Spiegel. Marlon Brando provided some of the liveliest moments with his recollections on the sinking of Metro's "Bounty", the result, he feels, of the fact that there were no less than 27 different scripts in use during the filming.

While host Harry Reasoner and many of the interviewed personalities acknowledged that films today can be roughly divided into two categories—the multi-million-dollar superspectacle and the moderately budgeted art or idea film-show concentrated (visually, anyway) on spectacle production, as in the views of Samuel Bronston's gigantic "Roman Empire" sets in Spain. Unmentioned was the vast increase in the popularity in the U.S. of imported European films which have had a definite effect on the shape and content of many American pix (as well as on distribution and exhibition), and, perhaps indirectly, have been responsible for the flight of a number film personalities from Hollywood.

Screenwriter-turned-anthropologist Robert Ardrey, a former Hollywoodite now residing in Rome, spotlighted an historic Hollywood dilemma which continues to baffle American filmmakers no matter where they work: films themselves are an art form but the making of U.S. films "is almost entirely a dollars-and-cents business." Perhaps, he observed, "commerce is really our natural art form. Ideas are secondary." If so, the flight from Hollywood is—and has been—as much a spiritual as a physical thing. *Anby.*

Young People's Concert

It's a source of wonder that the late Paul Hindemith, who was an anathema to the musical cognoscenti of a generation ago, can be put in palatable terms for the delicate ears of children. This German master was denounced as "atonal and Bolshevik" for the seeming pattern, or lack of it, by critics some years ago. However, he's not only extremely tonal, but orderly, even melodic and joyous, according to the exposition given by Leonard Bernstein, in the N.Y. Philharmonic Young People's Concert taped for airing over CBS-TV Sunday (23).

The Philharmonic's conductor has the knack of a teacher, and the feel of a poet in illustrating his points. His script, which he authored, was literate and articulate and unashamedly lyrical in its appreciation of this composer. But more than that, Bernstein takes on the guise of an entertainer during these sessions.

Bernstein makes a lot of points that have been obscured to the lay music appreciator. He compared Hindemith to Bach, Mozart, Haydn and other Teutonic composers and showed the similarity and differences.

The music illustrated his points. His rendition of "Hathis der Maler" based on the revolutionary efforts of painter Mathis Gruenwald during the Reformation, was compared to Hindemith who used his music as a weapon against the Nazis, according to Bernstein. There was also excerpts from "Kleine Kammermusik" a delightful woodwind quintet, and String Quartet No. 3, all of which proved Hindemith to be one of the musical greats of this era.

The camera, frequently panned the audience to show the lovely, contemplative faces of the children. Some were too young for the intricacies of Hindemith and toward the end of the show, seemed to lose maximum concentration. This had to be constrasted with the faces of the kids, on this network three weeks in a row who seemed to be in an orgiastic spasm at the antics of The Beatles. Bernstein's way is better. *Jose.*

Discovery

Children watching this video trip to Moscow surely will have broadened their understanding of that far away land enhanced. The opening episode of "Discovery Goes to Moscow," on ABC-TV, Sunday (23), first of a two-parter, was more in the nature of a teaser, with the next episode promising a fuller explanation of what Russian children are like.

Good deal of the opening episode was devoted to a trip through Moscow, pictures of that city's streets, the people, and clips from inside the Kremlin walls. This is footage which by now is old hat for many adult viewers, but which could be fresh for kids.

It was refreshing to hear "Discovery" hosts Frank Buxton and Virginia Gibson talk about Moscow and the Russian system without seeming hard-pressed to register points in the cold war. Soviet patriotism was treated matter-of-factly without any objective value judgments. The episode of de-Stalinization also was treated factually. The moveout of Stalin's body from the vaunted Lenin grounds was related. There was no explanation of why Stalin's remains were moved elsewhere—an explanation which would have been appropriate even in terms of reference of this surface, unemotional study.

It would be wrong, however, to labor exec producer-writer Jules Power on this point. The program wasn't concerned with politics, abstractions, no matter how important they may be, but in giving American children an understanding, and a look at Russian children. In that, it succeeded admirably in the latter half-of the program, when the cameras visited a Soviet classroom in a special school, apparently populated by the more gifted Moscow children. Next Sunday's (1) episode will deal

(Continued on page 64)

Foreign TV Reviews

BIBLIOTECA DI STUDIO UNO
(Studio One Library)
With Cetra Quartet, Gabriele Antonini, Alfredo Bianchini, Sergio Bruni, Walter Chiari, Antonella Lualdi, Elena Sedlak, Grazia Maria Spina, Renato Tagliani, Bice Valori, Lina Volonghi, Franco Volpi, Bruno Canfora Orch.
Producers: Falqui, Guido Sacerdote
Director: Falqui
Writer: Cetra Quartet, Dino Verde
Dances: Gino Landi
65 Mins; Sat. 9 p.m.
RAI-TV from Rome (tape)

RAI-TV has a popular showcase item for the winter season in this series dedicated to spoofs of pop literary classics of the past, with credit again going to Antonello Falqui and Guido Sacerdote for their production-direction teaming and savvy.

Series, which will variously be dedicated to such items as "Count of Montecristo" (show seen), "Grand Hotel," "Doctor Jekyll," "The Three Musketeers," "Gone With the Wind," "The Scarlet Pimpernel," etc. presupposes a certain basic knowledge of the original story, to help provide the laugh edge in the current tongue-in-cheek version.

On face value, the shows combine most of basically most popular Italo video ingredients: soap-operatically simple tales; operetta-like song-and-dance; pop songs (with topical variations) as basic fare, and so on. Authors have also sprinkled casts with popular names, often in offbeat functions, for an audience fillip. Show format is basically an elaboration of one of the most successful ingredients of the 1963 Sacerdote-Falqui series, "Studio One," namely the brief(er) spoofs on film and video cliche situations by the Cetra Quartet. is again the mainstay of current show, but the effect is perforce somewhat diluted over the 60 minuter running time. Much of the show was funny, much of it amusing, some of its over-"easy" (not to say banal) but all-in-all, the feeling remained that it was stretched a bit thin, and some of the material was rather weak.

Production-wise, it's as elaborate and dressy as ever in the authors' tradition. They seem to have a freer hand than most other RAI-TV producers. Sets, costumes, and the trimmings are as lavish and elaborate as they come, dances are excellent, especially an intro bit in a public library. There are also plenty of topical barbs at political events and figures enmeshed in proceedings, good for additional local yocks.

There's also a good finale theme song "Una Notte Cosi," winningly sung by Connie Francis—in Italian. *Hawk.*

AFRICA—THE HIDDEN FRONTIERS
With James Cameron, narrator
Director: Rollo Gamble
60 Mins., Wed., 9:40 p.m.
Associated-Rediffusion, from London

Associated-Rediffusion, who initiated this production under the Intertel exchange scheme, has maintained a high standard throughout. In production values, and astute direction from Rollo Gamble, this documentary did not

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HAPPY BIRTHDAY
to the GREAT ONE...

Joe Lyttle

A VERY HAPPY BIRTHDAY JACKIE!

The guy who put my "SAVONY"
in front of a bar—
Called him "CRAZY"
and made him a STAR!

—I WANT TO THANK YOU JACK
AS I THANK HEAVEN ABOVE
IN THE SPIRIT OF TRUE GRATEFULNESS,
FRIENDSHIP, AND LOVE.

Most Sincerely,
FRANK *and twelve other Fontaines*

TV 'Frustrations of 1964'

Continued from page 1

week (Danny Thomas, Lucille Ball) or will work only at different hours (Red Skelton) or fewer hours (Ed Sullivan) or more hours (Garry Moore) than Aubrey originally assigned, or in a far more expensive out-of-New York-or-Hollywood production locale such as Miami Beach (Jackie Gleason).

Behind these anti-CBS major talent "strikes", defections and insubordinations, afficiandos of the entertainment industry see one and only one fundamental cause—Jim Aubrey. In the words of one of tv's most astute experts, who admires Aubrey's executive grasp and mastery of tv fundamentals, "CBS' strategic problem lies in the fact that Aubrey doesn't understand talent and talent understands Aubrey all too well". For example, it's pointed out that the withdrawal of Garry Moore from any and all appearances on CBS next year, including his highly valuable emcee chores on "I've Got A Secret"—which ranks in the Nielsen Top 15—traces directly to his being wounded by a direct Aubrey who took about two seconds to nix Moore's ideas for a new format, time period and production crew for his hourlong show to which he (Moore) had given two weeks of hard work.

To hear Aubrey quickly respond "not a chance", as Moore revealed in his retirement announcement press conference last week, can be rather jolting to a veteran CBS star who was a headliner while Aubrey was still with a CBS-owned station in Los Angeles. The instant and categorical Aubrey response—for all its sincerity and possible soundness—was reminiscent (in the opinion of observers) of Aubrey's equally pointed refusal to honor Jack Benny's request to regain the CBS half-hour immediately following his friend Red Skelton, which Benny occupied in the CBS '62-'63 season. *(Perhaps even more "jolting" to Madison Ave. were the new Nielsens which arrived this week showing the axed Garry Moore Tuesday night show with a 40% share of audience.)*

Benny, who felt more rebuffed that ever before in his 30 years as a broadcast star, raced to NBC at the first moment of legal opportunity. And Benny, as the first fugitive from Aubrey's CBS, has since—to his confrerers in the top echelons of entertainment stardom—been most articulate in his anti-Aubrey sentiments—sentiments which, tradesters believe, were somehow innoculated in the Lucille Balls, the Danny Thomases, et al.

The Aubrey "undiplomatic" in talent relations—contrasting with his brilliance in program selection, show scheduling and advertiser and affiliate relations strategy—strikes observers as one of the strangest and most significant anomolies of the contemporary tv scene. The problem, agency men believe, can still be alleviated by an Aubrey appointment of a Manie Sacks-styled exec, keenly attuned to the sensitivities and "insecurities" of top talent, who could serve as "chaplain" to aggrieved stars and "buffer" between their human concerns and the business-like Aubrey. In the sales and station relations area, it's observed, Aubrey is well-equipped with such "buffers" who not only smooth agency, advertiser and affiliate ruffled feathers but administer what are considered the best run and staffed sales and station relations departments (under veepees Tom Dawson and Bill Lodge) in television today.

ABC's Frustrations

If CBS' problem is talent, ABC's is money, or the lack of it now committed to its '64-65 prime time schedule, the vast bulk of which has already been pacted in the earliest buying season in tv history.

Even when ABC flexes the program and Nielsen muscle of its highest-rated availability, "McHale's Navy", its sales efforts get strangely frustrated by advertiser resistance, which has mystified ABC's top management. First ABC advertiser "Ripley" re "McHale's" came when Chevrolet passed up its audience of 12,000,000 homes to buy the new "Mr. Solo" directly opposite on NBC. Granting the far more extensive NBC clearances available to Chevrolet dealers, walking away from a 23.5 Nielsen-rated comedy to buy a new show directly opposite on a competing network is far from customary bluechip sponsor behavior.

After Chevrolet passed "McHale's" Alberto-Culver did likewise, putting all its money ($20,000,000 in evening coin) next year on CBS. And when Reynolds Metals, with a firm intent to buy an alternate half-hour of "McHale", inquired as to its availability, ABC advised that in view of the "extremely hot interest" of other advertisers, Reynolds would have to get in line and, if it placed an order, "take its chances" with other advertisers. Reynolds Metals, which like most advertisers would prefer to have networks compete for its business than be forced to compete with other prospective sponsors for network time, passed up ABC by placing a Sunday night order with CBS. All of which indicates, as one Madison Ave. wag quipped, "that a hot network doesn't play it cool". And just when it looked like a Gillette $7,000,000 commitment for Friday night movies on ABC was "in the bag", it upped and put the money into NBC's Wednesday movies (see separate story).

—While Over At 30 Rock

While CBS has been misfiring on the talent relations front and ABC on sales, the mood and temper at NBC is far from placid and content. Bob Kintner and his NBC aides are vexed—to put it mildly—at what the 30 Rock execs regard as the wholly inexcusable behavior of MCA—their chief supplier next season—in giving arch-competitor CBS first opportunity to buy "The Munsters", which Madison Ave. regards (far and away) as MCA's "hottest property" for next season. The Bob Kintners, the Walter Scotts and Mort Werners (in sunny Nassau to meet with their affiliates' advisory committee last week) were still shaking their heads as to how MCA could—in all "good faith"—give Aubrey first crack at its "hot one" after CBS had licensed no MCA, and NBC five and a half MCA hours, for next year.

At the present reading, Messrs. Lew Wasserman, Taft Schreiber and Sonny Werblin (the MCA hierarchy and particularly Werblin who, like Kintner & Co. also immediately hied to the Carribean, but to a different island) are viewed from the sixth floor of the RCA Bldg. as "real life Munsters". For there was no question but what Kintner's feelings and temper—which have been known to assume munster-like dimensions in the past—reached new highs in passion and intensity. Quite understandably, the NBC prexy regarded the MCA behavior as a rather bizarre reward for his just having bought some $35,000,000 of its tv product for next year, while CBS hadn't laid down a dime. Nor were the Kintner profit-oriented emotions soothed by the MCA-quoted cost of $900,000 for "Johnny North", the two-hour pilot of NBC's "Project 120" film features which was suddenly delayed a year, or, unless Kintner cools off by next year, indefinitely postponed.

In all, as the NBC insiders and the MCA "outsiders" were well aware, Kintner was as angrily aroused at MCA as Jack Paar says he is at NBC, just to mention another item on the long agenda of Kintner annoyances. Other tips to Kintner's frets and peeves, according to trade insiders, are now supplied weekly by the every Friday night "TWTWTW" choice of subjects for lampooning, some of it highly pointed to tv trade topics and competitive networks.

For example last Friday's installment was devastating in its brutal commentary anent ABC's choice of Gen. Eisenhower as a "commentator" to appear in its coverage of the 1964 Republican Convention. And thus NBC inflamed one of ABC's sales frustrations, i.e., its failure, to date, to sell any of its convention-election coverage.

But for all the display of Kintner irritations, NBC—in the view of trade observers—appears beset by fewest frustrations. For if CBS is "out" with star talent and ABC "out" with bluechip package goods advertisers, NBC seems "in" with both—a reflection, as tradesters see it, of Kintner's longer and deeper experience in the sensitive and knowledgable handling of each of the two vital aspects of tv (which the Messrs. Bill Paley and Frank Stanton, now somewhat removed from day-to-day CBS operations, mastered long ago).

In all, agency and sponsor observers believe that the "frustrations" of the present planning and selling season will leave solid and lasting marks on the '64-'65 network competitive picture.

BEATLES ENTERED IN MONTREUX FEST

Zurich, Feb. 25.

Britain's pop music show "Thank Your Lucky Stars," featuring the Beatles, will be the network entry of the British Independent Television web at the Montreux international tv festival in April.

Festival grants the Golden Rose of Montreux for the top light entertainment tv entry. It was won last year by CBS-TV's "Julie and Carol at Carnegie Hall." Edition picked by British Independent Television was televised on Dec. 21 in the U.K.

In other festival preparations, Howard L. Kany, director of international relations, CBS Television Stations, Inc., has agreed to take part in the panel of judges. Other members of the jury represent tv interests in Russia, Austria, Luxembourg, Norway and The Netherlands.

Brit. ATV 'Golden Hour' A Cultural Whopper

London, Feb. 25.

One of the most resounding triumphs scored by Associated Television in the area of cultural programs took place on Sunday (Feb. 9) when the indie station screened from 9:35 to 11:15 p.m. a $140,000 cultural bonanza called "The Golden Hour."

Fully networked, the show featured Maria Callas and Tito Gobbi in the complete second act of "Tosca," ballet stars Nadia Nerina and Rudolph Nureyev and pianist Jose Iturbi. It was seen in more than 4,500,000 dual channel homes scoring a network rating of 35, according to Television Audience Measurement.

The ATV show whipped BBC competition in the main (though its principal opponent "Dr. Finley's Casebook" drew an identical rating of 35) to become the highest rated "Golden Hour" of the sporadic series.

Tanner

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Walter Thompson agency, called the test "interesting with a basic value as an addition rather than replacement of the present rating systems." He said there may be questioning from an engineering standpoint but Ted Grenier, chief engineer of ABC, said that "technically it makes more sense than anything else I've seen. It looks real exciting."

While Tanner admits its survey system is in the developmental stage, it has a completed unit "which is not only a working model but a model that works unlike other truck-survey ideas that have been conceived in the past." Tanner is now researching the possibility of an airborne unit, a helicopter-mounted system capable of taking a broad area sample.

Data processing equipment in a single truck is capable of 106 counts a minute and that 50 trucks would be capable of 160,000 counts per half hour, according to Tanner.

'Longest Day'

Continued from page 1

between $34,000,000 and $35,000,000. Foreign rentals to date are estimated at $15,200,000.

Twentieth toppers continue to be sanguine about the possibilities of future revenues from the tv syndication of theatrical pix, which last year totalled $15,000,000 and were responsible for putting 20th into the black despite losses on the production and distribution of theatrical films (see separate story). Though it seems unlikely that the company will ever again be able to realize as much as $15,000,000 from tv syndication in any one year, execs point out they have, right now, 105 films still unsold to tv, with the number being continually augmented by current production, and prices for top pix going up all the time.

Austin—Robert F. Schenkkan, director of radio/television at the U. of Texas and professor of speech, has been elected chairman of the board of directors of the National Assn. of Educational Broadcasters' television stations division.

TV-Radio Production Centres

IN NEW YORK . . .

It's a baby boy, Jonathan Alexander, for the **Mike Fosters** (ABC v.p.) . . . **Mary Tyler Moore** of "Dick Van Dyke" show in town from Coast . . . **Prentiss Childs**, coproducer of "Face the Nation," vacationing in the Bahamas . . . CBS newsman **Walter Cronkite** and **Bill Leonard**, exec producer of CBS News Election Unit, back from New Hampshire re primary preparations . . . **Lyle Hill** named producer of "As the World Turns." He was associate producer . . . British motion picture director **Alexander McKendick** (Tight Little Island, Man in White Suit) directed "Defender" episode "Hidden Fury." . . . Announcer **Bob Emerick** reading for a major role in forthcoming Universal-International pic . . . Sportscaster **Chris Schenkel** adds a few thousand more miles to his crowded flight log. Schenkel flies to Daytona Beach, as spokesman for two Ford commercials being filmed at the 500 racing classic. Then he goes on to New Orleans as commentator on the ABC Pro Bowling Tour. He'll be back on his CBS Radio "Worldwide Sports" desk Monday (2) night . . . Washington Post-Times Herald tv columnist **Laurence Laurent** named chairman of the editorial board of "Television Quarterly" of Television Academy of Arts & Sciences . . . **Dick Pack**, Westinghouse Broadcasting's programming v.p. to Hollywood, for planning confabs with **Chet Collier**, exec producer of the "Steve Allen Show" and **Daryl Duke**, new producer of the syndicated series . . . **Lee Becker Theodore**, choreographer of "Perry Como's Kraft Music Hall," to make her bow on telecast of March 4 when she steps in front of cameras. Miss Theodore will do a special jazz dance with guest **Jacques D'Amboise** . . . **Oscar Brand** doing a concert tour in home town of Winnpeg, Canada . . . **Mike Dann**, CBS-TV programming v.p., to Coast for week of huddles on finalizing '64-'65 programming sked.

Gil Cates ("International Showtime") is first director to be named on the NBC-TV April 22 90-minute World's Fair special . . . RCA board chairman **David Sarnoff** honored with Doctor of Humanities degree at Rollins College NBC press secy. **Sue Douglas** engaged to **Rich Lewis**, Holy Cross senior and future Air Force lieutenant. Wedding slated for Sept. 19 . . . Actor **Joe Silvers** winds feature role in "East Side, West Side" and starts same in "Nurses" seg . . . WNEW's **Fred Robbins** off to Mexico to interview **Lana Turner**, **Cliff Robertson** and others . . . WNBC-TV manager **Pete Affee** on two-week vacation in Miami . . . **Dirk Bogarde** in town for taping March 2 and 3 of "Hallmark" spec "Little Moon of Alban". **Liam Clancy** of Clancy Bros. & Tommy Makem will appear in his B'way role of "Little Moon" for NBC-TV production . . . **Ruth McDevitt** starts role March 2 in NBC-TV's daytimer "Doctors" which is in process of going serial instead of weekly plots . . . DuPont show producer **Al Wassermann** confabbing with high-wire artist **Karl Wallenda** on April 22 NBC-TVer about circus family . . . Attorney Gen. Robt. F. Kennedy guests with **Jack Paar** March 13 to reminisce about late President . . . American Educational Theatre Association award to "NBC Children's Theatre"

IN HOLLYWOOD . . .

Garry Moore due out next month for two-week vacation and a side trip to Arizona where his son is in school. If he sits out next season it'll be in a boat wherever the seven seas take him and far from tv studios . . . **Digby Wolfe**, idol of Aussie tv, has taken up residence in Hollywood and the offers are pouring in to his agent, **Seymour Heller** . . . RCA's **Ken Bilby** surveyed the new RCA building in Hollywood, site of the next NBC board of directors meeting May 5. Next day the stockholders meeting held in Burbank will be close-circuited in color, a first. It will be a two-way transmission, with stockholders in the web's peacock studio in N.Y., getting a chance to sound off . . . **Dinah Shore** is weighing an offer from **Henry Jaffe** to do a series of specials next season for Purex. She bypassed a guest pitch from **Ed Sullivan** and won't do a weekly series. After her Miami Beach club date she'll do a series of concerts in the northwest . . . L.A.'s educational station had to accept FCC's call letters of KCET so the station bosses immediately suited them to a slogan: Key To Cultural Educational Television. The 26 call letters proposed by the station were ruled out because of conflict. On the interchange of programs among the 85 etv stations the flat cost is $5 for a half-hour show.

IN CHICAGO . . .

John Callaway, who left WBBM Radio to become managing editor of Chicago Scene mag, now defunct, returned this week as pubaffairs director and writer of **Ernie Shomo**'s editorials. To accomodate, **Howard (Pat) Weaver** switched from pubaffairs back to the program dept. as producer of "Music Wagon" . . . Having terminated with WBKB, **Sterling (Red) Quinlan** plans a short holiday in Land O'Lakes next week . . . San Francisco Chronicle telecritic **Terry O'Flaherty**, here last week to look at the WBKB creative specials, found time to visit socially with fellow Peabody Award judges **Newton Minow** and **Larry Wolters**. He also had a reunion with his old school chum, **Norm Ross** . . . WAAF manager **Tom Davis** is on a three-week vacation in the Caribbean, and WTAQ owner **Chuck Sebastian** is flying his own plane for a monthlong tour of Central and South America. He'll do a number of special broadcasts via tape . . . **Dorsey Connors**, who's had a longtime association with the social registry here, will narrate a 30-minute special for WNBQ on the Chi society folk. She also gets co-producer credit with **Dave Barnhizer** . . . **Irv Kupcinet** starts a new series of five-minute shows on WBBM Radio under Meister Brau sponsorship . . . **Bob Newkirk**, singer on ABC's "Breakfast Club", just returned from a working vacation on the Coast where he played several niteries and taped a **Steve Allen** segment which gets aired tomorrow (Thurs.) . . . WGN-TV's "Barn Dance" plucked Procter & Gamble for 13 weeks full sponsorship . . . Same station's "Bozo's Circus" now has a 12-month wait for tickets

IN LONDON . . .

Radio Rentals of London organizing a (John Logie) Baird Festival of television. Event is expected to take place April 16 at the Royal Albert Hall Scottish-TV producer **Liam Hood** auditioning beat groups for upcoming pop series "One Night Stand". . . BBC-TV's hit cop skein "Z Cars" reaches its century on March 4 . . . **Anthony Jay** ankling BBC-TV to freelance. He was one of the founder members of the pubaffairs mag "Tonight". . Ruskie comedian **Arkady Raikin** brought over from Moscow by **Holland Bennett**, BBC's booking topper . . . **A. J. P. Taylor, Malcolm Muggeridge** and **James Cameron** working on a Granada-TV project "Men Of Our Time." Writers will examine the lives of George V. Stanley Baldwin and Lenin . . ."Job," a musical version of the Bible story produced by BBC-TV, has won a premiere award in the drama section of the seventh festival of the Catholic International Association for radio tv (UNDA) . . . Writer-producer **Charles Chilton** and composer **Alfred Ralston** (teamed for the West End's "Oh What A Lovely War" and BBC-TV's "Dig This Rhubarb") are readying an hourlong radio program called "Spirit of '76" dealing with the American war of Independence.

IN WASHINGTON . . .

WTOP newsman **Julian Barber** elected unopposed as president of the Washington-Baltimore AFTRA local. Other officers are **Frank Harden**, WMAL, first v.p.; **Ray Michael**, WRC, second veep; **Joyce Carr**, recording secretary and **Don Gaynor**, treasurer . . . **Harold Christiansen** returns as business manager to WTTG-TV. He has been with

(Continued on page 58)

181 television news directors, cameramen and reporters will devote this coming weekend to learning more about their trade.

When the Newsfilm Standards Conference, sponsored by the Radio-Television News Directors Association and Time-Life Broadcast, winds up on Sunday afternoon, twenty-five qualified practitioners of the craft of newsfilm production will have made presentations on their specialties, and those presentations will have been examined most critically.

The proceedings will be recorded, later incorporated into a Manual of Newsfilm Standards. The industry is indebted to these newsmen who will teach—and the newsmen who will learn—one of the most important skills in broadcasting, local newsfilm productions:

Eddie Barker, KRLD-TV
Bob Brennan, CBS-TV
Jack Bush, ABC-TV
Jim Byron, WBAP-TV
Dick Cheverton, WOOD-TV
Walter Dumbrow, CBS-TV
John Fletcher, ABC-TV
Vincent Gaito, ABC-TV
Houston Hall, WRCV-TV
Calvin Hotchkiss, Eastman Kodak
Dr. Harry Knop, DuPont
Richard Leacock
Carroll McGaughey, WSOC-TV
Fred Mooke, WTVJ-TV
Pat O'Connell, WIIC-TV
Bruce Palmer, KWTV
Ralph Paskman, CBS-TV
Tom Phillips, CBS-TV
Bob Rubin, CBS-TV
Phillip Scheffler, CBS-TV
Bob Shafer, WRCV-TV
Marty Smith, Capital Film Labs.
Robin Still, NBC-TV
Pat Trese, NBC-TV
Bob Walker, WFAA-TV

TIME LIFE BROADCAST

From The Production Centres

Continued from page 56

KMBC-TV, the Metromedia outlet in Kansas City since 1962 . . . WRC-TV initialing a two-week series on "U.S. Global Commitments" March 2. Program running Monday-Friday from 6:30 to 7 p.m. will feature talks by Georgetown Univ. professors . . . WTOP-TV names its political convention teams. Covering the Republican meet will be **Jack Jurey, Sam Donaldson** and **Norman Beebe** from WTOP. From the Washington Post-owned WJXT, Jacksonville, will be **Bill Grove** and **William Blackburn.** At Atlantic City with the Democrats **Donald Herbert** and **Leo Pitts** will join Jurey from WTOP. **John Thomas** will join Grove from WJXT and WTOP White House correspondent **Tony Sylvester** will accompany President Johnson's convention attendance . . . For 13 weeks beginning March 2 WGMS will broadcast recordings of National Symphony concerts performed earlier in the winter.

IN SAN FRANCISCO . .

KFRC Radio establishing a memorial fund for vascular research for **Dave Andrews,** son of actor **Dana Andrews,** who died recently . . . Dave was a station personality . . . In the hinterlands, **Jan Price** doing an outstanding chatter job over KUKI, in Ukiah . . . Alcatraz the subject of KGO-TV documentary, "The Lonely Rock," slated for Feb. 29 viewing. Show is expected to bolster the Justice dept. decision to mothball the famous isle in the bay . . . **Clarence (Ducky) Nash,** for 30 years the voice of Donald Duck, making a series of appearances on various KTVU p.m. shows . . . "The Bracelet that Saves Lives," story of the work done by the Medic Alert Foundation, due for a repeat on KRON-TV . . . KCBS Radio phones still ringing after a one-two punch of Barry Goldwater, followed by Sen. Abe Ribicoff the next day. Calls were invited . . . KSFO special report on drug addiction won the warm approval of 15 Bay Area supervisors and their assistants at a special showing.—Program written and produced by **Mike Powell . . Dave Sacks,** ABC veep and general manager, sitting up as a target for questioners on a 25-minute spot called "Ask the Manager" on KGO.

IN PHILADELPHIA

Walter H. Annenberg, head of Triangle Stations, and pres. of the Annenberg School of Communications of the U. of Pennsylvania, elected a trustee of the Philadelphia Museum of Art . . Members of the radio and tv committee for the John F. Kennedy Memorial Forest in the Holy Land include **Phil Sheridan** (WFIL), **Bob Menifee** (WCAU), **Lou Klein, Gunnar Back** (WFIL-TV); **Bob Benson** (WPEN), **Dan Curtis** (WIBG), **Bill** and **Dolly Banks,** (WHAT), **Joe McCauley** (WIP), **Bill Bransome** and **Frank Hall** (WRCV). **Raymond Welpott,** NBC veepee and general manager of WRCV, named associate chairman of the general committee . . . WRCV-TV to originate a Palm Sunday religious service for the NBC-TV network from Messiah Lutheran Church . . . WRCV-TV newscaster **Harry K. Smith** to play a lead in the Phila. Drama Guild's "Richard III" . . . WCAU-TV's **Marshall Izen,** pianist, and puppeteer creator of the children's series "Tottle," on a round of concert appearances, this week, of midwest colleges . . . **Chris Economaki,** racing expert, joins Triangle Stations as guest commentator for a syndicated radio and tv series. The yearround schedule of specials include the Nassau Speed Week and the Golden State 400, at Riverside, Cal. . . . Former local deejay **Rockin' Robin** now a regular on WEBB, Baltimore.

IN BOSTON .

"T-Day" was big day for WNAC-TV Sunday (23) with opening of station's new tower transmitter, highest in east, and champagne dinner kickoff party at Kenmore with RKO General officials in from N. Y. and more than 250 ad agency execs . . . Beatlemania hit Hub with tv editor **Percy Shain,** Globe, running column with his photo in Beatle wig, which drew more than 650 letters defending the Britishers, largest amount of mail in Shain's experience. **Eleanor Roberts,** tv editor, Traveler, narrowly missed march of Beatle fans in protest, after her Beatle column, but letter writers settled by expressing sympathy for Eleanor's daughter, Linda Jason, for having such a "crabby mother" . . . Channel 38, WIHS-TV, Catholic TV Center, is constructing a high power tv station on UHF Channel 38 in Boston; **Austin A. Harrison** will be general manager . . . **Gene Jones** will be consultant and musical director of Trans Radio Productions, Inc., **Oscar H. Chese,** prexy, reported this week . . . NHL has move underway to get its games on a national tv net, and a big splash in televised sports is expected . . . **Phyl Doherty,** press chieftian WNAC-TV, hosting tv writers for special screening of Wolper special, "American Woman in 20th Century" Tuesday (25) at studio.

IN CLEVELAND

Chris Duffy left TV Guide to become WJW-TV publicity and public relations director . . **Rev. Richard T. Geisel** named religious coordinator for WHK . . **Charles Crouse** upped from announcer to news director WCLV . . . **Bob Kasarda** joined WJW-TV lenstaff . . . **Tom Ferguson** exited WCUY-FM general managership . . . Channel 8 starting regular color transmission March 1 . . . WGAR's **Betty Ott** was special guest of Welfare Secretary and **Anthony Celebrezze** during Washington trip . . . **Betty Ross left** WEWS' promotion department and **Marge Todd** from St. Louis was named assistant to **Dave Arnold** at Channel 5's promotion desk . . . **Kerm Gregory** is the new all-night disker at WHK . . . **Fred Griffith,** WDOK, moderates series of 10 programs on automotive industry based on seminar at John Carroll Univ.

IN ST. LOUIS .

Angie Dickinson in town last stanza for a round of tv-radio chats plugging the "Captain Newman, U.S.A." movie . . . Ditto actor **William O. Douglas Jr.** (son of the Supreme Court Justice) plugging Daystar's "Outer Limits" tv'er . . . KMOX general manager **Robert Hyland** will answer listeners' questions on a Friday (20) segment of the station's "At Your Service" to mark fourth anni of that program . . . **Ed Macauley** will handle the play-by-play for KSD's coverage of the Missouri State High School Basketball Tourney on March 13 and 14 . . . KADY and KADI-FM knocked off the air by wage dispute . . . **Gertrude Hoofsten** named station manager o fKSLH-FM . . . KATZ radio will air the "Negro Folk Symphony" of composer **William Dawson** on Sunday, March 8 . . . KMOX-TV prepped an hourlong "The Benedictines" special showing unique Benedictine community in St. Louis county.

IN DETROIT

WJR has received an award from the Freedoms Foundation for "contributions toward a better understanding and a greater appreciation of the American way of life during 1963" . . . **William Bendix,** starring in "Never Too Late" at the Fisher, will guest on **Ed McKenzie's** "After Hours" show on WXYZ-TV . . . **Worth Kramer,** prexy of the Goodwill Stations, has been elected to the executive board of the Detroit Area Council, Boy Scouts of America . . . **Edwin E. (Dick) Peterson,** formerly owner of the Automotive Radio Group, Inc., a broadcast representative firm, has joined the WWJ sales staff . . . WJR division of the Goodwill Stations, has donated all of the equipment necessary to establish a campus radio station at the Northwood Institute in Midland, Mich. . . . CKLW-TV has purchased three hourlong series: "The Detectives," "Target: The Corruptors," and "Stagecoach West."

IN CINCINNATI . . .

WCKY-Radio drops its 24-year-old Jamboree session of late night hillbilly and country music April 11 to make way for Cincy Reds baseball airings, outletted to Burger Beer 84-station hookup . . . **Joe Cella** has terminated Crosley Broadcasting publicity post after seven years. Newcomer in that department is **Betty Stilz,** via KDKA-TV, Pittsburgh . . . **Luke Feck,** former radio-tv editor and lately talk-of-town columnist of Cincy Enquirer resigned to publish Dimension, a local magazine, and do a weekly WKRC-TV program on area nightlife . . . WCPO-TV has moved up its evening 30-minute local news, sports and weather program by **Jack Fogarty, Jack Moran** and **Dick Coleman** to precede CBS **Walter Cronkite** session, matching WLW-T local and NBC news periods.

IN MINNEAPOLIS . .

Minnesota Twins baseball club prexy **Calvin Griffith** will have own weekly show on KSTP-TV starting Saturday (29). Program will be beamed in color . . . Time-Life newscaster **Bill Roberts** here this chapter visiting WTCN-TV and Radio. He addresses Minneapolis Chamber of Commerce legislative committee tomorrow (26) . . . Local office of TV Guide begins its spring series of weekly tours through Minneapolis-St. Paul tv stations March 11. During past two years 2,400 fans have visited WCCO-TV, KMSP-TV and **Stan Hubbard's** KSTP-TV on TV Guide's tours. A WTCN-TV personality speaks at luncheon which concludes each tour . . . KRSI will carry the Minnesota State Catholic basketball tourney from St. Paul this weekend . . . **Michael Sigelman** has been named promotion and community relations director of WDGY . . . WTCN-TV's **Rodger Kent** off for Canada this weekend to cover "First Annual International Rally and Trek" involving 500 Snomobiles.

IN BALTIMORE .

Joe Croghan leads WBAL-TV sports production unit which journeys to Baltimore Oriole Spring training camp in Miami. **Leonard Levin,** director, and **Ed Harris,** photographer, go with him to prepare interviews with players . . . **R. E. Higgins,** WJZ-TV business manager, has announced that **Bernard J. Nolan,** assistant business manager for past two years, goes to WINS in New York as business manager. WJZ-TV and WINS are both owned by Westinghouse. **Fred Koehler** fills space left by Nolan at WJZ-TV . . . **Arthur Godfrey** in town to accept award as "Man of the Year" by Advertising Club of Baltimore, met the press and 60 others at luncheon at WMAR-TV. While here, he unveiled sign announcing that WCBM Radio had moved to new location, formerly occupied by WBAL-TV . . . **Warren Wooden,** of Lakeland, Fla., and **William H. Bolling,** active in local radio and tv for 10 years, have joined WJZ-TV as announcers . . . **Kenneth T. MacDonald,** formerly sales manager for WBZ-TV in Boston, has been named assistant general manager of WJZ-TV . . . **Jim Smith,** WJZ-TV weatherman, was given American Meteorological Society Seal of Approval for excellence in tv weathercasting.

IN MELBOURNE

Bob Hope and **Jack Benny** are likely to appear in a tv show together while both are in Australia . . . Scottish baritone **Alistair McHarg,** now settled Down Under, is to compare new afternoon show for GTV-9 called "Key Notes," described as a type of musical competition . . . Aussie tv writer **Hugh Stuckey** is back from the States with a contract to write for Desilu . . . Local actor-comic-compere **Noel Ferrier** is attempting to make break through as national tv star with own weekly show . . . HSV-7 have purchased MGM film package of more than 100 post-1948 films . . . GTV-9 personality **Bert Newton** is hospitalized indefinitely apparently suffering from nervous collapse . . . British comic **Johnny Lockwood** has now become resident of weekly "Sunnyside Up" show . . . **Nina & Frederik** guest-starring on local shows while on floorshow engagement.

Syndies: Little New

Continued from page 49

Dillon" (half-hour Gunsmoke); NBC Films, "Car 54."

Virtually all distributors currently agree that it's too expensive to make a first-run syndication entry in the U. S. The market-by-market payoff just wouldn't support any first-runner other than a documentary, it's held. Situation has triggered the search for effective British entries, series which could find a sizable payoff in the British market, coming into the U.S. with a smaller nut. "Zero One," Metro TV, "Human Jungle," United Artists Television, are among those British-made first-run entries making the rounds. There will be more.

Color as a factor in selling vidfilms is both emphasized and derided currently. The pro-color advocates say there are a significant number of stations very aware of color programming and prefer a series in color. The color dampeners acknowledge there are tint-conscious stations, but not in significant numbers to make color a must in production.

In terms of immediate problems, factor of color is almost academic. Right now syndicators are studying the network maneuvers, watching for what is jettisoned next season, what are the unfilled holes, and what is the series which might prove the best patsy for preemptions.

'Third Sex'

Continued from page 52

a year ago, and won only praise for the project. It's important to note, however, that his tv stanza has a post-midnight starting time on Friday nights.

Starting with the March 6 episode, Ross, and his producer-partner David McElroy, will do separate programs on sex and morals in U.S. society; delinquent girls; narcotics addiction and the question of legalizing the use of dope; homosexuality, with representatives of homo and lesbian organizations on the panel; and abortion.

Discussed on a purely academic level by clergymen, psychiatrists, educators and social workers any of these topics might even get by at an earlier hour, but Lind's tape for the daytime radio station consists of first-hand case histories. As his boss, Davis, summarizes the problem: "I want to do the responsible thing. I don't know what it might mean to a minor in the audience to hear a man speaking like a woman and talking about how he likes to wear ladies clothes."

In any event, the tape will go unaired for at least three weeks until Davis returns from a holiday. If he should decide to give it the greenlight, he wants to be at the station for the broadcast.

Collins

Continued from page 43

prexy of the Oklahoma Assn. of Broadcasters.

He said a Congressman should be asked for advice and counsel not be told what to do.

A more detailed plan for exercising muscle in state legislatures was advanced by Washington State Assn. of Broadcasters president James Murphy. He emphasized the importance of local contacts and good public relations and warned broadcasters will be having more fights on the state level as more legislatures try to tax advertising.

San Antonio — Local radio and television stations will telecast and broadcast Houston Colt .45s baseball games during the coming baseball season. KONO-TV will telecast 14 games and radio station KBAT will carry 162 regular season games as well as 24 exhibition contest. The radio outlet is owned by the owners of the baseball club.

Taft Taffy

Continued from page 41

the ABC-owned WBKB in Chicago, with Chicago's leading newspapers charging that the web's Chicago station local programming will now be dictated by a newly appointed "coordinator" of ABC owned stations programming, operating in New York. As result the basic issues of community interests and service vs. remote centralized control has come under fresh and vigorous scrutiny.

At Stake: $400,000,000

Thus the new FCC reluctantly-approved Taft acquisitions, amounting to $26,889,310, will—it's believed—lead to forced divestitures of at least 10 group ownership stations, in the top 25 markets, which are thought to be worth a total of some $400,000,000.

While ABC, CBS and NBC stand in danger of being forced to sell two each, as outlined above, Metromedia would, under the suggested Commission rules, be required to divest itself of its tv outlets in Washington, Storer its Milwaukee outlet and Westinghouse its stations in Cleveland and Baltimore.

While the capital gains profits to the forced sellers would represent handsome one-shot returns, the recurring losses to annual profits would, of course, be staggering and crippling. That's why the Leonard Goldensons, the Bob Sarnoffs and the Frank Stantons are expected to be regular commuters to Washington throughout the next few months as they, together with their Washington offices and paid lobbyists, endeavor to stem the anti-group ownership tide. It is this very tide, which the CBS top management saw gathering force some time back, which has prompted chairman Bill Paley and prexy Stanton to press their corporate diversion efforts and to locate profitable investment opportunities for the large sums the divesture of the owned stations is expected to bring.

In this connection, however, it's recognized that the Government-ordered sale of so many big ticket tv outlets, at the same time, could well depress their selling prices below what would now apply in a free market in which the seller is not yet forced to divest. In any event, some of the smaller group ownerships, with the borrowing capacity to finance the purchase of stations in larger markets (which the new rules would permit them to buy, as the large groups are forced to sell) are betting on just this eventuality.

CBS had already been sounded out by August C. Meyer, head of Midwest Television, Inc., owner of WCIA in Champaign, Ill., re the purchase of its St. Louis outlet, when and if. Ditto ABC by the owners of WJR-TV, Flint, who were interested in ABC's owned station in nearby Detroit.

Meantime the networks and station group James Bond-type D.C. operators and sleuths are working overtime to escape from the threatened "Hurricane Henry." Their activities represent perhaps the most effective, and certainly the least known, operations of the entire tv industry. A virtually secret brigade, they never itemize expense accounts, write no memos, leave no tracks.

Transcontinent's Greenlight

Washington, Feb. 25.

In the largest broadcasting transaction in history, FCC okayed the sale of Transcontinent Television Corp.'s radio and television stations to three buyers for a total $38,500,000.

Acquired by the Taft Broadcasting Co. for $26,889, 310 were WGR-AM-FM-TV, Buffalo, N. Y.; WDAF-AM-FM-TV, Kansas City and WNEP-TV (Channel 16), Scranton-Wilkes-Barre, Pa. This gives Taft the legal maximum of seven tv stations.

Sold to Midwest Television Inc. for $10,085,000 were KFMB-AM-FM-TV, San Diego.

Purchased by Time-Life Broadcasting Inc. for $1,565,000 was KERO-TV (channel 23) Bakersfield, Calif.

The acquisitions give Taft a total of 17 radio and tv stations, Midwest a total of seven and Time-Life a total 15.

Transcontinent which plans corporate dissolution retains WDOK-AM-FM, Cleveland.

THE GALLANT MEN

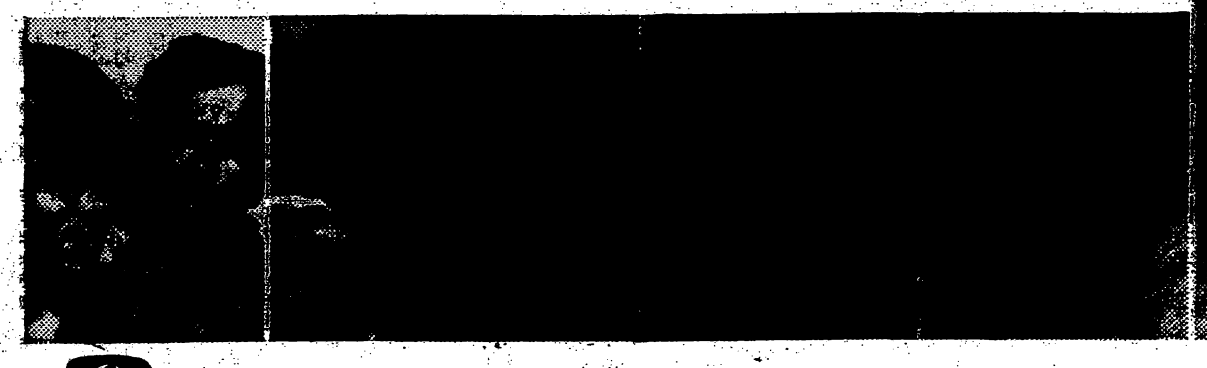
BEATS NETWORK COMPETITION IN NEW YORK

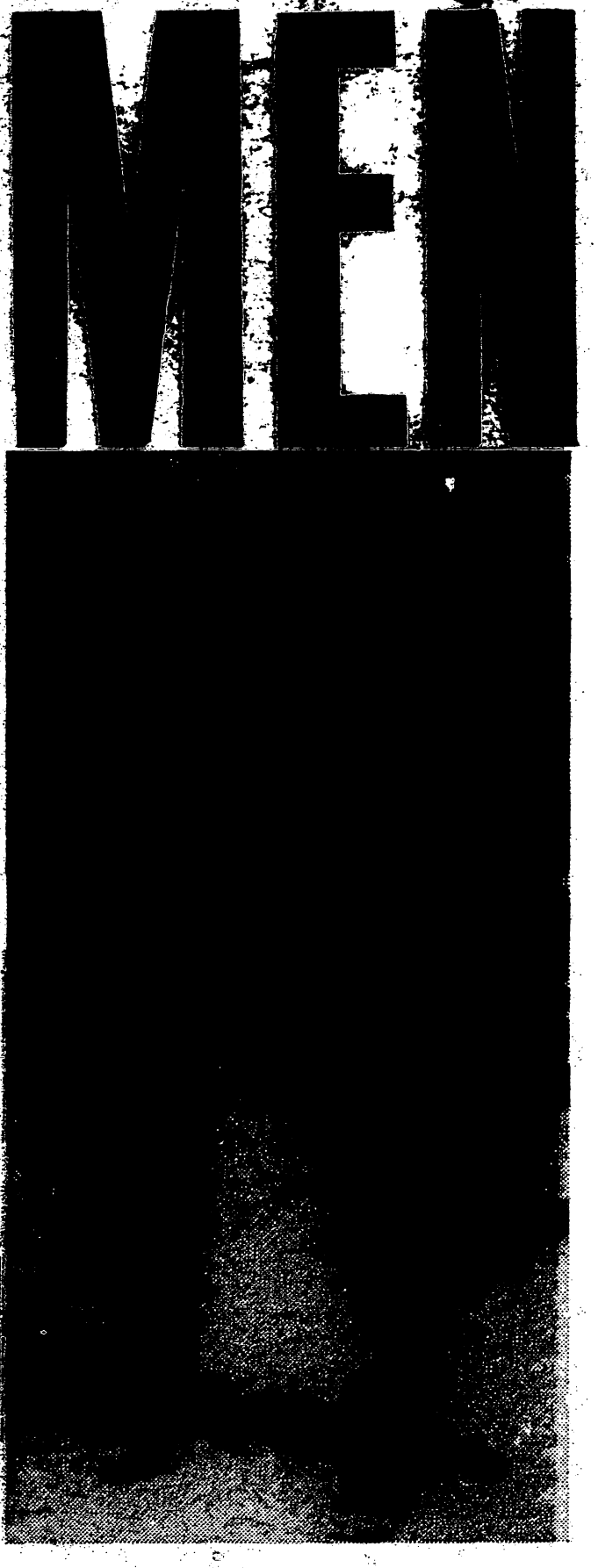
When an off-network program...on an independent television station...in the highly competitive New York market ...tops the competing programs on three network flagship stations, that's a *gallant performance.*

In its second week on WNEW-TV (Fridays, 7 to 8 pm), THE GALLANT MEN won a 15.2 rating for the full hour—*No. 1 in its time period.* Two weeks later it ranked *first again*—with a 15.7 rating. And, after 13 weeks on the air, THE GALLANT MEN captured a 16.0 rating—good for a *first-place tie.* Since starting on WNEW-TV October 4, 1963, the program has consistently ranked first or second in its time period. It's frequently the highest rated adult program on the entire station.

Here are 26 action-packed hours dramatizing the experiences of a typical World War II infantry company. Family appeal. Man-sized rating potential. Now sold in more than 20 markets.

Source: Nielsen Instantaneous Television Audience Ratings
Weeks ending Oct. 6, 1963 thru Feb. 2, 1964





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Theatremen Rally in Dayton CATV Controversy; Looms as Test Case

Columbus, Feb. 25.

Possible FCC regulation of community antenna systems should serve to curb a "gross injustice perpetrated on the public," said Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio. FCC is reported to regard the Dayton controversy anent CATV as having some aspects of a test case. The federal agency is in process of developing its regulations on the issue.

FCC Chairman E. William Henry met recently with Mayor Frank R. Somers of Dayton and Dayton City Commissioner Robert L. Schell. Somers and Schell decided after the meeting that Dayton should delay its decision on CATV until the FCC acts on a microwave application for Dayton.

Dayton city commission in January tabled a franchise application for CATV made by the Miami Valley Broadcasting Corp. The vote was 3-2. Henry said the FCC would begin considering "within a few weeks" the application for the Dayton microwave setup. He said he had no idea when a decision may be reached.

Legislation to clarify FCC's jurisdiction over CATV is being discussed by the FCC, the broadcasting industry and CATV promoters, it's understood.

Prickett said CATV promoters are going into towns and getting franchises "with no idea of paying the cities for the privilege." He criticized the "quickie" method of passage of emergency legislation in Wauseon and Napoleon, Northwest Ohio towns, which gave franchises to Direct Channel Associates Inc. of Stow, Ohio, to inaugurate community antenna systems.

"These ordinances were passed as emergency measures before anyone could study the proposals," charged Prickett. He said only quick and vigorous protest by theatremen and union representatives prevented passage of a similar franchise in Dayton. He said Dayton is the largest city in which CATV promoters have sought to begin operations.

Mayor Somers said: "CATV is, without doubt, a forerunner of pay tv. One of our concerns, besides taxes and use of city streets and utility poles for their cables, is protecting existing stations in Dayton and the people who cannot afford CATV."

Prickett praised Dayton theatremen and officers of the projectionists' and stagehands' unions for voicing their opposition to CATV. Leaders in the Dayton fight are Carl Rogers, manager of Loew's Theatre; Ansel Winston, RKO city manager and Bob Keyes, manager of the Victory. Prickett has been spark-plugging the statewide opposition to CATV.

Columbus — Rift Fournier, former associate producer of the Mike Douglas Show on KYW-TV, Cleveland, has joined the WBNS-TV staff as producer of the new "Quick As A Wink" quiz show aired Monday through Friday at 1 p.m.

Television Reviews

Continued from page 53

Committee mapping rent strike plans with Negro tenants.

The best narrative came in Newman's interview with Mrs. Katherine Shuler, first of the rent strikers, in her decaying $90 a month dwelling. Fortunately Newman let her do the talking.

Newman's interview with real estate broker Michael Gatti was revealing in its frankness. The landlord placed much of the blame for the condition of the units on the tenants. *Mosk.*

CRISIS CLEVELAND
With Joel Day, Doug Adair, Neil Flanagan, John Mahoney, Roger Goodrich
Exec Producer: Norm Wagy
Producer: Flanagan
Director: John Roach
30 Mins.: Wed., 8 p.m.
WJW-TV, Cleveland

One of the most scoring points of today's video's documentaries is its proximity to the actual events that made possible the program's contents. In doing "Crisis Cleveland" the news staff of this Storer outlet dramatized how vital and effective electronic journalism can be on the community involved.

Thus, in covering the educational clashes between whites and negroes, the same evening that saw the community rocked by emotional and embittered adults, the news staff deserves kudos indeed. Coming about one hour after its regularly scheduled news program, the stanza offered a great opportunity for the type of interpretation so critically needed where emotion runs high; where leadership appears lacking, and where an understanding of the issues would go far to ease community strain. Thus, the camera's all-inclusive revelation of a Negro mother and a white father admitting that if they could sit down across a table they'd settle the problem only to suddenly find they didn't really know why they had been at verbal blows with each other moments ago—this type of unvarnished reporting becomes one of television's brightest spots.

At the same time, WJW's newsmen elicited such answers as to blame the medium itself for perhaps being responsible for the gathering of crowds. As several parents put it "I heard and saw it on television, so I thought I better come down to protect my child." The fine line of responsibility butting the newsman's credo of "It's news so I must report it" has yet to be answered within electronic journalism's growth. It was a most commendable offering. *Mark.*

THE MINNEAPOLIS STORY
With John McDougall, others
Producers: Charles Hanna-MacDougall
Director: John Degan
Writer: Hanna
30 Mins.: Sun., 1 p.m.
KSTP-TV, Mpls.-St. Paul, (tape)

Their show is dandy public relations for Stan Hubbard's NBC affiliated KSTP-TV. Presented as a public service, their series is designed to enlighten anent the way a large municipality is run.

And if this segment is a criterion, the series will be providing first-rate tv entertainment, as well as being informative as to how public servants go about performing their tasks.

Show was of interest to nearly everybody—the way a big city's police department goes about its business of trying to apprehend criminals and doing its other law enforcing duties. This is the sort of fare that alway has been a tv mainstay and, handled exceedingly well, it made for a program that undoubtedly proved engaging to viewers.

Charles Hanna, city of Minneapolis publicity director, the co-producer and scripter, proved himself professionally adept to the extent that the program took on network proportions. He showed throughout an appreciation of the general-interest in crime and other police matters, and what he brought forth was drama and action.

There'll be a total of nine of these city of Minneapolis-produced programs on KSTP-TV, offered once a month. Next will have to do with the fire department. Dissection of the other city departments will follow. *Rees.*

AUSSIES' TV YEN FOR U.S. TALENT

Sydney, Feb. 25.

ATN, Sydney, key commercial tv station here, is buying at a top major U.S. anl British talent for playdates throughout the year.

Dick Haymes is the current topper in show titled "Studio A" over the key 7:30-8:30 p.m. time slot. Other talent listed includes Earl Grant, Ethel Merman, Tony Martin, Dickie Valentine, Frankie Vaughan and Morey Amsterdam.

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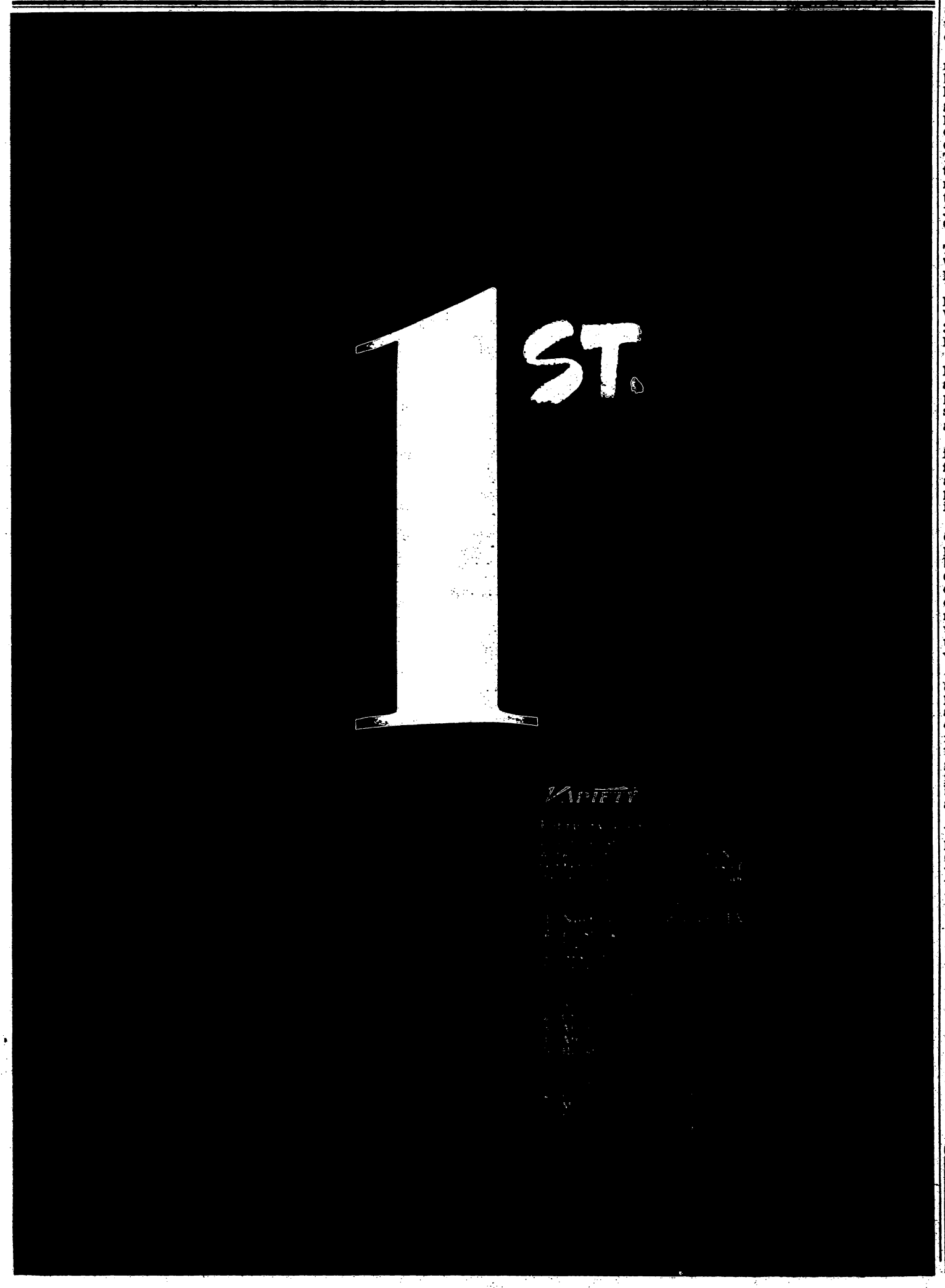

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Twentieth Century-Fox Television, Inc., 444 West 56th Street, New York City 19, New York, Phone COlumbus 5-3320.

New Hampshire Primary

Continued from page 40

nominees—announce them, and then go on to the local nominees. But now with the Governor and attorney general issuing warnings, the town elections officials probably will become frightened and do the complete rundown, before making any announcement.

Such a delay, he said, will only result in the "American people being the losers," deprived of a faster vote getting service.

Leonard pointed out that CBS-TV has a half-hour special at 9:30 p.m. on the New Hampshire primary day of March 10. NBC-TV's New Hampshire primary day half-hour special is at 8:30 p.m. ABC-TV, he noted, has no prime time special devoted to the New Hampshire primaries. Leonard raised the question of whether ABC News was seeking to delay the vote counting so that it wouldn't be beaten when it comes in late at night (after 11 p.m.) with its New Hampshire news.

All three networks will have bulletins throughout the night on the primary race. At 11:15 p.m., the three networks are due to reprise the situation, which finds Governor Nelson Rockefeller, Senator Barry Goldwater, and Senator Margaret Chase Smith vieing for the Republican Party Presidential nomination.

An opinion by the state's attorney general's office stated "Once the moderator officially and publicly declares the vote, anyone, including town clerks and other election officials may announce the voting results to news media, or to anyone else. If any news media wishes to pay town clerks and other election officials to announce the election results to them after the moderator has declared the vote and the meeting is closed, there is no prohibition against this. Until the moderator declares the vote, however, there would be no election results to announce."

Governor King, in his statement, declared "I would consider that an election official who favored one news gathering agency over another in the dissemination of returns would be in violation, at least of ethical standards, that are implicit in his functions. On the part of our election officials there can be only one guideline of conduct and that is equal and fair treatment to all of the news media."

CBS News v.p. and general manager Blair Clark, in a telegram to Governor King, expressed "some surprise" that the Governor had found a need to issue his statement. "CBS News has neither sought nor desired any favored treatment over any other news medium," he added.

Ironically, Kemper Insurance, which once sponsored ABC-TV's Ron Cochran's news show, will pick up the CBS-TV New Hampshire half-hour primary tab.

As aired in VARIETY last week, CBS News and ABC News were at odds over news censorship in the Soviet Union, with CBS News contending that processing of footage in Russia is a form of censorship and ABC News' Jules Power disagreeing.

BBC's Director General In a Plea to 'Let's Get Going' on Tint System

London, Feb. 25.

In a major plea to "get something settled" on the color tv front, Sir Hugh Greene, director-general of BBC, has told a meeting of the International Radio Consultative Committee (which is here studying tint tv with a view to selecting a universal system for Europe) that BBC profoundly disagrees with the suggestion that Europe should not be in too much of a hurry to decide on the color system to be used.

According to Sir Hugh, quick decisions are not necessarily wrong, and delayed decisions are not necessarily right. "Especially now", he added, "when the evidence on which to base a decision has been so carefully collected and sifted."

Sir Hugh's point was that technicians and engineers tend to be perfectionists and duly strive increasingly for perfect systems. Surely, he said, it would be better to have them working on one agreed system than dispersed over the three under consideration—the American NTSC system, the French Secam method and the German PAL development.

W. GERMANY STATUS SYMBOL: TV ANTENNA

Frankfurt, Feb. 25.

Latest status symbol in prestige-conscious West Germany, strangely enough, is a television antenna—even if the owner doesn't have a television set to attach to it.

In this country, where every television set owner pays a monthly fee of $1.25 to the West German Federal Post Office for the privilege of viewing the programs, the case has just been revealed of a worker living in the village of Alsfeld who didn't want his neighbors to think that he wasn't as successful as the next fellow—so he bought, and installed a television antenna.

But he failed to pay the monthly fee to the German post office for watching the programs, and a postal inspector came to check up on the house with the antenna. Matter finally came up before a local court, who decided that a person could have just as many antennae as he wanted, and would not have to pay the fee unless he attached them to sets.

Stella Richmond In Brit. ATV Departure

London, Feb. 25.

Stella Richmond, production exec with Associated TeleVision is ankling the indie at the end of the month. Hugh Rennie, is to take over her chores as exec producer on the "Love Story" skein and Rene Goddard joins the teams as script supervisor.

No official reason is given for Miss Richmond's departure following a four-year stint with the company other than a new contract could not be evolved. She has no immediate plans for the future.

LaFayette, Ga. — This burg's WLFA has become a Mutual Broadcasting affiliate. Dick Sharpe is new program director.

Boone

Continued from page 40

the idiocy of their slavery to the ratings and commercial crassness, then about the money he's not going to get. The pact with NBC for the Boone repertoire theatre dream (which called for a network outlay of $145,000 per show), gave Boone a salary of between $20,000 and $25,000 a week via deferred payments. The loss of that, the network execs feel, is something to cry about.

But they take strong issue with the critical press interviews, in which, they say, Boone has "been talking art." They contend that it was Boone's pitch from the outset that the show would avoid artiness for strong commercial values, and that he failed to produce (this should be no secret to viewers who caught many of the show's fall and winter offerings). One exec says the shows were a platform for Boone's "esoteric acting excercises." Says another: "Richard made one big mistake. He set up his repertoire theatre without the one basic prerequist—good stories. Says another observer, "They gave him too much control."

Werner, a notable scapegoat, has taken the brunt of Boone's criticism, but its no secret that it was the programming veepee who staved off an anxious sponsor all through the early weeks of production and run, and, contrary to some reports the sponsor had as much to do with the final axing of the show as the network. VARIETY reported early on the anxiety that preceded the show's preem, pointing out among other things that producers Goodson-Todman were ready to ask that its name be removed from the credits.

Anyhow, it's been a bruising experience for the network execs, and one, who has been on the Coast at the focus of the fury, was licking his wounds in silence until very recently. Then he blew up, he says, in a press interview—"I feel really bad about it. It was a nice clean cut guy from the Christian Science Monitor—didn't drink or smoke." When the Monitor man asked in accusing tones why the network was taking off the Boone show, the network man really blew up, taking out all his pent up hostilities on young clean cut. But as it turned out, the reporter had only seen three of the "Boone Bombs."

NBC Int'l

Continued from page 49

NHK's pool of Olympic footage. In addition, there will be shooting of interviews with Latin American athletes and officials. Commentators and film editors from the Latin American countries will be on hand to create programs for their home areas.

Klein said indications point to enthusiastic interest in Latin America for Olympic coverage, perked by the awarding of the 1968 Summer Games to Mexico City.

Now that the deal has been concluded, NBC Intl. will start lining up stations for distribution.

Atlanta — A second radio-television scholarship has been set up by the Georgia Assn. of Broadcasters for the study of journalism at Georgia State College in Atlanta. New scholarship will be awarded annually by GAB to a Georgia high school seniors who enrolls at GSC to study journalism. Atlanta school was recently granted a journalism major of Georgia Board of Regents.

Central Mexico's Educ'l TV Web

Mexico City, Feb. 25.

Five educational tv stations are planned by the Mexican government to bring educational programming to 18,000,000 inhabitants of Central Mexico. Stations would be in the states of Mexico, Veracruz, Jalisco, and Guanajuato, and linked by microwave to Mexico City, according to Communications Secretary Walter C. Buchanan who presented the survey and request for action to Mexican President Adolfo Lopez Mateos.

The pilot project is thought to be the first step in a national project. Actual accomplishment of a national project would take years.

Granada

Continued from page 49

Bird (who also directs) and Ian Davidson.

Says Sahlins: "I was worried at first by Granada's decision not to have any prior publicising on the show, but now I realize advance publicity would automatically invite comparisions with TW3".

As it did with "World In Action," its documentary-cum-news-show, Granada-TV is shunning promo in order to "let the product prove itself."

If "Second City Reports" takes off—and it has Independent Television Authority approval so far—then Sahlins is in the market for a followup series. More, he's working out the ideas already.

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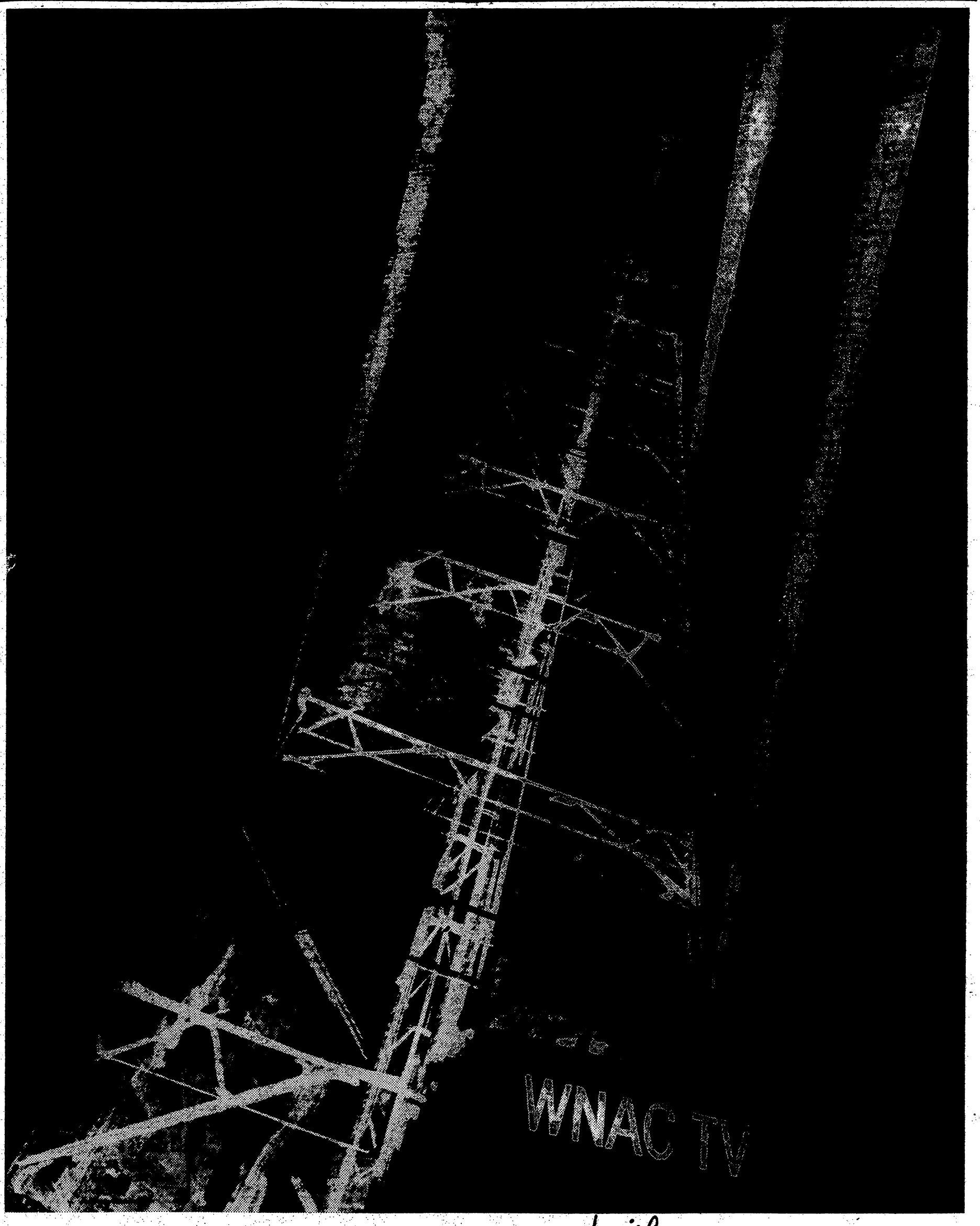

WNAC-TV's New Coverage Increase Changes the buying Picture in New England

Simultaneously with the activation of its new tower, WNAC-TV, Channel 7 — at high noon, Sunday, February 23rd — began operating with maximum power at maximum height. ■ Significantly, with its substantial increase in service coverage, Channel 7 will provide Grade A contour service to an expanded area that encompasses Greater Boston, Providence and Worcester. ■ Now, with so many additional television homes able to look in on WNAC-TV's local and ABC Network programming, it'll pay you to take a good look, too. ■ For WNAC-TV's increased coverage story, button-hole your nearest RKO-General representative and learn why Mrs. Frank Casey in Usquepaug, Rhode Island, and Mrs. Joseph Casey in Charlton Depot, Massachusetts, can follow Dr. Ben Casey's neuro-surgical procedures via Channel 7 as readily as Harry B. Casey who lives practically within the shadow of our new tower in Newton.

7G

Foreign TV Reviews

Continued from page 53

fall short. It cast a probing eye on the racial difficulties of Jomo Kenyatta's Kenya, and, in so doing, explained much that was unfamiliar about the complex of tribal affinities & traditions that make up the new African state.

James Cameron, who spoke his own script, was lucid about the problems inherent in this extravagant mixture, examining the differences between Somali, Masai, Kikuyu, and the other tribes that make up the linguistic and occupational puzzle. He stressed that Kenya was a state imposed by geography rather than common inclination of the peoples contained by it, but the program was somewhat disappointing in that it did not bring out the political rift between Kenyatta's majority party and the opposition, that believes in extra decentralization to give more play to regional distinctions.

Some eyecatching and effective film was brought back by director Gamble, especially of the warrior Masai, who pass the time in childish games now that their martial role has been taken away from them, and of some dishy Somali dames, who might encourage a string of Playboy clubs. The position of the remaining British was touched upon, but not deeply explored. In fact, the main fault of the show was that it was too content to describe a situation that seemed to call for more forthright opinion. To this extent—especially as the provocative James Cameron was involved—it did not fulfill its promise.

But much remained for interested parties, and the program was a skilful compilation of unfamiliar sights and modes of behavior. *Otta.*

DER PROZESS CARL v. O.
(The Carl v. O. Trial)
With Rolf Henniger, Carl Lange, Charles Regnier, Anneliese Roemer, Georg Eilert, Siegfried Wischnewski, Inge Meysel, others
Director: John Olden
Writers: Maria Matray, Answald Krueger
70 Mins.; Wed.; 8:15 p.m.
West German TV, from Hamburg (film)

This program dealt with the trial that Carl von Ossietzki, German publicist and pacifist, faced in 1931 when German radical rightists of the Reichswehr, the then German military, accused him of high treason. Ossietzki, leading editor of Weltbuehne, a democratic, antirightist weekly of high literary quality, had published an article which revealed the illegal rearmament efforts of the German military. A prejudiced law-court found him guilty of "espionage" and he was sentenced to 18 months in prison. He was pardoned in 1932, but was put in jail again soon after when the Nazis came to power. For his endeavors, he was singled out for the Nobel Prize in 1935. The Nazis would have released him from jail had he openly turned it down, but he wasn't willing to give in and he never got back his freedom. Von Ossietzki died in prison in 1938.

The production was interesting and exciting although there was a certain weakness in some of the dialog sequences. What the military representatives had to say occasionally lacked conviction but, more convincing were Ossietzki's original texts which were utilized in this production.

John Olden, one of Germany's better tv directors, made the action roll without dull moments and led most of the players to fine performances. Rolf Henniger, outstanding stage actor, gave an arresting portrayal of von Ossietzki. Carl Lange, as Ossietzki's fellow editor, was convincing in his brief sequences. There was impressive support, primarliy from Inge Meysel, director Olden's actress-wife, in the role of a desperate woman whose husband was murdered by the Nazis.

In all, it was an important tv drama. Ossietzki's life story should also qualify for a theatrical film. *Hans.*

CHINA NOW
With Felix Greene
30 Mins., Mon., 10:30 p.m.
Associated TeleVision, from London

Felix Greene, who wrote the much-discussed book about Red China, "The Wall Has Two Sides," returned to that country after a three-year absence, and brought back three filmed reports on the changes and devlopments that have taken place since his last visit. Although an interview with Chou-En-Lai will figure in later segments, the initialer eschewed politics, sticking to a fairly rosy impression of improvements in food supplies, education, housing, and sport. Apart from one skeptical remark about the availability of luxury consumer goods (Greene said they were out of reach of the vast, poorly-paid population), the commentary was decidedly upbeat.

The Film was inevitably intriguing, as the territory is so unfamiliar. But it had few surprises, one of them being a shot of Chinese toddlers singing a Negro protest hymn, "We Shall Not Be Moved," as part of their English lesson. Food was described as plentiful, with vegetables being amply available at 4c a sackful and restaurants being opened up. A family was shown being moved from a slum hovel to a new apartment, and hanging up its picture of Mao Tse-Tung as the first bit of furnishing.

In fact, the program got nowhere near the heart and mind of a typical Chinese, Greene only eliciting propagandist remarks about "serving the people and Socialism" from a group of university students. Otherwise, it was straightforward, superficial, reporting, and Associated TeleVision counteracted any friendly implications it might have by following the film with an opinion on it from journalist Richard Harris, who shattered a few illusions about the beneficence of the Red regime. *Otta.*

TV Followup Comment

Continued from page 53

with the Young Pioneer movement and other activities of Moscow children.

On a program such as this, the issue of Soviet censorship seems a bit academic. It's the contention of CBS News that processing in the Soviet Union runs the risk of Soviet censorship, a contention denied by ABC's Power, who says he was free to shoot and say whatever he wanted. *Horo.*

Andy Williams Show

Andy Williams and Dick Van Dyke go exceedingly well together, and even though they weren't favored with an exceptional script they made an exceptionally pleasurable outing of the Williams show last Tuesday (18). There was, for instance, nothing imaginative or even slightly original about the idea of spoofing mediocre entertainers in a smalltime cabaret, and yet Van Dyke and Williams carried it off with such flair and professional finesse that it became a memorable bit of television comedy. The basic routine has been done innumerable times, but probably never less broadly nor more amusingly.

For the viewer, the enjoyment came not so much from the funny lines or sight gags as from simply watching the two men together, each a perfect complement to the other and both generously gifted. Moreover, there was a congruety of style and taste that made Van Dyke's intelligent physical comedy seem born to the same family of his host's smooth and unadorned warbling. It was, in short, an inspired meshing of talents.

Irene Ryan was a less fortunate guest star. As long as she stuck to her Granny characterization from "Beverly Hillbillies" she was on safe and amusing ground, but it proved regrettable (and perhaps disillusioning to fans of the top-rated CBS series) that she elected to play herself as a onetime song and dance specialist. Her medley of nostalgia tunes was okay, but the short skirt was ill-advised and her dated hoofery bordered on the embarrasing. The stint made a good argument for type casting.

The show's closing skit ran the risk of bad taste in making fun of old age, and although Williams and his two guests managed on the whole to contain it in the bounds of harmless fun, no doubt there were dialers who found it hard to laugh at a geriatric pratfall. In this one the boys played a pair of palsied old roues competing for the affections of Miss Ryan, and Van Dyke's performance here was darned near brilliant. *Les.*

Channel 10 Reports

The tradition of public serivce in this WBNS-TV, Columbus, series was exemplified in "Strangers in the Shadow" aired last Wednesday. Conditions in the 126-year-old Columbus State Hospital for the mentally ill were explored via Tom Dorsey's wordage and production plus Stan Vingle's imaginative lensing and commentary by Bill Pepper.

Theme was that the public is ultimately responsible for inadequate treatment facilities and antiquated physical setup. Interviews with staff members pointed up the impossible situation and an interview with an unseen former patient corroborated the doctors' statements.

Vingle's cameras ranged up and down the long corridors of the state institution, showing patients in attitudes of quiet despair. The Dorsey script made the point that many of these people could be helped with proper treatment. "A mental institution is not the screaming bedlam of popular misconception," said Pepper. "Tranquilizing drugs have aided in making the institution a quieter place, but have no lasting curative power. That takes thorough treatment by psychiatrists who are in such short supply."

Augusta—WRDW-TV has received a special award from commanding general of Fort Gordon, located here, for "contributing to public understanding of the United States Army." Station programs a half-hour of Fort Gordon news and interviews daily, plus regular news, which, obviously, is pleasing to the military brass.

Inside Stuff—Radio-TV

WNYC's annual American Music Festival which ended last week, has become one of the most unusual institutions in American broadcasting—one of the major events in the world of serious American music which revolves around broadcasting rather than the traditional concert hall. Seldom-told story about how the festival came to be goes back to the days when Dick Pack, Westinghouse Broadcasting veep for programming was publicity and special events director of WNYC and Morris Novik, now a radio-tv consultant, was head of the New York Municipal station during the LaGuardia regime. One of Pack's jobs at the time was to edit the WNYC monthly "Masterworld Bulletin" containing the station's programs. Looking over the station's projected shows for both Lincoln's Birthday and Washington's, Novik noted the absence of any special programs. Pack ad libbed: "Why don't we do a Festival of American Music, starting on Lincoln's Birthday and winding up on Feb. 22." Out of this casual beginning grew the institution which has just celebrated its first quarter century.

Television was credited with heightening the public interest in books by Charles S. Steinberg, CBS-TV v.p. for public information, in a St. John's U. address before the annual Congress for Librarians.

Surveys by the American Library Assn., Boston U. and individual publishers, Steinberg told the librarians, show that tv not only makes the public more interested in books but also more selective in its reading. "Skillful and enthusiastic teachers and librarians can take advantage of this stimulus," he noted.

Comedian Jonathan Winters, singers Diahann Carroll and Tessie O'Shea and the New Christy Minstrels will provide the entertainment for the 24th anni banquet of the International Radio & Television Society, slated for March 4, at the Waldorf-Astoria Hotel.

Highlight of the banquet will be the presentation of the IRTS Gold Medal of 1964 to Leonard Goldenson, prexy of American Broadcasting-Paramount Theatres, for "his outstanding contributions to the broadcasting industry." Sam Cook Digges, IRTS prexy and administrative v.p. of CBS Films, will present the award.

While doing 14 stage shows for Canadian troops and their families at five bases in France and Germany next month, a CBC troupe will tape a tv show in Baden Soellingen, Germany, as a salute to Royal Canadian Air Force on its 40th birthday. Sudwest-Deutscher Rundfunk (Southwest German TV) at Baden Baden is providing facilities. This is CBC's largest overseas tour to date, with 35-40 entertainers and production staffers over there at time of taping.

Troupe, headed by comic Gordie Tapp, singers Claudette, Tommy Hunter and Tommy Common, fly to Marville, France, March 23, returning April 14. Talent roster also includes warbling Hames Sisters, singer Pat Hervey, fiddler Al Cherney, magician Robert Downey, Bert Niosi Orch and announcer Don Sims. It will also tape six "Tommy Hunter Shows" and an armed-forces special for CBC's radio web. Videotape will be for CBC's weekly tv "Country Hoedown," on which most are regulars.

Eastman Kodak, which keeps in touch with users of color on tv, offered a partial list of advertisers due to use color film commercials during 1964. They include Chevrolet, Buick, Chrysler, Ford, R. J. Reynolds, U.S. Rubber, General Mills, Miles Laboratories, Zenith, Corn Products, Ward Baking, Colgate, Ronson, Sealtest, Kellogg and General Foods.

Eastman forecast that by 1974 a half or more U.S. tv homes will have color receiver sets.

The National Academy of Television Arts & Sciences has accepted invitations to act in preliminary selections of U.S. tv program entries for two foreign tv film festivals.

For the Seventh International Festival of Television Film at Cannes, the Academy will pick three documentary and three fiction shows which will be the official U.S. Cannes entries. Academy will also select documentaries in the entries to be submitted in 22 international fests by the Council of International Nontheatrical Events (CINE), which is in charge of all non-feature film entries in the fests.

Fort Wayne—Merrill Johnson, general manager of Radio Station WGL, Fort Wayne, has been elected president of the board of directors of the Associated Churches of Fort Wayne.

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BLUE BEAT AS BEATLE SEQUEL?

Factional Tiff at Local 802 Brings Back 'Live Music' to W. 52d Street

The leaders of Local 802, the N. Y. wing of the American Federation of Musicians, are getting a taste of being on the other side of a picket line. Dissident members of the union, organized as the Musicians Voice Emergency Committee, started marching around the New York union's headquarters last week with drums and horns to underscore the hostility of the group to official union policies.

Local 802's administration has not moved to counter with their own music in a street battle of the bands. However, live music has come back to W. 52d street for a while anyway.

The dissident group comprises many of the actively musicians who want the union to represent them instead of catering to the thousands of inactive, retired or occasional musicians in the union. The dissidents also charge that the administration is employing filibusters and other undemocratic tactics to keep them from voicing their opinions at membership meetings.

The MVEC also questioned the membership qualifications of Izzy Grove, onetime prize-fighter and currently an agent-promoter, who recently joined Local 802, reportedly as a bass drummer.

MVEC complained that Grove "obstructed" one of its members who wanted to get to the microphone at last week's membership meeting which was finally suspended because of a "lack of decorum."

Meantime, Samuel Kramar, MVEC exec secretary, has filed a complaint against the union with the U.S. Labor Department, citing the failure of the union to produce the new contract under which members have been working in Broadway theatres since last September.

Battle of the Bugs

Veteran songsmith Charles Tobias has come up with the answer to The Beatles and he's copyrighted it. It's The Grasshoppers, a quartet of young singers dressed up just like grasshoppers. It's planned to challenge The Beatles for the supremacy of the insect world.

Since the grasshoppers are American, Tobias is asking for equal time in England to balance the recent exposure given in this country to The Beatles.

Balloting Rolls For Grammy Awards

Balloting has opened for the Grammy Awards to be made by the National Academy of Recording Arts & Sciences May 12 at simultaneous dinners in New York, Los Angeles and Chicago. Last week, NARAS distributed forms to its members listing thousands of recordings eligible for nominations for the 1963 awards. Latter will again be made in all categories, ranging from longhair to rhythm & blues.

Deadline date for return of the ballots to the accounting firm of Haskins & Sells is March 9. The tabulations will determine the final nominations and another set of ballots will be mailed to voting members for selection of the final winners.

National NARAS prexy John Scott Trotter has urged academy members to vote with "discretion" —in other words, a plea to vote in favor of the best record and artist and not out of company loyalty.

Trotter noted that the members' choice "is looked upon as being representative of the best in all fields of the recording arts and sciences . . . We go on record with the public with the results of your ballots."

Philips Ups Herb Rosen To Eastern Promo Mgr.

Chicago, Feb. 25.

Herb Rosen has been upped to Eastern promotion manager for Philips Records. He switched from the Mercury New York promo staff in 1962 to take over the post of Philips artists relations manager when that label bowed in this country. Last year, he was promoted to a&r man with some promotional responsibilities with Philips.

In his new post Rosen will cover New York, Newark, Boston, East Hartford, Philadelphia and Baltimore-Washington.

Royalty Suits Spin Up Judgments Vs. Flock of Diskeries

A flock of disk companies were hit by adverse legal rulings and suits in N.Y. Federal Court last week for failure to pay royalties to publishers. Fury Records was ordered to pay $6,240 in damages to Leeds Music, Charles N. Daniels Music and Bennie Benjamin Music by Judge David N. Edelstein in a default judgment.

Leeds recovered $5,664 for the tune, "Is You Is Or Is You Ain't My Baby." Benjamin received $568 for "Wise To You," "Crew Cut" and "Pony Tail," and Daniels was awarded $8 for "Rockin' Chair Rock."

Leeds and Chappell also obtained a judgment against Fire Records in an order signed by Judge Edward C. McLean. Leeds was awarded $4,455 for "Is You Is Or Is You Ain't My Baby" while Chappell received $218 for "Blueberry Hill."

Claridge Music, meantime, filed a N.Y. Federal Court suit against Veejay Records for alleged failure to pay royalties on "Big Girls Don't Cry," "Whatever You Want," "That's The Only Way," "Soon, Connie-O," "Sherry," "New Mexican Rose," "My Sugar," "Melancholy," "Walk Like A Man," "I've Cried Before" and Dumb Drum."

The dozen tunes, written by Bob Crewe and Bob Gaudio, were originally copyrighted by Bobob Music and Saturday Music, but later assigned to the plaintiff. Claridge is asking for an accounting and treble damages.

Indictment by Federal Grand Jury Nabs Cleve. Couple as 'Song Sharks'

Cleveland, Feb. 25.

Glen ("Tex") O. Clarke and his wife Joy L. Clarke were indicted here last week by a Federal grand jury on the charge of bilking amateur songwriters and singers with promises of publishing their compositions.

Couple operated the Brite Star Record Co., and also were known as the Elgin Publishing Co., Roy Records, Bryte Records, A.F.C. and A.F.M.A.

Elmer Guiliani, assistant district attorney, charged that the Clarkes advertised themselves as experts who could help writers their songs and lyrics published. It is claimed they told potential clients that the latter had to pay a fee to a union before their works could reach publication.

Union was called the American Folk Musicians Assn. But, the indictment stated, no such organization existed. Clarkes were said to have also promised that records of songs would be taped by Bobby Boyle, a country music singer. D.A.'s office declared it could not find any evidence that Clarke and his wife ever had a contract with Boyle.

NEW BRIT. SOUND PICKS UP SPEED

London, Feb. 25.

Blue Beat, the fast-emerging big beat phase which is beginning to make its mark on the British music front (currently dominated by the Liverpool Sound), is gathering momentum hereabouts.

Indeed, status of the music has grown sufficiently for Britain's two leading diskeries to move in on it. So too have jukebox operators and several tv and radio producers. Meantime, Blue Beat clubs are springing up throughout the country.

Source of the rapidly ascending sound is a small London waxery called Melodisc, run by producer Ziggy Jackson, which has been dealing in specialized beats for the past 16 years.

Jamaican Origin

Jackson, in fact, christened the Jamaican rhythm, taken from the hill men, and has been marketing Blue Beat waxes to Jamaican immigrants for some two years. He has launched the Blue Beat label, singles on which, he claims, now sell over the 100,000 mark (which for a specialized wax in this market is tops.)

With the music now spreading from the Negro clubs into dancealls and clubs like the Marquee in the West End (it holds regular Blue Beat sessions) along with the attention it's getting from broadcasters and press, Jackson claims that his latest release "Wash Your Troubles Away" by Prince Buster, has sold more than 30,000 in three weeks. Indications are that it will top sales of Prince Buster's previous bestseller, "Madness," which has reached the 120,000 mark.

Prince Buster (who is to Blue Beat what Chubby Checker is to The Twist) is one of 20 artists both here and abroad who are exclusively contracted to Jackson. Disker also has three bands under contract which are increasingly in demand at the mushrooming Blue Beat clubs.

Majors Study Beat

Jackson's success with this music has made the big record concerns sit up for they see here a possible followup trend to the group noise of the Liverpool Sound. Decca was out first with a Blue Beat wax by a group called The Beazers. Though it is too early to access anything definite from the initial sales of this disk, Decca has decided to follow it with others.

Second major record company here EMI (Electric and Musical Industries) is also taking the potential of the Jamaican sound seriously. Only last week it launched a Blue Beat single, "King Of Kings," by Boysie Grant.

Like Decca, EMI will follow this initial release with further Blue Beat singles and on-the-air promo in a major attempt to get the music to snowball at a greater pace.

Jackson's Jamaican sound has also sparked keen interest among juke operators. He has just secured a 10,000 record deal with one leading firm to feature Blue Beat platters on a nationwide network of jukes.

Music pubber David Toff, in as-

(Continued on page 68)

Radio Asks Court Fix ASCAP Fees

Breakdown in the negotiations between the radio industry and the American Society of Composers, Authors & Publishers has cued the broadcasters to petition the N.Y. Federal Court to fix a "reasonable fee" for the ASCAP license. Application will be placed before Federal Judge Sylvester J. Ryan March 11.

Under the 1950 consent decree, the user of ASCAP music has the right to ask the N.Y. Federal Court to fix the license rate when the parties are unable to agree. Robert T. Mason is chairman of the All-Industry Radio Music Licensing Committee, representing 1,155 stations in the U.S.

Beatles' Quickie 2-Wk. U.S. Tour Flips Their Cap LP Past 2,000,000 Mark

When the Beatles jetted back to Britain last Friday (21) after a quickie two-week concert and tv killing in the U. S. they left Capitol Records in the happy position of being snowed under a mountain of back orders.

The diskery not only is operating its own plants around the clock, but has hired the facilities of eight other customs pressing plants, including RCA and MGM, to keep up with the demand for Beatles disks and a flock of other concurrent hits.

The "Meet The Beatles" LP, now past the 2,000,000 marker, is soon expected to go over 2,500,000, a tremendous sale for a brief release span. But it is still short of the record-breaking pace set by Vaughn Meader's "The First Family" LP, which topped 4,000,000 copies.

The Beatles will be back in August for a more extended tour of the U. S. Capitol Records has been swamped with inquiries and offers by concert promoters who want the Beatles to play in their areas. This end of the Beatles business is solely in the hands of their British manager, Brian Epstein, who may return to the U. S. earlier to set up arrangements for the next swing of his clients through America. Veteran show biz observers are curious to see whether the phenomenal Beatles boom of the last couple of weeks will long survive their removal from these shores.

Under U. S. laws, the Beatles will not be paying substantial taxes on their concert fees since they are contract employees of a British corporation. Their biggest source of revenue, royalties, are totally exempt under a reciprocal tax treaty between the U. S. and Britain. The U. S. Treasury will, however, collect excise taxes on the estimated $50,000,000 in manufactured Beatlewares, such as shirts, wigs and other novelty items.

Beatles' boost to Capitol apparently has extended to a broad catalog of hits. In the company's peak activity to date, Capitol is riding with several clicks by the Beatles, plus heavy sellers in Al Martino, The Beach Boys, Nat King Cole, The Duvels, and others.

Symptomatic of the Beatles' hold

(Continued on page 68)

Including Disks

Albany, Feb. 25.

Assemblyman Luigi R. Marano, chairman of Joint Legislative Committee on Offensive & Obscene Material, has introduced a bill amending Subdivision H, Section 482 of Penal Law, to sell or give away to any person under the age of 18, "pictures, photographs, books, pamphlets or magazines" which "contain"—instead of "consist of"—pictures of nude women presented in a manner to arouse passion, and also to include "phonograph records."

Measure is A. Int. 4740.

Beatles Win New Fan Club—Top British Politicos

London, Feb. 25.

Although it was the teenage fans who stood in the cold dawn at London Airport last Saturday (22) to shriek "welcome home" to the Beatles, the Liverpool foursome returned tanned and triumphant from their brief American tour to a fan club swelled by the nation's leaders.

As the mop-topped popsters touched down within easy peeking distance of the Queen's Bldg., where the frost-smitten hordes of youngsters had been herded, they "arrived" in more ways than one. For not many hours before they became "officially accepted" with one cabinet minister going out on a limb for them and their kind of music.

Top politico concerned was William Deedes, Minister without Portfolio, who said: "The Beatles and their rivals all aim to be first rate in their field. Failure to attain this is spotted and criticized ruthlessly by their many highly discriminating critics. To be top in the beat business demands work, skill and sweat .

"Who dares to say that the cult of the beat groups by the young for the young is not vastly superior to the flood of pulp literature and horror comics pumped out for them by their commercially-minded elders?"

The minister went on to say that the Beatles upheld a cultural movement among the young which may go down in history.

Another instance of the highly-placed concern for John Lennon, Paul McCortney, George Harrison and Ringo Starr lies in the fact that a member of Parliament has tabled a question in the Commons to find out about the "accident" at the British Embassy in Washington when the Beatles were "manhandled by Foreign Office officials at an official function."

Wildcat 'Beatles' Strike

Falkirk, Scotland, Feb. 25.

Some 40 girls staged a strike at a factory here after one of them was told by the management not to wear a Beatle picture on her jumper.

The girls marched from the factory to the local offices of the Transport & General Workers' Union. A union official listened to the girls' story, telephoned the management, and later told them to return to work.

A plant official said he had nothing against the Beatles, but the girl wearing the picture was in danger at her machine.

He said: "The girl I told not to wear the Beatle picture apologized to me. So far as I am concerned, the incident is closed. There are no signs of Beatle pictures in the works now."

BMI Ups 8 Vets To Veep Status

Broadcast Music Inc. gave eight of its executives vice prexy stripes at the recent meeting of its board of directors at Palm Springs, Calif. All are BMI veterans with an average of 15 years service with the performing rights company.

Newly elected veeps are Justin Bradshaw, broadcast relations; George Gabriel, non-broadcast licensing; Robert J. Higgins, general services and secretary; Richard L. Kirk, of the California office; Edward J. Molinelli, finance and treasurer; Frances Preston, of Nashville office; Russell Sanjek, public relations; and Theodora Zavin, publisher administration.

Robert S. Sour continues as v.p. in charge of writer relations. New promotions were made under the aegis of Robert J. Burton who became BMI prexy a few months ago.

Peter Nero Extends His College Dates to April

Pianist Peter Nero, now making a swing of the college circuit, has extended a solid string of campus bookings to the end of the current semester. He'll be going from the U. of Santa Clara in California Feb. 27 to St. John's College in Queens, N.Y., in March.

He's also due to hit Washington U. in Seattle, Feb. 25; Arizona State U., March 1; Illinois U., March 4; the U. of Cincinnati, April 18, and Howard College in Birmingham, April 28.

Ray Charles' 'Tears,' Lenya's 'Ending,' Cole's 'Music,' Hugo & Luigi's 'Voices,' 'Best of Weavers' Top LP Releases

RAY CHARLES: "SWEET AND SOUR TEARS" (ABC-Paramount). Ray Charles' latest LP should be the launching pad for another dozen single hits, all of them contained in this set. This is strictly a pop songlog in which this standout performer works over a group of recent and yesteryear hits. His ability to transform any type of material into a powerful blues experience is demonstrated in his workovers of such jukebox songs as "Cry," "A Tear Fell" and "I Cried For You." The album's thematic conception is extended by such numbers as "Cry Me A River," "Willow, Weep For Me," and "Baby, Don't You Cry."

LOTTE LENYA: "HAPPY END" (Columbia). One of the early musical plays by Bertolt Brecht and Kurt Weill, "Happy End" is both a valuable and entertaining addition to the library of contemporary theatre on disks. The rhythmically insistent, theatrical musical style distinctively employed by Weill produces one of his most vivid scores in this work. Lotte Lenya, Weill's widow, again displays her skill with this type of material, handling all of the songs in German. Included in the score are two of Weill's best known numbers, "Surabaya Johnny" and "Bilbao-Song." Full translations with a summary of the play's action is a helpful insert.

NAT KING COLE: "LET'S FACE THE MUSIC" (Capitol). Once again, Nat King Cole is working with maestro Billy May and the result is a swinging songalog. Cole keeps rolling along with that easy, quiet style, working over such standards as "Day In—Day Out," "I'm Gonna Sit Down and Write Myself A Letter," and "Bidin' My Time," plus a flock of more recent firstrate numbers, topped by "Rules of The Road." Cole also is featured on Hammond organ on several numbers, including the album's title song.

"CASCADING VOICES OF THE HUGO & LUIGI CHORUS WITH BRASS" (RCA Victor). The large choral ensemble used so effectively in the past by RCA Victor's artists & repertoire producers Hugo & Luigi here works over a dozen standards in a liltingly melodic style unmarked by any modernistic touches. The brass accompaniment is also creamed very smoothly for easy listening. Standout numbers are "Fly Me To The Moon," "Autumn Leaves," "All Alone" and "I Left My Heart In San Francisco," one of last year's hits.

"THE BEST OF THE WEAVERS" (Decca). This is a comprehensive double-LP wrapup of the top songs from the repertory of a group that can take credit for launching the postwar folksong cycle. This set brings to the fore the original members of The Weavers, Pete Seeger, Ronnie Gilbert, Fred Hellerman and Lee Hays, all of whom have gone their separate ways in recent years. The songs go back to their first pop smash, "Goodnight Irene," and include such other familiar items as "On Top Of Old Smoky," "Wimoweh," "Tzena, Tzena, Tzena," "Kisses Sweeter Than Wine," "Rock Island Line," "The Wreck of John B.," and others.

"MEL TORME SINGS SUNDAY IN NEW YORK" (Atlantic). With this session Mel Torme takes listeners on a vocal tour of New York, starting with the title tune from Metro's "Sunday in New York" and swinging through such numbers as "Autumn in New York," "Lullaby of Birdland," "Let Me Off Uptown," "42d Street" and "Manhattan." Arrangers include Johnny Williams, Dick Hazard and Shorty Rogers. They have supplied some fine ballad and uptempo backgrounds for Torme to work from. The singer turns in a solid performance on the tour, providing another top LP.

ARTHUR LYMAN: "PARADISE" (Crescendo). An exotic south seas mood is captured and presented here by Arthur Lyman. The tunes, most of which are familiar like "Poinciana" and "Stranger in Paradise," have been dressed in special arrangements which give them a unique sound. Lyman concentrates on vibes. However, he also swings to various rhythm instruments and is backed by a three-man rhythm section. Some of the electronic musical effects set the songs off particularly well and the combo delivers smartly for an entertaining south seas-flavored item.

"THE BEST OF RICHARD HAYMAN" (Ascot). When it comes to the harmonica, perhaps one of the best known pop artists through the years has been Richard Hayman. This package nicely showcases the tooter's skill. He plays a variety of tunes, some of which are closely associated with him like "The High and the Mighty" which he did on the soundtrack of the film and later on wax. Also in his songbag are such tunes as "Misty," "Hi-Lili, Hi-Lo," "Mack the Knife," "Blue Tango" and "Ebb Tide." It is a fine package which should find a solid reception.

MARTHA SCHLAMME: "KISS-IN'S NO SIN" (MGM). For this album, folksinger Martha Schlamme has assembled a collection of Scottish ballaads and other items. Although the songs have a folk quality musically, some have contemporary lyrics. The session has been arranged and conducted by Roger DeCormier, who has done a skillful job of putting the tunes in simple yet effective musical settings. Miss Schlamme presents the numbers with a soft, delicate approach. It's a fine LP for the prolific folksinger whose repertoire seems to know no bounds.

"THE PRINCE AND THE PAUPER" (London). Mark Twain's "The Prince and the Pauper" tale provides the basis for a musical for the kids. Book and lyrics have been prepared by Verna Tomasson, with music by George Fischoff. A top cast presents the material in savvy legit style, with dialog to bridge the songs and dish up the story with continuity. The tale is done with charm and style. Tomasson's book and lyrics are clever and delightful while Fischoff's music is likewise strong. Burt Farber's arranging is good as is his conducting of the show for disks. It's a thoroughly pro job and a fine kidisk.

JERRY BURKE: "GOLDEN ORGAN HITS" (Dot). Sticking mostly to a ballad mood, organist Jerry Burke gives a smooth dissertation on a variety of all-time faves. Included are such tunes as "Moonlight and Roses," "Avalon" and "Dreamy Melody." He has an easy style which delivers the numbers with a pleasant lyrical quality, backed by a small rhythm section. The organ is becoming a popular contemporary sound and Burke has the touch that should fit well into this vogue.

"DYNAMIC SOUND OF ROD LEVITT ORCHESTRA" (Riverside). Trombonist Rod Levitt has turned loose a studio octet on some striking jazz conceptions. Levitt and his combo are expert instrumentalists who put interesting ideas through the wringer of modernism. Among the most effective sides is "Ah, Spain," which is a worthy takeoff on Miles Davis' "Sketches of Spain" exploitation of flamenco themes.

"HALLELUJAH THE HILLS" (Fontana). Meyer Kupferman has written a series of interesting musical interludes for Adolfas Mekas' artie film entry, "Hallelujah the Hills." His use of harpsichord, clarinet and flute predominate, and often these instruments are put to fine musical use. The composer's bits are presented in quick cuts in most cases. Hence, the themes are frequently over before any real impact can be made. In some spots Kupferman has utilized jazz, and in other spots employs what might be termed a contemporary classical approach. The bits are highly lyrical and quite effective. But some of the items could have been expanded for a better album and representation of Kupferman's work.

A JAZZ PORTRAIT OF CHARLEY MARIANO" (Regina). This is the first of a laudable series devoted to some of the younger names in the jazz field Alto saxist Charlie Mariano happens to be a veteran performer who has worked with several top combos, but this set gives a highly deserved spotlight. Working with various sized combos, he plays the ballads with great warmth and shows how to swing with impressive technical skill on the tricky modern entries.

MURRAY ARNOLD & TRIO: "GREAT" (Decca). Etched at Wilbur Clark's Desert Inn, Las Vegas, this session serves to intro singer-pianist Murray Arnold to disk fans. His piano touch varies from the light-fingered cocktail technique on such tunes as "Heart in San Francisco" to a rollicking barrelhouse style on "Alley Cat." His vocal approach likewise displays this versatility. He can swing in hip style as on "Up a Lazy River" or play it cool on such as "I'm a Fool to Want You." The result is a smart disk debut for the musician and it should do him well.

Musical director **Samuel Matlovsky** is doing the musical arrangements for "William Had the Words," this season's production by Harvard Univ.'s Hasty Pudding Theatricals.

LAWRENCE WELK
Presents His New Hit DOT SINGLE
"STOCKHOLM"
B/W "GIRL FROM BARBADOS"

Longplay Shorts

Twentieth Century-Fox Records, at its national distrib meeting in New York last week, presented a sales program for its package of six LPs, featuring artists **Diane Renay, Logan English** and **Mayo Muir**, two soundtrack LPs, "The Man In The Middle" and "Surf Party," and a documentary on "Pope Paul IV—An Historic Journey To The Holy Land" . . . **Henry Mancini's** score for the UA film, "The Pink Panther," has snagged two albums—Mancini's soundtrack for RCA Victor, and one by **Jimmy Riselli** for the 20th Century-Fox label.

Ethel Ennis, with a current debut album for RCA Victor, opens a two-week stand at the Off-Broadway club in San Francisco this week . . . Living Record Library label has come up with "The Record Way To Stop Smoking," featuring the voice of **Joseph Lampl**, director of the Academy of Applied Mental Arts & Sciences . . . Newly formed Walter Reade-Sterling Music Corp. has several singles and two LPs on current Reade film releases, including London's "To Bed Or Not To Bed" and Smash-Fontana's soundtrack on "Billy Liar".

Singing maestro **Norm Ladd,** current at Roseland Dance City, N. Y., having his latest LP issued on the Meric label next month . . . RCA Victor launching a special spring sales program for its blank magnetic tapes, reels and cartridges . . . Vox Productions taking over direct distribution of its line in the N. Y. metropolitan area . . . **Clancy Bros. & Tommy Makem** getting their fifth LP release, "The First Hurrah," on Columbia out next week in time for the St. Patrick's Day celebration.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

BOBBY VINTON — MY HEART BELONGS ONLY TO YOU
(Epic) . . . . . Warm and Tender
Bobby Vinton's "My Heart Belongs Only To You" (Regent†) maintains this young singer's hot pace in the bestseller lists with a solid ballad delivered in the approved teenage style. "Warm and Tender" (Acacia Enterprises) is another nicely handled ballad, both sides extracted from this singer's latest Epic LP.*

* * *

BRENDA LEE . . . . . THE WAITING GAME
(Decca) . . . . . Think
Brenda Lee's "The Waiting Game" (Forrest Hills†) shapes up as a bright rhythm number with a fresh lyric which this songstress belts with an appealing light-toned attack. "Think" (Forrest Hills-Ronbeet†) is a slow-paced slice with less immediate impact.

* * *

RICHARD CHAMBERLAIN . . . . STELLA BY STARLIGHT
(MGM) . . . . . Georgia On My Mind
Richard Chamberlain's "Stella By Starlight" (Famous) gives this star of tv's "Dr. Kildare" series a fine oldie which he projects in straightforward style for across-the-board appeal. "Georgie On My Mind" (Peer Int'l†) is another standard handled in okay style.*

* * *

LONNIE DONEGAN . . . . . LEMON TREE
(Hickory) . . . . . A Very Good Year
Lonnie Donegan's "Lemon Tree" (Boulder Music) swings along an infectious Calypso groove which this British singer delivers neatly with fine choral support. "A very Good Year" (Reedlands*) is a pretentious ballad with doubtful chances.*

* * *

SIL AUSTIN . . . . . BACK IN YOUR OWN BACK YARD
(Mercury) . . . . . Nature Boy
Sil Austin's "Back In Your Own Back Yard" (Bourne) is a crackerjack instrumental workover of this oldie with enough rocking overtones to earn wide juke and jock spins. "Nature Boy" (Crestview*) also gets an interesting rendition for good impact.*

* * *

THE DIXIE PEACOCKS . . . . LET'S GET THE BANJO OUT OF THE ATTIC
(Audio Spectrum) . . . . . The Old Time Songs
The Dixie Peacock's "Let's Get The Banjo Out of the Attic" (Chesdel†) shapes up as a rollicking oldfashioned choral number with some Dixieland kicks which could send it over the top. "The Old Time Songs" (Jimtim) is in a similar groove.*

* * *

OTIS REDDING . . . . . COME TO ME
(Volt) Don't Leave Me This Way
Otis Redding's "Come To Me" (East-Time†) impresses as a standout blues rendition of a slow ballad with a simple lyric that develops a strong punch via this unusual performance. "Don't Leave Me This Way" (East-Time†) picks up the tempo with a driving ballad.

* * *

NORMAN LUBOFF CHOIR . . . . . FAIR IS FAIR
(RCA Victor) . . . . . The Happy Wanderer
Norman Luboff Choir's "Fair Is Fair" (Williamson) is Richard Rodgers' song plug for the N.Y. World's Fair. It's a rousing march delivered colorfully by this choral and instrumental group. "The Happy Wanderer" (Sam Fox*) reprises this Continental folksong click of a few years ago in a bright production.*

* * *

THE PACERS . . . . . SASSY SUE
(Coral) . . . . . You Got Me Bugged
The Pacers' "Sassy Sue" (Premier†) shapes up as a catchy rhythm ballad that could step out on the strength of this combo's peculiar rocking sound. "You Got Me Bugged" (Premier†) is a fair rocking ballad.

* * *

DORIS TROY — PLEASE LITTLE ANGEL
(Atlantic) . . . . . One More Chance
Doris Troy's "Please Little Angel" (Premier†) is a solid ballad with a teenage lyric which this songstress projects very effectively with her bluesy pipes. "One More Chance" (Premier†) is a gospel-styled slice also very strongly belted.

* * *

DARLENE PAUL . . . . . ACT LIKE NOTHING HAPPENED
(Capitol) . . . . . A Little Bit of Heaven
Darlene Paul's "Act Like Nothing Happened" (United Artists) impresses as a well-written rocking ballad which this songstress aims right at the teenage market with her savvy vocal. "A Little Bit of Heaven" (Metric†) is an uptempo number also with Coke set potential.*

* * *

RED ONION JAZZ BAND . . . . . THE DILLY DIVE
(620 Records) . . . . . My Man
Red Onion Jazz Band's "Dilly Dive" (Four Star†) bounces across as a high-spirited Dixieland instrumental with a rinky-dink sound that could take off. "My Man" (Feist) is an okay jazzy arrangement of this oldie.*

* * *

PERCY FAITH ORCH . . . . . THIS TRAIN
(Columbia) . . . . . Sloop John B.
Percy Faith Orch's "This Train" (Marpet) is an instrumental workover of a folk number that generates lots of momentum in this colorful blend of western and railroad sounds. "Sloop John B." (Marpet*) is a lilting slice, also due for spins.*

* * *

THE TAMMYS . . . . . THE EGYPTIAN SHUMBA
(United Artist) . . . . . What's So Sweet About Sweet 16
The Tammys' "Egyptian Shumba" (Gypsy†) bows this trio of teenage girls in a way-out rocking ballad with a rendition that seems to go out of its way to be noisy. But that could be the sound which will make this disk step out of the pack. "What's So Sweet About Sweet 16" (April) is an okay slow-paced entry with a typical teen lyric.* *Herm.*

*ASCAP. †BMI.

San Remo Fest Scores in Italo Disk Mart With 16 Tunes In Top Sellers

By ROBERT F. HAWKINS

Rome, Feb. 25.

There now appears to be no doubt that the 1964 San Remo song fest has made a major impression on the Italo disk mart.

16 fest contenders, in various pressings, have already made their way into the Top 30 ratings of at least one Italian trade sheet, and more are expected to make the grade in coming stanzas.

Rivals for top sellers are Paul Anka's pressing of "Ogni Volta" (RCA) and Bobby Solo's darkhorse rendering of "Una Lacrima sul Viso" (Ricordi). Facts appear to be that while Solo's 45 is most-asked-for, this is partly because Ricordi was caught short on pressings, hence creating the shortage. Anka's availability—and undisputed popularity—have already helped boost "Ogni Volta" sales over the 400,000 mark, per RCA.

Gene Pitney's dent in local sales is likewise considerable in the runner-up slottings for "Quando Vedrai la Mia Ragazza" (UA), while Gigliola Cinquetti's winning tune, "Non Ho l'Eta" (CGD), is running approximately No. 4 in fluctuating early ratings.

Other Big Contenders

Other San Remo contenders big on the local market are Little Tony's pressing of "Quando Vedrai la Mia Ragazza" (Durium), Pino Donaggio's "Motivo D'Amore" (Columbia), Fabrizio Ferretti's "La Prima che Incontro" (RiFi), Bruno Filippini's "Sabato Sera" (MRC), Remo Germani's "Stasera No, No, No" (Jolly), Robertino's "Un Bacio Picolissimo" (Carosello).

Also "Che me ne Importa a Me" (Fonit), sung by Domenico Modugno, Gino Paoli singing "Ieri Ho Incontrato Mia Madre" (RCA), Tony Dallara and his version of "Come Potrei Dimenticarti" (Jolly), Claudio Villa and "Passo su Passo" (Cetra), Milva and "L'Ultimo Tram" (Cetra).

CGD has scored a coup of sorts in bring out its two San Remo LPs in short order, the score being raised thanks to fact that Milan diskery also has a goodly number of the more popular San Remo items in its roster.

Under CGD's derby label, company has Gene Pitney, co-winner Patricia Carli, Bobby Rydell, Fraternity Bros., Frida Boccara, Mike Clark, and Richard Moser Jr. on a 33 as "Foreign Singers Sing San Remo", with Gian Franco Intra backing with his Orch.

CGD also rushed out a low-priced LP featuring non-San Remo singers—but all 24 fest songs—on a single 33, which is under the circumstances and with some exceptions a surprisingly good recap of the event's roster. Vittorio Paltrinieri sings 12 of 24, Susy, Paola, Enzo Teodoro, and other little-known singers do a functional job of recalling the fest that was.

No Remo Monopoly

While local ratings are fluctuating dizzily, the market has not yet been totally taken over by the Riviera event's by-products.

Adriano Celentano and Mina, both S. R. abstainees, ride high with two platters; Mina with "Citta Vuota" (RiFi), her first big one in a long while; Celentano (with Don Backy & combo) with "Ciao Ragazzi" (Clan), which holds three almost equally effective renderings on a single 45.

Also, inevitably, The Beatles have come. Under their local Parlophon label release, the lowbrows are already in the top dozen with "Please, Please, Me", and with "She Loves You" moving up fast.

And RCA, which practically monopolized the early seasonal ratings with its pops, still holds many of the top cards in the current chart totals. If the diskery's pre-San Remo items, Jimmy Fontana's "Non te ne Andare", Rita Pavone's "Che M'Importa del Mondo" (which she's just waxed in English for a U.S. tie-in release apropos pic in which it's soundtracked: "Empty Canvas") Edoardo Vianello's "O Mio Signore", Michele's "Ridi" and Sergio Endrigo's "Era D'Estate" are still big in the local ratings.

German Disk Best Sellers

Frankfurt, Feb. 25.

Red Lips For Kissing Richard (Columbia)
If I Were a Boy ..... Pavone (RCA)
You Can't Stop Me .. Spier (CBS)
Three Musketeers .. Froboess (Electrola)
Bossa Nova Baby ..... Presley (RCA)
If I Had a Hammer .... Lopez (Reprise)
Want Hold Hand .... Beatles (Odeon)
Give Me Lucky Piece .. Kraus (Polydor)
If Moonshine Weren't Fritsch (Polydor)
Dominique .. Soeur Sourire (Philips)

Country Music Hall of Fame

Robert J. Burton, BMI prexy, is heading a drive by the Country Music Assn. to raise funds for a Country Music Hall of Fame and Museum. Proposed building in Nashville will also house CMA's offices.

Frances Preston, head of BMI's Nashville office, is CMA's board chairman and member of the building committee.

Bennett-Basie Pull SOS (Seats-on-Stage) $11,800 In Carnegie Hall Concert

Tony Bennett, fortified by Count Basie's band, galvanized New York's Carnegie Hall last Friday night (21) with one of his typically high-voltage, I-could-have-sung-all-night performances.

At a $5.90 top, the Bennett-Basie parlay drew an SOS (seats-on-stage) crowd whose adult behaviour was in welcome contrast to the audience hysteria at the Beatles' appearance here a couple of weeks ago, also promoted by Theatre Three Productions. Gross was $11,800.

Bennett, who ticked off two profitable Carnegie Hall stands last year, seems to keep growing as a song stylist. His ability to reverse field from a swinging, belting number to a complex, slow ballad, while maintaining the dramatic charge, gives him a stranglehold on his listeners.

Bennett, moreover, seems to give it all he has. When he takes off his coat and tie for his sprint to the finish line, he gives this old show biz gambit a personal identification which is the hallmark of the genuine star.

Bennett delivered more than a couple of dozen tunes in non-stop fashion. Opening with a rousing "Strike Up The Band," he worked through a consistently fashioned repertory of oldies and newies, including some of his recent hits like "I Left My Heart In San Francisco," "It Amazes Me," "This Could Be The Start Of Something Big," "Keep Smiling" and on through the night to a post-11 p.m. curtain after a half-dozen encores.

Basie's big band held down the first half of the show with a good collection of instrumentals. He was at his best with the concert-styled pieces, like "Blues In Hosses Flat" and "Shepherd's Blues," and least effective with his foray into the straight pop genre with "What Kind of Fool Am I."

Basie's band was augmented by the Ralph Sharon Trio in backing up Bennett's end of the concert.

Herm.

Stu Phillips Joins Cap

Stu Phillips, film-tv scorer, has joined Capitol's artists & repertoire staff on the Coast to produce pop sides. He had been with Colpix Records for the past several years.

Phillips was just signed to score "Ride The Wild Surf," a Columbia Pictures production, and is regular composer-conductor of the "Donna Reed Show" on ABC-TV.

Cliburn Huge 40G, Dallas

Dallas, Feb. 25.

Van Cliburn, in a dual role as pianist and conductor of the Dallas Symphony Orchestra, drew 3,950 fans for a huge $40,000 gross Thursday (13) at the 4,120-seat State Fair Music Hall.

Artist-Disk Deals

Decca: Lenny Dee

Lenny Dee, veteran organist, has signed a new longterm pact with Decca Records, extending a tie that goes back to 1949. Dee recently cut his 18th LP for Decca. Dee spends much of his time managing his Desert Ranch Motel in St. Petersburg, Fla.

Epic: The Goldebriars

The Goldebriars, a folksinging group from Minneapolis consisting of two girls and two boys, have been signed by Epic Records.

Debut album is due out this week .

RCA Victor: Porter Wagoner

Porter Wagoner, veteran performer in the country music field, has been repacted to a longterm agreement by RCA Victor. His recording sessions will continue to be supervised by Victor's a&r director in Nashville, Chet Atkins.

Wagoner was brought to the Victor label 13 years ago by Steve Sholes, now pop artists & repertoire v.p. for the company.

Philips: Nina Simone

Nina Simone has been signed to an exclusive contract with Philips Records.

She is currently on the Ford Caravan of Music tour, sponsored by Ford Motor Co., appearing at 45 colleges. She is also set for a one-woman concert at Carnegie Hall March 21.

Columbia: Eddie Hazell

Eddie Hazell, singer-guitarist, has been signed by Columbia Records and has cut his first sides. Hazell just ended a date at the Embers, Indianapolis.

Jubilee: The Beatle-Ettes

The Beatle-ettes, a femme group hoping to be the answer to the British combo, has been inked by Jubilee Records. Initial side is "Only Seventeen."

Prager Hits Big 3, MGM with 372G Fraud Complaint

Bernard Prager, onetime exec and minority stockholder in Big Three Music Co., has filed suit in N.Y. Supreme Court against the publishing company and MGM for $372,225, charging the firms with fraud in obtaining his interest in the firm.

According to the complaint, there were six stockholders in the Big Three (Robbins, Feist & Miller), with MGM owning the majority or 51% of the stock and Prager having a 4.6% share.

Prager charges that late in 1951, the Big Three and MGM entered upon a plan to induce him to sell his interest. He said that his request for a financial statement was refused and the defendants assured him that if he would sell it would insure his continued employment. They allegedly told Prager that the stock was worth $125,775.

Prager subsequently sold for $127,775, but now contends that his stock was worth at least $500,000.

Prager asserted that Robbins Music, the legal name of the Big Three, and its subsidiaries received over $1,000,000 in ASCAP royalties since 1951. Prager contended he had no knowledge of the firm's ASCAP revenues at the time of the sale.

Foglesong Exits Col-Epic For Victor A&R Berth

Jim Foglesong, is switching over from the Columbia-Epic labels to join the RCA Victor artists & repertoire staff. He'll work under Hugo Perretti and Luigi Creatore who head up Victor's pop recording activity in New York.

Foglesong had been with Columbia for over 12 years, starting there in the engineering department.

Federal Ruling Puts Novel Renewal Rights Suit Back in N. Y. Supreme Ct.; Case Could Affect Whole Pub Industry

British Disk Best Sellers

London, Feb. 25.

Needles And Pins .. Searchers (Pye)
I'm The One .... Pacemakers (Columbia)
Diane ..... Bachelors (Decca)
5-4-3-2-1 ..... Mann (HMV)
Hippy Hippy Shake .. Blue Jeans (HMV)
Glad All Over .. Clark Five (Columbia)
As Usual ..... Lee (Brunswick)
Anyone Who Had Heart Black (Parlophone)
I Think Of You .. Merseybeats (Fontana)
Don't Blame Me ..... Ifield (Columbia)

A longpending legal battle over copyright renewals with important implications for the whole publishing industry, entered another phase last week when N.Y. Federal Court Judge Edward Weinfeld ruled that he had no jurisdiction in the case involving T. B. Harms vs. lyricist Edward Eliscu and Ross Jungnickel Inc., the ASCAP subsidary of the Aberbach combine.

Suit over four standards with music by the late Vincent Youmans and lyrics by the late Gus Kahn and Eliscu now reverts back to the N.Y. Supreme Court where it's likely that the issue on the copyrights' ownership will be decided.

In the meantime, however, the T. B. Harms firm, part of the Chappell empire, is appealing Judge Weinfeld's decision to a higher court. The judge dismissed T. B. Harms' claim that Ross Jungnickel had committed an infringement, actual or threatened, of "Flying Down To Rio," "Carioca," "Music Makes Me" and "Orchids In The Moonlight." In view of the lack of such evidence, the court granted Eliscu's and Ross Jungnickel's motion for dismissal.

The key issue of who owns Eliscu's part of the copyright renewal to the four songs still is to be fought out in N.Y. Supreme Court. T. B. Harms' attorney, Gustave B. Garfield, claims that Eliscu wrote the lyrics under a "for hire" agreement, under which the employer, RKO Pictures which later assigned the songs to T. B. Harms, retains the copyright ownership.

The "for hire" contract gave Eliscu a flat fee of $1,500 for each song plus one-quarter of the royalties. T. B. Harms has been paying these royalties to Eliscu for the past 30 years, along with one-quarter to the Kahn estate and one-half to the Youmans estate.

T. B. Harms also claims that Eliscu assigned the copyright renewal to it in 1933. In 1961, Eliscu entered into a deal with Ross Jungnickel whereby the latter took over Eliscu's share in the four standards. This action triggered the suits by T. B. Harms, which claims that Ross Jungnickel is paying all of Eliscu's legal fees in prosecuting his claim to the renewals plus a $20,000 bonus if the suit turns out in his favor.

Eliscu has added another wrinkle to the suit by suing T. B. Harms for a one-third share of the royalties, rather than one-quarter. Youmans took a one-half share as the composer and the owner of the publishing rights which he later assigned to T. B. Harms.

Public Stock Issue Preems Csida Co.

A new disk company headed by Joe Csida has been organized as the first in the industry to raise its money from scratch via a public stock issue. Under the tag of Recording Industries Corp., with offices in New York and Nashville, the record firm successfully floated 200,000 shares of stock to 600 investors in 10 states at an issue price of $5 per share.

Tennessee Securities Inc., a Nashville firm, handled the stock's underwriting. It's understood that the bulk of the capital was raised within Nashville itself. Besides Csida, who is president of the firm, the other officers are Frank Poole, v.p. and treasurer; and W. Lester Vanadore, v.p. and secretary.

Other members of the directorate are Charles Kieffer, Ralph W. Cannon, Victor Frenkil, Hubert Long. Frank Barone, N.Y. show business attorney, has left the law firm of Barone & Chasin to become exec assistant to Csida as well as its chief N.Y. counsel.

Csida, former exec with both RCA Victor and Capitol Records, will headquarter in New York where office and studio facilities are being set up. Poole and Vanadore will be stationed in Nashville.

Csida has recently been in the publishing-management business, handling such talent as Eddy Arnold, John Gary, Jim Lowe, Larry Finnegan, Marty Gold, Bill Faier and The Kingston Trio, latter for disks only. Csida is arranging to set up a new representation for the artists under his wing.

Several established independent disk companies have gone public through stock issues in recent years, but the Csida operation was the first to be launched through this route. The stock issue, of course, conformed with Securities & Exchanges Commission regulations.

STAFF TOOTER ISSUE CUES AFM-TV CRISIS

A showdown fight over maintainance of staff musicians at the television networks is shaping up at the negotiations between the American Federation of Musicians and the three tv webs for a new pact to replace the one expiring Feb. 29. AFM is putting up an all-out fight to retain the quotas for staff musicians, which runs to 65 per network in addition to staff members in various cities, where the webs have o&o's.

Intensive bargaining sessions are scheduled throughout this week between AFM execs and ABC, CBS and NBC. Webs have long felt that with the decline of live shows, the necessity of carrying large orchestral ensembles on an annual basis is a form of "featherbedding."

Jerome Robbins, director-choreographer of the Broadway production of "West Side Story" will personally supervise the revival of the musical which is scheduled for an April 8 opening at the N.Y. City Center under the direction of **Gerald Freedman.**

Anybody Can 'Stamp Out The Beatles,' Det. Court Sez; 'Mania Still Spreads

Detroit, Feb. 25.

Everyone is invited to "stamp out the Beatles," if they have a mind to do so, according to a ruling by Circuit Judge James N. Canaham.

Judge Canaham ruled that two companies which had been fighting for exclusive rights to manufacture sweatshirts imprinted with the slogan: "Stamp out the Beatles" would have to compete with one another because there is no copyright on the slogan.

'Skunking' The Beatles

Milwaukee, Feb. 25.

Impressed by Beatlemania hereabouts, a four-man local rock 'n' roll combo hitherto known as The Bonnevilles has changed its name to The Skunks. Members dyed their hair black with white stripes across the sides, and ordered striped suits to complete the transition.

So far, none of the Beatlenut frenzy has rubbed off on them, but they point out that Britons awarded The Beatles with just peculiar looks at first, too.

Maine's 'Beatle Cakes'

In Deering, Me., a baker produced some "Beatle Cakes," decorated to resemble the heads of the British quartet. It was intended only as a gag, but they sold like the proverbial hotcakes to teenagers.

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	5	**BEATLES** (Capitol) **Meet the Beatles** (T2047)
2	2	16	**AL HIRT** (Victor) **Honey in the Horn** (LPM 2733)
3	4	19	**PETER, PAUL & MARY** (Warner Bros.) **In the Wind** (W 1507)
4	3	10	**HENRY MANCINI** (Victor) **Charade** (LPM 2755)
5	8	5	**ANDY WILLIAMS** (Columbia) **Wonderful World of** (CL 2137)
6	7	29	**JOAN BAEZ** (Vanguard) **Vol. II** (URS 9094)
7	6	23	**BARBRA STREISAND** (Columbia) **Volume II** (CL 2054)
8	5	15	**THE SINGING NUN** (Philips) **Soeur Sourire** (PCC 203)
9	31	2	**BEATLES** (Vee Jay) **Introducing Beatles** (LP 1062)
10	11	11	**SMOTHERS BROS.** (Mercury) **Curb Your Tongue, Knave** (MG 20862)
11	17	5	**KINGSTON TRIO** (Capitol) **Time to Think** (T 2011)
12	13	13	**BEACH BOYS** (Capitol) **Little Deuce Coupe** (T 1998)
13	10	11	**ELVIS PRESLEY** (Victor) **Fun in Acapulco** (LSP 2756)
14	33	3	**HELLO DOLLY** (Victor) **Original Cast** (LOCD 1087)
15	9	15	**JOHN GARY** (Victor) **Catch a Rising Star** (LPM 2745)
16	12	120	**WEST SIDE STORY** (Columbia) **Soundtrack** (OL 5670)
17	18	7	**RICK NELSON** (Decca) **For You** (DL 4479)
18	32	5	**VENTURES** (Dolton) **In Space** (2027)
19	25	2	**NANCY WILSON** (Capitol) **Yesterday's Love Songs** (T 2012)
20	47	91	**PETER, PAUL & MARY** (Warner Bros.) **Peter, Paul & Mary** (W 1449)
21	—	1	**JOHNNY MATHIS** (Mercury) **Tender Is the Night** (MG 20890)
22	14	17	**SWINGLE SINGERS** (Philips) **Bach's Greatest Hits** (PHM 200-097)
23	26	43	**BYE BYE BIRDIE** (Victor) **Soundtrack** (LOC 1081)
24	46	28	**TRINI LOPEZ** (Reprise) **Trini Lopez at PJ'S** (6093)
25	28	5	**JACK JONES** (Kapp) **Wives and Lovers** (1352)
26	15	8	**THE WEEK THAT WAS** (Decca) **Original Sound Track** (DL 9116)
27	45	58	**PETER, PAUL & MARY** (Warner Bros.) **Moving** (W 1473)
28	20	27	**NEW CHRIST... MINSTRELS** (Columbia) **Ramblin'** (CL 2055)
29	42	3	**KINGSMEN** (Wand) **Louie Louie** (657)
30	30	20	**AL MARTINO** (Capitol) **Painted Tainted Rose** (T 1975)
31	23	14	**LOS INDIOS TABAJAREZ** (Victor) **Maria Elena** (LPM 2822)
32	21	3	**AL MARTINO** (Capitol) **Living A Lie** (T 1975)
33	22	6	**DRAGS** (Capitol) **Big Sounds of the Drags** (T 2001)
34	19	46	**ANDY WILLIAMS** (Columbia) **Days of Wine & Roses** (CL 2015)
35	16	15	**VILLAGE STOMPERS** (Epic) **Washington Square** (LN 24078)
36	24	20	**FRANK SINATRA** (Reprise) **Sinatra's Sinatra** (R 1010)
37	36	47	**ROY ORBISON** (Monument) **Greatest Hits** (MLP 8000)
38	35	6	**LAWRENCE WELK** (Dot) **Wonderful Wonderful** (DLP 3552)
39	49	17	**CHAD MITCHELL TRIO** (Mercury) **Singing Our Minds** (MG 20838)
40	43	51	**LAWRENCE OF ARABIA** (Colpix) **Soundtrack** (CP 514)
41	29	19	**BEACH BOYS** (Capitol) **Surfer Girl** (T 1981)
42	48	7	**JOHNNY MATHIS** (Columbia) **Romantically** (CL 2098)
43	27	11	**TRINI LOPEZ** (Reprise) **More at P.J.'s** (6103)
44	37	44	**BARBRA STREISAND** (Columbia) **Barbra Streisand Album** (CL 2001)
45	38	3	**JAN & DEAN** (Liberty) **Drag City** (LRP 3339)
46	40	50	**JOAN BAEZ** (Vanguard) **Baez in Concert** (VRS 9112)
47	34	47	**HOW THE WEST WAS WON** (MGM) **Soundtrack** (1E5)
48	44	34	**JAMES BROWN** (King) **James Brown Show** (826)
49	41	69	**TONY BENNNETT** (Columbia) **I Left My Heart in San Francisco** (CI 1869)
50	39	3	**GIRL WHO CAME TO SUPPER** (Columbia) **Original Cast** (KOL 6020)

Beatles Busting Out

Glasgow, Feb. 25.

Michael Sanders, 24-year-old salesman, is accompanying the Beatles on their U. S. trek. His mission: to sell six-inch-high Beatle busts to American teenagers. In his sample case are plastic busts of John, George, Paul and Ringo.

Due in British shops soon, the busts will sell at nine shillings each, and, in the U. S. at about $2.

Tin Pan Valley

By RED O'DONNELL

Nashville, Tenn., Feb. 25.

Chet Atkins planes to Europe this week to firm plans for April 5-30 promotional tour of RCA Victor artists Jim Reeves, Bobby Bare, Anita Kerr Singers and himself.

Columbia's a&r veteran Don Law in New York prepping album recording featuring Jimmy Dean and his ABC-TV show canine puppet sidekick Rowlf.

London promotor Don Arden here for powwow with Brenda Lee's manager Dub Allbritten re the Decca artist's tour of Europe, tentatively skedded for next November.

Bobby Vinton a two-day visitor for Epic platter-making; accompanied label's a&r topper, Bob Morgan.

Pee Wee King and Redd Stewart reprised some of their hit oldies, "Tennessee Waltz," "Slow Poke," etc. for Starday label.

The Kim Sisters completed trio of sessions for Monument, one of which was in the label's recently acquired Fred Foster Sound Studio.

Where-Do-They-Come-From dept.—Don Wayne, who penned Lefty Frizzell's hit, "Saginaw, Mich.," is a tool and die worker in local plant.

Beatles' Quickie

Continued from page 65

on the U. S. kids is the fact that a 74-page one-shot fan mag, "All Abot The Beatles," distributed by Curtis Circulation Co., was expected to sell out its entire press run of 1,000,000 copies within one week of hitting the stalls. Arthur Under, publisher of Datebook, for teenage girls, published the Beatles mag.

24-Hour Pressing

Ottawa, Feb. 25.

RCA Victor's plant at nearby Smith's Falls, which also presses for Capitol, is working round the clock to turn out 30,000 Beatles disks a day—45s and LPs. More than 45 extra employees have been hired and it's expected that production of the Beatles platters will hit 1,000,000 there before the craze dies down.

Beat-ling the Walls

Manchester, Eng., Feb. 25.

A consignment of wallpaper featuring The Beatles was flown here to Canada, with the singers' signatures inscribed. Shipment followed a cable from a Montreal firm ordering 24,000 rolls.

More dollar-earning orders are expected from the U. S. following dispatch to New York of 3,000 samples of the wallpaper.

Blue Beat

Continued from page 65

sociation with indie disker Dennis Preston, has formed Celestial Music to concentrate on Blue Beat numbers. The Toff-Preston operation has tied up more than a score of Blue Beat properties following the emergence of the music from the West Indian Negro clubs into wax prominence.

According to Toff there are thousands of West Indian bands springing up wherever there is a pocket of Jamaican Negroes settled. The music, he feels, is sufficiently entrenched here to provide the basis of a big trend.

Other pubbers are less sure of the potentialities of Blue Beat though many are sniffing around to pick up what they consider is the best of the Blue Beat material.

For instance, Cyril Simons, Leeds Music topper here, has picked up "I Want To Shout" for America and is dickering more deals in case the Blue Beat firecracker is lit.

VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	6	**I WANT TO HOLD YOUR HAND** **Beatles**	Capitol
2	3	5	**SHE LOVES YOU** **Beatles**	Capitol
3	2	7	**YOU DON'T OWN ME** **Leslie Gore**	Mercury
4	9	3	**DAWN** (Go Away) **Four Seasons**	Philips
5	4	6	**JAVA** **Al Hirt**	Victor
6	5	6	**UM UM UM UM UM UM** **Major Lance**	Okeh
7	11	3	**STOP AND THINK IT OVER** **Dale & Grace**	Michelle
8	6	7	**HEY LITTLE COBRA** **Ripchords**	Columbia
9	16	3	**NAVY BLUE** **Diane Renay**	20th-Fox
10	10	3	**California Sun** **Rivieras**	Riviera
11	7	10	**OUTER LIMITS** **Marketts**	Warner Bros.
12	14	5	**A FOOL NEVER LEARNS** **Andy Williams**	Columbia
13	13	7	**FOR YOU** **Rick Nelson**	Decca
14	8	6	**ANYONE WHO HAD A HEART** **Dionne Warwick**	Scepter
15	18	14	**LOUIE LOUIE** **Kingsmen**	Wand
16	12	11	**SURFIN BIRD** **Trashmen**	Garrett
17	17	6	**WHAT KIND OF FOOL** **Tams**	ABC-Par
18	20	3	**I LOVE YOU MORE AND MORE** **Al Martino**	Capitol
19	19	5	**TALKING ABOUT MY BABY** **Impressions**	ABC-Par
20	23	2	**PLEASE PLEASE ME** **Beatles**	Vee Jay
21	28	3	**Good News** **Sam Cooke**	Victor
22	34	3	**SEE THE FUNNY LITTLE CLOWN** **Bobby Goldsboro**	UA
23	15	13	**THERE, I'VE SAID IT AGAIN** **Bobby Vinton**	Epic
24	24	3	**ABIGAIL BEECHER** **Freddie Cannon**	Warner Bros.
25	42	3	**MILLER'S CAVE** **Bobby Bare**	Victor
26	46	2	**PUPPY LOVE** **Barbara Lewis**	Atlantic
27	35	2	**SHELTER OF YOUR ARMS** **Sammy Davis Jr**	Reprise
28	—	1	**FUN FUN FUN** **Beach Boys**	Capitol
29	33	5	**OH BABY, DON'T YOU WEEP** **James Brown**	King
30	29	6	**LETTER FROM SHERRY** **Dale Ward**	Dot
31	48	2	**I WANT TO BE WITH YOU** **Dusty Springfield**	Philips
32	26	2	**WHO DO YOU LOVE** **Saphires**	Swan
33	30	6	**HOOKA TOOKA** **Chubby Checker**	Parkway
34	38	5	**SOUTHTOWN U.S.A.** **Dixie Belles**	S.S.7
35	—	1	**KISSIN COUSINS** **Elvis Presley**	Victor
36	37	2	**I WISH YOU LOVE** **Gloria Lynne**	Everest
37	21	8	**AS USUAL** **Brenda Lee**	Decca
38	44	3	**SAGINAW MICHIGAN** **Lefty Frizzell**	Columbia
39	31	3	**COME ON** **Tommy Roe**	ABC
40	43	3	**HE SAYS THE SAME THINGS** **Skeeter Davis**	Victor
41	—	1	**HERE'S A HEART** **Diplomats**	Arock
42	—	1	**BLUE WINTER** **Connie Francis**	MGM
43	27	12	**POPSICLES & ICICLES** **Murmaids**	Chatahoochee
44	45	6	**HARLEM SHUFFLE** **Bob and Earl**	Marc
45	32	6	**IT'S ALL IN THE GAME** **Cliff Richards**	Epic
46	—	1	**HE WALKS LIKE A MAN** **Jody Miller**	Capitol
47	22	7	**WHISPERING** **April Stevens and Nino Tempo**	Atco
48	36	12	**NITTY GRITTY** **Shirley Ellis**	Congress
49	39	11	**FORGET HIM** **Bobby Rydell**	Cameo
50	25	7	**DAISY PETAL PICKIN'** **Jimmy Gilmer & Fireballs**	Dot

Rochester, With 2 Symphonies, Faces Same Nerve-War As in Other Areas

Rochester, N. Y., Feb. 25.

This city is one of the latest communities afflicted by a running feud between its symphonic schedule and the members of the American Federation of Musicians. For weeks now this feud has engaged a lot of headline and feature space in the local press with copious correspondence from readers added. What complicates the situation locally is the existence of two, not one, orchestras, Civic and Philharmonic, respectively.

Apparently history repeats itself from city to city in that such disputes pit a board, predominately composed of business executives, against a union with its own point of view. The Philharmonic and Civic organizations are pictured in the arguments as a non-profit cultural groups. The same plea has been heard in classic disputes in New Orleans, Houston, Cleveland, Buffalo, Chicago and other cities. (Boston has the best AFM relationship in the symphonic field, by general opinion.)

Criticisms have been levelled in both directions here. It is charged that the musicians union stalled in negotiations to create a panic sense with management, which then, in turn, threatened to cancel the season—a threat made so many times in recent years around the nation where musicians demands and boards of directors clash head-on. Met Opera case is also mentioned here.

George Eastman, founder of the Kodak empire, put up the original funds to established the Philharmonic. Both orchestras face the problem of a relatively short season so that musicians ask more per concert than a longer work-year might entail.

Again Rochester's experience tends to echo experience around the country. It is known that both the N. Y. Philharmonic and the Met Opera are making efforts to extend their seasons partly to mollify union labor.

Rochester has been paying a scale described as ninth-highest among the country's symphonies.

Col Nabs Orig Cast LP Rights to 'Whistle'

Columbia Records has wrapped up the original cast album rights to "Anyone Can Whistle," the Kermit Bloomgarden-Diana Krasney production which is slated to bow on Broadway at the Majestic March 26. Book is by Arthur Laurents with music and lyrics by Stephen Sondheim. Lee Remick, Angela Lansbury and Harry Guardino are starring.

Columbia, meantime, is planning to put "What Makes Sammy Run?" into the groove March 1, three days after its Broadway opening at the 54th St. Theatre. Show, with an Ervin Drake score, stars Steve Lawrence, Sally Ann Howes and Robert Alda.

Mills Music All-Out For Pop & Jazz Disk Names On Educ'l Market Folios

Mills Music is banking heavily on pop and jazz recording names for publications aimed at the educational market. Among recent entries are "The Herb Ellis Jazz Guitar Book" and another jazz folio by Al Caiola.

Bandleader Warren Covington has just published a couple of trombone solos and is also appearing at trombone concerts and clinics for Selmer, the instrument manufacturers. Eddie Layton, Hammond organist, has done a volume for Mills along with Frank Renaut, who is now touring abroad for Lowrey organs.

Other recording names now preparing works for Mills are Paul Winter, Dukes of Dixieland, Al Bollington and Richard Hayman.

H. & A. Selmer Ups '63 Sales 30%, Hikes Divvy

H. & A. Selmer Inc., musical instrument manufacturers, racked up 30% increase in sales during 1963, hitting a gross of $10,755,300. The figures reflect Selmer's acquisition of the assets and trade position of the Buescher Band Instrument Co. early last year.

Last year Selmer paid a 27½c dividend per share. This year, the board voted a semi-annual dividend of 20c per share, payable May 1 to holders of record April 15.

THREE-DEBUT 'FALSTAFF'

Bernstein, Zeffirelli, Evans All New at Met, March 6

Franco Zeffirelli, who this winter staged the Italian version of Edward Albee's "Who's Afraid of Virginia Woolf?," Shakespeare's "Hamlet" and Verdi's "Falstaff" in Rome also "Rigoletta" and "Tosca"—Callas' comeback—at Covent Garden in London, is now rehearsing for his Met debut—a Guild benefit "Falstaff" on March 6. Another debut will be conductor Leonard Bernstein. Geraint Evans from Covent Garden will also debut in the title role.

Opera has not been heard at the Met for 15 years. Zeffirelli also designed sets and costumes.

On the Upbeat

New York

Concerts In Contrast deferring its jazz, folk and opera shows at Philharmonic Hall from the spring to next fall . . . **Bobby Breen** into Holiday House, Pittsburgh, for two weeks . . . **Mimi Weber** signed songstress **Tina Robin** to a personal management deal . . . **Grandpa Jones** plays Carnegie Hall April 3 with a country package.

Jazz composer **Gary McFarland** wrote the music for a new ballet, "Reflections In The Park," bowing at Hunter College March 6 under sponsorship of the school's Modern Jazz Society. **Donald McKayle** is choreographer . . . Atlantic Records handling distribution for Vest Records single, "The Monkey Shout," with **Bobby Davis & The Rhythm Rockers.**

ABC-Paramount's young singer **Tommy Roe** sworn into the Georgia Army National Guard last week . . . American Accordionists Assn. prepping an accordion festival at the World Fair Aug. 6-8 . . . Dimension Records' singer **Big Dee Irwin** en route to England for six weeks of one-nighters and tv dates.

Angela Martin, singer-ventriloquist voted Miss Paper Doll for 1964.

London

With the rise of such artists as **Manfred Mann, The Rolling Stones, George Fame** and **Little Stevie Wonder,** all of whom feature harmonicas, a large mouth organ boom has been stimulated here. The growing market is already so large that manufacturers are on a 24-hour production schedule but shops are still posting sold out notices.

Product of the Beatle era now on the market—a 100 watt "scream drowner" . . . EMI reactivated its Regal-Zonophone label with a disk by a Salvation Army guitar group, **The Joystrings.** "A" side is a twist number, "It's An Open Secret" . . . **Stan Getz** opens at the Ronnie Scott Club, London, March 3 . . . Harold Davison agency opened a special folk department, helmed by **Roy Guest** . . . **Ben E. King,** currently on a tour here, cut a wax at Decca.

Bobby Weiss Preps April Bow of His Int'l Holding Co.

Tokyo, Feb. 25.

Bobby Weiss wrapped up a whirlwind week of spadework here for his International Holding Co., Ltd., which will be formally launched in April. The company being established by the former international director of Warner Bros. Records will represent various musical interests in global markets.

Weiss opened an office in Tokyo and named Eiko Ishizaka to handle his liaison work here in the placement, supervision and merchandising of record catalogs. It appears likely that Weiss will enter into a joint venture with Ken Cole of Cosdel Inc. for record distribution in certain Far Eastern areas.

Before arriving in Tokyo, Weiss spent two weeks in Manila investigating possibilities of opening a publishing setup there. He picked up rights to the current two top Filipino hits and will either place them with an established publisher or with his own upcoming publishing company.

Weiss meantime has winged to the U.S., where he'll divide about six weeks between New York and Los Angeles before returning to his Paris headquarters.

Top Yank Names Set for Japan's 1st Jazz Festival in July at 5 Key Cities

Tokyo, Feb. 25.

A giant jazz show is being packaged for presentation in Nippon this summer by the Japan Booking Corp. in conjunction with Newport Jazz Festival promoter George Wein and Monterey Jazz Festival promoter Jimmy Lyons.

Already set for the marathon program, expected to be billed as the Japan Jazz Festival, are the Cannonball Adderly Sextet, the Gene Krupa Quartet featuring Charlie Ventura, the Dukes of Dixieland, Red Nichols & His Five Pennies, singer Carmen McRae and an accompanying trio, singer Dakota Staton, vocal group Lambert, Hendricks & Bavan, instrumental soloists J. J. Johnson, Edmund Hall and Paul Horn and the Tommy Dorsey Orch under direction of Sam Donahue with Frank Sinatra Jr., Helen Forrest and the Pied Pipers.

The fest will run six days, opening July 10 and playing Tokyo, Osaka, Kyoto, Nagoya and Sapporo in whirlwind gigs. Performances are expected to exceed five hours.

The American artists are being contracted through v.p. Bob Phillips of Associated Booking Corp., in Tokyo with Wein prepping the project. Other names will be announced later. Japanese jazzmen will also participate. In addition, critic Leonard Feather is slated to be on hand to conduct panel discussions on jazz.

Wein told VARIETY that the Japan Festival will not be a transplanted Newport production, but a show designed especially for Nipponese fans. Wein, JBC's rep in the U.S., will be here assisting in the fest's presentation. Lyons is also being invited.

May Be Annual Bash

Plans call for making the Japan Jazz Festival an annual bash. But it is generally acknowledged that the fest, with its tremendous overhead in transportation alone, will lose money.

"We feel we must do it the first time for the good of the business, to stimulate interest here for jazz artists," Wein said. "I'm sure people will come from all over the Far East. The festival will be a tourist attraction. It becomes an event, something the promoter can point to all year."

Prexy Tokutaho Honda of JBC declared, "I will try not to lose too much." He added that he is taking the risk to gauge the tastes of Japanese jazz audiences and thereby be in a better position to select performers for future promotions. Undoubtedly some of the artists who register strongest will be brought back.

The Dorsey outfit is scheduled to arrive a week early (from Australia) for non-festival performances and the Krupa Quartet and the Dukes of Dixieland will be held over for a week of additional engagements.

Wein disclosed that a deal is being sought to record the fest. He noted too that some of the participating jazz artists will probably perform at the upcoming Newport and Monterey sessions.

Set Other Acts

While here, Phillips sold a bushel of other artists in addition to the fest bonanza. This, despite tearshedding here by some local promoters over the heavy schedule of talent imports previously booked.

JBC, promoter of the fest, will have the Woody Herman Orch tourist Japan for at least three weeks from Nov. 20, Phillips revealed. He added that he is in discussion with JBC for a number of other performers to play here. These include Sarah Vaughan, Joni James, Al Hibbler, Vaughn Monroe, Gary Crosby, Jerry Colonna, the Al Hirt Sextet and the Eidie Heywood combo.

JBC is interested too in "Les Poupees de Paris," the nudie puppet show. The operators of the Nissei Theatre have also talked to Phillips about this package.

In addition, Philips said that the Duke Ellington Orch, the Dizzy Gillespie Quintet and the Village Stompers will play Japan this year. With Tom Nomura's Shin-Nichi promotions, Phillips confirmed booking of the Chico Hamilton Quintet for two or three weeks in August. Nomura also had the Stan Kenton Orch pacted, but this deal has been cancelled since Kenton has disbanded for the rest of the year. Phillips is optimistic that Nomura will resign for sometime in 1965.

Phillips also booked a third Japan tour for The Platters. The vocal group will perform here for three weks from April 24 under banner of Musashi Promotions.

'Opry' Unit Sock $7,080 In 2-Perf. Regina 1-Niter

Regina, Sask., Feb. 25.

A two-performance one-nighter by a "Grand Ole Opry" unit in the 1,860-seat Exhibition Auditorium last Saturday (15) drew 3,668 customers for a $7,080 gross. First show was near capacity, and the second was SRO. Tickets were scaled to $2.

Show, titled "Cross Country Hootenanny," was promoted by Marlin Payne, of Billings, Mont., with a local assist by Charlie Underhill. Talent included Dave Dudley, Leroy Van Dyke, George Hamilton IV, David Houston, "Country" Johnny Mathis and the Carter Family.

Next one is March 21, with George Jones, Buck Owens and Sheb Woolley.

Bach in Jazz Idiom a Bore

An attempt to inject contemporary feeling into Johann Sebastian Bach's music through vocal arrangements in jazz idiom was developed by Robert Mandell conductor, Joel Rosen pianist, the Ars Nova String Quartet and a vocal octet called Metropolitan Pops Choir. Bach was at first played straight by the pianist and strings and to make his point Mandell proceeded to conduct his Bach "with a jazz beat" having his singers singing (in thin voices and not overly well rehearsed) "ah-bo-bah-uh-do-ba-ba-do bah" and so one with percussion accompaniment. There also was a "Two Part Invention" in A Minor "a la Mambo."

Jazz beats covered up whatever Bach invented and expressed in rhythmic subtleties—and it came through as an awful bore. Swinging Bach may be fun for two minutes or very instructive for composition students. The program had a title: "A unique afternoon with Bach"—and unique it was indeed! Not more than a negative lesson can be learned from this experimentation of Bach's Urtext Baroque presented with Jazz-Vocal Interpretations.

Laurie Records presented the program—probably to plug its record on sale in the Town Hall lobby. *Goth.*

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THREE SOUNDS
Feb. 20-29 PENT HOUSE, Seattle, Wash.; Mar. 2-12 IT CLUB, Los Angeles; Mar. 13-15 ADAMS THEATRE, Los Angeles; Mar. 20-21 ADAMS THEATRE, Los Angeles; Mar. 22 HERMOSA BEACH, Calif.; Mar. 23-Apr. 5 IT CLUB, Los Angeles (REPEAT); Apr. 13-25 THE LIVING ROOM, Cincinnati, O.; Apr. 27-May 3 JAMAICA CLUB, Columbus, O.; May 29-June 6 LA CAROUSEL, Atlanta, Ga.; June 15-July 11 LIVING ROOM, Cincinnati, O. (REPEAT).
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Waldorf-Astoria, N. Y.

Jack Carter with Paula Stewart; Emery Davis & Horace Diaz Orchs; $4 cover.

The Empire Room of the Waldorf-Astoria has long proved a haven for many kinds of talent, and of late has shown itself to be an excellent showcase for standup comics. Alan King demonstrated this with record-breaking crowds and now Jack Carter seems to be on his way to prove a similar point. The mating of Broadway names with an eastside environment has been effective in virtually every instance tried.

Carter is one of the more versatile practitioners around. He has a keen ear for sounds in his impressions, a feeling for the zany side of a question and an eye for the improbable, all of which add up to entertainment insurance for any situation. These attributes, together with a sense of the outrageous, makes him a potent force in the comedy category. He has proven his value in virtually every metropolis where the more affluent gather. He is undoubtedly with few peers.

His opening night Monday (24) was one of the more celebrity packed congregations, all of which seemed extremely partisan to him and eager to yock it up. Under those conditions, it's difficult to account for some of the items he essayed. There are vast stretches of his act that can be safely cut out. The optimum staying time for this room, figured at about 50 minutes, was doubled on his opening night. This naturally cuts down on the sale of potables, from which the room justifies itself at the board meetings.

There is some reason for Carter's early concern. When some items he counted on didn't make out, there was little point to stress that fact with references such as "these are the jokes." Once out of that category, there was lots of indigo recital matter and just plain cuss words that do not belong in the polite society of the Hotel Waldorf-Astoria. Neither did his Yiddishisms. It was just gross material that neither he nor the audience needed.

But when he finished his solo turn, he had the audience where he wanted them. Everything was forgiven, the crowd was rolling and relaxed. Then he brought on his wife, Paula Stewart. It's a wonderful status symbol to have a wife who is pretty, talented and a helpmate. But not 40 minutes worth.

Together they participated in three satires of the top musical comedies of this generation and went overboard in the process. "South Pacific" was cute and there were laughs in their "My Fair Lady." But "West Side Story" should have been forgotten. It didn't come off and by that time, many of Carter's good works were forgotten.

However, the pruning process should make Carter the hit he should be, a reminder that he's at the Waldorf-Astoria should give him the bearing he needs to navigate this room successfully, and make his engagement a prosperous venture for all concerned.

Emery Davis leading the Meyer Davis dance and show band, has an excellent set of 802ers and Horace Diaz with an assortment of tunes, brings out the Latin among the terpers. Per usual, Louis Siccardi gracefully presides at the tape. *Jose.*

Riviera, Las Vegas

Las Vegas, Feb. 18.

Xavier Cugat & Abbe Lane, Brascia & Tybee, Jack Cathcart Orch (13); *presented by Elias Atol; stage direction, Milt Bronson; lighting, Dick Caroon;* $5 *minimum.*

Xavier Cugat & Abbe Lane have been absent from the Strip for several years, and their unheralded return is an exciting surprise. Distaff half of the team has beauty, talent, charm, and superb showmanship which is an ideal balance to the maestro's suave whipcracking.

Cugat, in dinner jacket, fronts Jack Cathcart's excellent house orch (13) whose members also are not clad as Latins. Batoning with a tobacco-less pipe, the maestro puts himself in the background most of the show, which spotlights his glamorous spouse; he jokes during her costume change, and kids himself with, "someday this act will be known as Abbe Lane and Friend."

During first portion of the act Miss Lane sings such numbers as "Everything's Coming Up Roses," "Nobody Till Somebody Loves You," "My (His) Kind of a Girl," "Al Di La" (with good blending backing by a femme trio), "Chariot" (in Italian), Edith Piaf's "Mon Manege Et Moi" (in French), "Hava Negila," and "Mack The Knife."

She changes hairdo and gown for the Latin bash, which gives her a chance to toss her shapely torso to the tune of some of Cugat's biggest hits. Although Miss Lane did about 15 songs, first-nighters were reluctant to let her bow off.

Dance team of Brascia & Tybee, with the vivid panther-like motions, are held over for this bill, in for three weeks to be followed by Kay Starr and Louis Armstrong. Dramatic lighting is by Dick Caroon; stage direction by Milt Bronson; showroom still is sans chorus line. *Duke.*

Deauville, Miami B'ch

Mitzi Gaynor & Four Fellas, Valentis (2), *Les Rhode Orch (Herb Dell conducting for Miss Gaynor);* $5-$10 *minimum.*

Mitzi Gaynor skipped a last winter date at this big mid-Beach landmark; she's come back with a Robert Sidney staged new act that's a sparkling, fluid hour of upbeat entertainment.

Working with a talented male foursome of dancers-singers, she whirls on to a twist-lyric intro, "There's Nothing Like This Dame." Concentration is on the song department with a socker in "Hooray For Love" through "Lady's In Love With You" to a couple of ballads.

Aided by a concealed chest mike to allow for constant move-around with the boys, she then sets up a well projected blues series pegged on "Birth Of The Blues" to keep auditors keyed and appreciative.

A Sidney conceived segment on roles Miss Gaynor would have liked to play in pix allows for rundown in terp-song ranging from the flapper, through southern belle, the sultry type, the suffering femme, to a wild, palm-raising bumps and grind to cap the sizzling segment. Added eye-appeal comes with constant change of costume to fit the characters, with the grind-cosume the legs-revealer.

An encore has Miss Gaynor perched at stage-rim for "Wonderful Guy" from "South Pacific." Crowded room made with continuing mitts. The four aides rated bows for their assist: ditto Robert Sidney for his inventive concepts.

The Valentis, in opening slot, keep them gasping with unicycle stunts and juggling while perched high in air. Les Rhode and orch respond to Herb Dell's batoning in fine fashion.

Due March 6, Ella Fitzgerald. *Lary.*

International, N.Y.

Dave Barry, Princess Carmita, Patti Paget, Line, Mike Durso Orch; $6.50 *minimum.*

Now that the melancholy days are here in the cafe belt, there is a general tendency to come in with weaker attractions. But not Jack Silverman who has brought in comedian Dave Barry. He previously provided a measure of prosperity to the International Theatre Restaurant. A comic of competence with a large and funny catalog, he's paired with a newcomer locally, Princess Carmita. Latter is reviewed under New Acts.

The Barry comedy collection draws laughs. His lines are built upon a realistic and recognizable basis with a hint of burlesque now and then. He blends oldies and newies in a palatable mixture and comes off with a high laugh quota. One of the mysteries of his session is a collection of radio impressions. With this routine he gears himself solely to the geriatric set. Who else will remember Ben Bernie and others of that era? The satire wasn't easily discernible. But otherwise, he gets along amiably with the audience and walks off winningly.

The surrounding show remains with the larger than normal line outlined by Boots McKenna. Patti Paget does a brief peel bit, and the Mike Durso band showbacks and provides dance music. *Jose.*

NELSON EDDY

Starts his twelfth year in Supper Clubs, with GALE SHERWOOD adding beauty and glamor to the act. 1964 time sold out. Now booking 1965. Just completed fourth run at the Queen Elizabeth Hotel in Montreal—opening Friday, 28, at the Royal York Hotel in Toronto for the third time.

A. P. A., Inc., Handles

Eden Roc, Miami Beach

Miami Beach, Feb. 22.

Dinah Shore, Nipsey Russell, Ellis & Gayle, Val Olman Orch; $17.50 *pre-fixe dinner opening night,* $5-$10 *beverage minimum thereafter.*

Dinah Shore was a big click in the Cafe Pompeii of this plush inn two seasons back; she's an even bigger one in this return.

This time out she seems a much more at ease, all-around songstress. For she works with assurance and authority to win the tablers from first arrangement. The extensive list she boasts are all bellringers, whether it be a plaintive torch tune or a belting, upbeat cleffing.

Midway during her performance the auditors took over with constant demands for familiars and even for tunes not in her book. The very pro Miss Shore took them all on, including one patron group which kept asking for more, literally, in a song titled "More" from the film, "Mondo Cane."

Miss Shore was on for well over an hour with the tablers pounding away at final bowoff. Big plus in her overall appeal is that flair for haute couture, this time out a dazzling gold lame affair.

Nipsey Russell is a "new" face on the circuit here, one who suits the posh Pompeii patronage. A very literate guy, his tongue-in-cheek on ethnic problems, topical extractions from news and interp on a wild titled tune garner mounting appreciation. Capper is the "dance lessons" on a tiny platform on which he breaks up the dansapation crazes into a hearty yock session. They wanted more.

Ellis & Gayle, dance duo held over from last show, work in slick lifts and spins with zesty closer a rousing Charleston interp. Val Olman and his crew are apt on the heavy musical backings book.

Due end week: Joe E. Lewis and the McGuire Sisters. *Lary.*

Coconut Grove, L.A.

Los Angeles, Feb. 21.

Carol Lawrence, David Evans, Robert Lone, Freddy Martin Orch (19), *Martin Strings* (5); $3.50 *cover;* $3 *minimum.*

Entertainers the calibre of Carol Lawrence do not come along very often. A galvanizing performer with a rich and rangy voice, a graceful figure, a sweet disposition and a vivacious personality, she holds nothing back on a stage. The results are pleasurably on display at the Grove, where she stays through March 8.

This is Miss Lawrence's maiden Los Angeles appearance, and it could well mark the start of a new kind of "West Side Story" for her —the "West Side" of the U.S.A., that is. Already a Broadway start and a supper club success, her Grove stand should trigger a Hollywood film career.

For, in addition to all her performing endowments, Miss Lawrence has looks that are alive—a face with expression—in itself a valuable commodity in an era of beautiful blanks and assembly line glamor.

She works with two chorus boys, David Evans and Robert Lone, both nifty hoofers and handsome foils for the star's shenanigans. The act commences with some half a dozen poptunes, in three of which Miss Lawrence utilizes a ladder. It's a marvelous prop, especially in the manner in which it's employed on "Ridin' High," a high spot of the show during which the headliner, perched at its apex, is hurled and whooshed around the stage by the boys.

A passage of folk songs is rendered with uncommon sincerity by Miss Lawrence, who gets so involved in her lyric stories that she is reduced to tears. Then comes the dancing, in which she excels perhaps even more so than in the warbling department.

The terping section encompasses everything from the waltz to a mock strip, and it's a delight top to bottom, even within the stringent stage space afforded at the Grove. A "West Side Story" medley wraps things up neatly and nicely. One mild reservation: Miss Lawrence has a tendency to "love" her audience too much. The gush and gratefulness gets a trifle sticky.

Miss Lawrence's act has been staged by Tony Charmoli—a first-class showcase design on his part. Others who contribute fine efforts on her behalf are musical conductor Joe Harnell and Fred Ebb, who's credited with special material. The evening is made all the more pleasurable by the presence of Freddy Martin & His Orchestra and the Martin Strings directed by Eddie Bergman. *Tube.*

Latin Quarter, N. Y.

"Diamond Fair" revue with Marie Wilson, the Rebertes (3), *Giselle Szony & Kossi, the Novelites* (3), *Jeanne Michelle, Hill Roberts, Dancing Diamonds* (14), *Escorts* (4), *Showgirls* (9), *Jo Lombardi Orch;* $7.50 *minimum.*

The current 90-minute show at the LQ is essentially a holdover bill, which is understandable in these Lenten days. New attraction for the "Diamond Fair" revue, is Marie Wilson, who does about 15 minutes in the next to closing spot, and while adequate, does not take full advantage of her comedic talents, mainly through the lack of firstrate special material.

Opening with "Diamonds Best Friend," which is handled in okay fashion, Miss Wilson segues to some original patter anent her longtime "Irma" characterization, her association with Ken Murray, and finally into a souvenirs number utilizing a prop trunk. This is the main element in her act and provides beaucoup opportunities for snappers and double-meanings that score without offending.

Unfortunately, much of her material is pedestrian and does her a disservice. Miss Wilson has proven comedic talents which could be set-off better either by improved material, or perhaps by reverting to her original foil role that she used to such advantage with Murray. Attractively gowned and coiffed, Miss Wilson displays a neat appearance and her voice, while not of outstanding quality, is more than adequate.

The remainder of the show is a fast-moving revue that keeps the stage of this 700-seater hopping with activity. The production numbers are firstrate in the costume department, or lack of it, in the case of the showgirls, and the numbers are staged with an eye to movement and display that brings approval from the outfronters.

The tumbling Rebertes (3) continue their humorous antics, and are a good example of their genre. Giselle Szony & Kossi provide classical and interpretive terping with a grace and ease that belies the difficulties and acrobatics of their turn.

The Novelites (3), in the closing spot, are a custom-made act for this large room where their instrumentalizing on electrified accordion, bass and guitar quiet the ringsiders for their mugging and antics which follow. They're a lively group with a fast-moving routine that keeps the yocks rolling while delivering strong comedic values.

Jo Lombardi's orch backs the show nicely, no small feat considering the variety of production numbers and the special material for the individual acts. *Syd.*

Talk of Town, London

London, Feb. 20.

Ethel Merman, with accompanists Eric Knight & Jack Chivers. Bernard Delfont's "Roman Holiday", staged by Robert Nesbitt; with Michael Desmond, Lynda Baron, Enrico Giacomini & Joyce Mandre; Line (33); *choreography, Billy Petch; costumes, R. St. John Roper; decor, Tod Kingman; orchestrations, Burt Rhodes. Sydney Simone & Frank Deniz Orchs;* $7.75 *minimum.*

Ethel Merman, in her London debut, is billed as the "First Lady of the Broadway Musical Comedy Stage". She admits to having a loud, brassy voice and tends to hurl her songs at the audience in a manner calculated to sweep the crockery off the tables.

But there is a much more subtlety in her singing than she would have audiences believe. For she is a great entertainer and, even allowing for some legendary nostalgia, she well rated the Beatle-like reception she got from a crammed first-night audience.

She has been booked for four weeks at this plush nitery, but since she's allegedly on vacation she may well be persuaded to stay on. Certainly her presence will ensure a flood of reservations. Disdaining a microphone, she endlessly trips around the dais and essays nothing complicated in the way of production or undue gab.

Clad in a simple black, shimmering outfit, Miss Merman is there to whack out her old favorites and she does it generously, cramming 15 or so numbers plus a lengthy medley into an hour that projects all the gay elements of musicomedy at its lustiest.

With frequent bouquets to the songwriters who have created some of their best ditties for her, she belts out "Lady With A Song," "I've Got Rhythm" and "This Is It." She follows with a shrewdly arranged medley of her hits in which one lyric merges into the next. Some observers feel that a few special material songs would help the act. But the numbers that she made famous add up to the Merman that most anybody wants to hear.

Every number gets its wave of mitt-whacking but among those that go down best are "Eadie Is A Lady," "Hostess With The Mostess", "I Get A Kick Out of You", "Make It Another Old Fashioned" and "Blow Gabriel Blow," with useful assist by hornplayer Bob Carson from the resident orch.

She finishes her act with, what else?, "There's No Business." Impeccably accompanied by Eric Knight and another of the house musicians, Jack Chivers, and backed smoothly by Sydney Simone's orchestra Miss Merman offers a bonanza late night experience that takes the chill out of current evenings.

Also on the bill is another of Robert Nesbitt's colorful, fast moving revuettes called "Roman Holiday," and it is a bright bonus to the main event. It spotlights the familiar in Rome and with brisk, pretty hoofers, lavishly dressed, and four principal singers, Michael Desmond, Lynda Baron, Enrico Giacomini and Joyce Mandre, it's a pleasant 30-minute interlude.

Desmond and Miss Baron ably take care of the pop singing, while Giacomini and Miss Mandre give satisfactorily with some wellworn but always palatable operatic numbers. *Rich.*

Blackstone, Chi

Chicago, Feb. 18.

Monica Boyar, Frank York Orch; 2-$2.50 *cover.*

Monica Boyar is one of the more dissappointing of Blackstone Hotel g.m. Doug Boone's chanteuse choices to grace the posh Cafe Bonaparte. The only vocal weapon Miss Boyar brought to the fore from her musical arsenal in the show caught was a hyper-dramatic tremolo which she applied unstintingly to every number. She also had consistent tempo trouble, and it was a rare and happy occasion when she and the Frank York house orch got into step.

Miss Boyar is a voluptuous and fiery-looking Caribbean-born canary, who would do well to bank her emotional fire from time to time for contrast. Among her numbers were "The Sweetest Sound," "New-Fangled Tango," "Irma La Douce," Parisian and Spanish medleys, "Moscow Nights" and a special-material number entitled "Motel." Her turn was not made any easier by a light and unresponsive Lenten crowd. *Mor.*

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Japanese Ag'cies Flirt With Harakiri In Overpaying O'Seas Acts: Nagashima

Tokyo, Feb. 25.

Promoter Tats Nagashima shares the burgeoning belief here that certain Japanese agencies are expressing suicidal drives by overbooking and overpaying foreign talent.

With a multitude of new promotion companies on the scene—they seem to be emerging from the vapors of almost every teapot in Tokyo—this year's lineup of pop and jazz acts from overseas will undoubtedly be the heaviest ever, despite the stark fact that some of the entertainment world's biggest names lost money for their Japanese promoters during the last six months.

"By the end of this year we'll have discovered what the saturation point is," said Nagashima, who heads Kyodo Kikuka Productions, Japan's most active importer of talent.

Just returned from a four-week scouting and buying tour of the U. S., Nagashima noted, "until now I could buy almost any act I wanted at a sensible price, but this time I had trouble. The new agencies in Japan are offering unrealistically high prices. They'll have to find out the hard way."

Nagashima refuses to become involved in cutthroat bidding for talent. "I'll just wait until everybody realizes what the ceiling prices are for practical business operations," he said. "The only thing I can do is hold my own pace for my regular schedules, watch what I pay and give the best possible promotion to what I buy."

Nagashima now has the Sylte Sisters here through March 22, the Golden Gate Quartet on the scene for six months and Arturo Romero and His Villa Fontana Strings winging in for six weeks.

Lotsa Upcoming Talent

Upcoming for his outfit are a Benny Goodman Quartet with a male singer from Feb. 21 through March 10 (Goodman will play half of his concert programs with the Tokyo Philharmonic), Pat Boone performing from March 13 through the 23d, Damita Jo for five weeks from March 22, Frankie Laine due April 23 for two weeks, probably Errol Garner for eight concerts spread over three weeks in May and June and Peter, Paul & Mary for a week in June in a deal de-

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Hilegarde to Bow New Name Policy at St. Loo Crystal Palace Reentry

St. Louis, Feb. 25.

The Crystal Palace, cabaret-theatre in Gaslight Square, is slated to reopen March 2 under new management, featuring a floor show policy with names, Hildegarde will lead off for a one-week engagement, to be followed in succeeding weeks, mostly for two-week bookings, by Jackie Mason, Henny Youngman, Gene Krupa & his quartet and the Dukes of Dixieland.

Charles V. Wells, former operator of the Tiger's Den, Dixieland rendezvous, also in Gaslight Square, has taken over operation of the Palace from Jay Landesman, who ran the place since it was established in its present location in 1958. Landesman and his wife are going to England to try some theatrical ventures there.

Of late the Crystal Palace has been shuttered except for brief bookings of the Smothers Bros. and Phyllis Diller. In past years it has presented a wide variety of original plays, musicals and intimate revues.

A new policy also will be launched March 2 in the Crystal Palace Annex, which will headline Don Gumpert and his New Orleans Jazz Band.

Winkler Exits WM

Irwin Winkler has resigned the syndication dept. of the William Morris Agency to join the Bobby Chodoff personal management office.

The Chodoff office is expanding. Marvin Josephson, who had been with General Artists Corp., recently resigned to go with Chodoff.

WM Adds Annie Capell As Rep in W. Germany

The William Morris Agency has expanded its foreign operations with completion of an arrangement with Annie Capell to serve as the Morris affiliate in Germany for motion pictures, television and literati. Mrs. Capell headquarters in Munich.

The European activities of the Morris agency are under the overall direction of John C. Mather, the Morris g.m. for Europe. Ferruccio Ferrara headquarters in Rome, Paris office is headed by Govanella Zannoni while Anthony E. Recorder directs operations in Madrid. The British legit, film and tv affiliate is Christopher Mann Ltd. Harry Foster directs the British variety activities.

Leon (& Eddie's) Enken Dies at 67; N. Y. Cafe Figure

Leon Enken, 67, who along with Eddie Davis operated the now defunct Leon & Eddie's, N. Y., one of the more famous 52d St. niteries, died of a heart attack in Miami Beach, Feb. 19. He had been in retirement for a number of years on medics' orders, after having operated a number of spots in Palm Beach and Miami Beach.

During its heyday when Enken took care of the business side of the nitery, and Davis was its omnipresent star attraction, Leon & Eddie's was one of the most famous nightclubs in America, considered one of the great nitery talent incubators. To be permitted the emcee slot, when Eddie took his annual vacation, was considered to be the entering wedge to stardom. Some of those developed at L&E included Jackie Gleason, Myron Cohen, Alan King, Jackie Miles, Joey Adams, among others. It was generally conceded that one had "arrived" when Leon & Eddie tendered that personality a "guest night." These Celebrity Nights, one of the Sunday night landmarks in New York, invariably attracted virtually every theatrical personality in the area.

Leon & Eddie's thusly was a doubleedged wedge for developing in the entertainment sphere. The

(Continued on page 73)

Group Buys Monk's Chi Cafe; Reopens March 5

Chicago, Feb. 25.

The shuttered Julius Monk's cabaret theatre, a three-month and $150,000 debacle when it opened and closed last summer, has been purchased by a new group of investors, re-named The Belfry and will debut with a new musical revue March 5.

Ed Gardner, who brought the group of original sponsors together to underwrite Monk's first (and unsuccessful) venture into the hinterlands, is producing the show for the new owners. It's being put together and directed by Don Manning and Don George. Current framework for the planned revue is built around songs from shows that didn't make it on Broadway.

Harry Romm's Mgt. Deal With Carol Lawrence

Harry Romm, who recently resigned as head of the Ashley-Steiner-Famous Artists appearance dept., has signed Carol Lawrence to a personal management contract. She'll continue to be booked by A-S-FA. Romm planed out last week to the Coast to attend Miss Lawrence's opening at the Cocoanut Grove, Los Angeles.

Incidentally, Miss Lawrence's husband, Robert Goulet, has an entirely different set of handlers. His personal manager is Norman Rosemont, and agency is Creative Management Associates.

Remote Control

Las Vegas, Feb. 25.

Shelley Berman introduced ringsiding Elvis Presley at the Sahara, adding, "Col. Parker sends me an opening night telegram every time I work here at the Sahara. Elvis—someday I'd like to meet him."

Presley shouted, "I would too!"

Chi AGVA Office Cracks Down On 'Delinquent' Cafes

Chicago, Feb. 25.

The Chi office of the American Guild of Variety Artists last Saturday (22) pulled the talent out of the newly-reopened Sutherland Lounge on the south side after the club got behind in its bond payments and refused to pay the performers in advance.

Billy Daniels and Godfrey Caimbridge walked out of the club, and Della Reese, who is scheduled to open March 3, will not show unless the spot takes care of its financial commitments.

The crackdown is one of a series by the new Chi AGVA chief Chuck Williams, who came here a few months ago from the St. Louis office. In recent weeks he has induced the Club Alabam to sign a Minimum Basic Agreement, has upped the Regal Theatre's (a south side vaudefilmer) standing bond from $7,000 to $9,000, and has started the first concerted drive on performer bond deposits from the strip joints.

Williams makes no bones about the fact that he is out to change the image of the Chi office of AGVA, which came under a cloud during the McClellan rackets committee hearings.

In other areas, he has been battling with the Illinois State Employment Service to classify performers as employees for the purposes of unemployment compensation, and has gotten four of the Chi AGVA board members on the Chicago Federation of Labor, the first time the entertainment union has been repped on the Windy City union council.

After Date in Ark. Jail, Gregory Plays L.A. Gig

Los Angeles, Feb. 25.

Dick Gregory, still sitting it out in an Arkansas jail for breaking a segregation law after being arrested in an eatery, has been booked for a March 6 show at Shrine Auditorium here in a spread set by Concerts Inc. (wing of National General Corp. under which Lou Robin promotes one-nighters). Comic could have been released had he posted $300 bond, but refused as a matter of principle.

Lineup of talent also skedded for single performance includes George Shearing quintet, Jackie "Moms" Mabley and Joe & Eddie.

NABBED WITH THE BIRDS

From Lion Tamer to Parrot Smuggler, King's Saga

San Antonio, Feb. 25.

Manuel King, a former trainer who also made several animal motion pictures, was arrested here by U.S. Customs agents on Wed. (19) on charges of possession of 104 parrots he allegedly knew had been brought into this country illegally. He was formally charged with receiving, concealing and facilitating the transportation of unlawful fowl.

The parrots were destroyed. Custom agents said the parrots would have sold for $25 each in a pet shop.

Stuarti's D. C. Benefit

Washington, Feb. 25.

Enzo Stuarti will headline the annual "Champagne Dinner Dance" here for the Charter Chapter of the Jewish Foundation for Retarded Children.

The March 1 fete will be at the Sheraton Park Hotel.

Stormy AGVA Bd. Meet Votes Penny 15G to Wash Up Her Claims Vs. Union

Fireworks dominated the opening day of the national board meeting of the American Guild of Variety Artists which convened Monday (24) at the Hotel Americana, N. Y. When the conflagration cleared, former president Penny Singleton who was the central figure of prolonged court hassles with the union, was elected a member of the board. She also was voted $15,000 in settlement of her claims against the union.

An argument over the settlement came after her attorney, William Ferriter who came in from San Francisco, recited the series of events which led up to three court cases and counter suits. He told the board that Miss Singleton gave him a total of more than $16,000 to cover his fees and expenses in the case. He said this sum didn't cover her own considerable expenses.

The debate on settlement was highlighted by a heated exchange between board member Georgie Price and Ferriter. Price called Ferriter "a liar" at one point. However, the heat simmered down with subsequent speakers and the roll call vote had 31 voting in favor of giving Miss Singleton $15,000 with one negative tally and eight abstentions.

Trapeze performer Elly Ardelty was also elected to the board as a member at large replacing the late Ray Conlin Sr. Miss Singleton was named to replace Alan King, who resigned. The board also voted to extend the three-day session to four days because of the press of business.

Major fireworks are still figured to be in the offing. One of the top tiffs is expected to take place on the selection of a permanent national administrative secretary replacing Bobby Faye, who was ousted by the executive committee last December.

Currently, an interim committee comprising Johnny Woods, chairman; along with Dick Jones, Ernie Fast, Russell Swann and Ann O'Connor, form the administrative junta. One faction favors Ernie Fast in the post, although there are some who feel that the committee should be continued until the union's affairs are placed on a sound footing.

Miss America Pageant In N.J. Tercentary Tie-in?

Atlantic City, Feb. 25.

Motif of the annual Miss America Pageant next September will complement the celebration of New Jersey's Tercentenary with a possibility that girls here seeking the Miss America title will appear for one or more numbers in costumes worn by beauties 300 years ago, when the state was founded.

The Pageant this year will again be televised by CBS with advance promotion due some three months before the September event. The tv audience is expected to reach the 85,000,000 mark this year, topping last year's more than 79,000,000 viewers.

Fast to Retain Seat on AGVA National Board

Ernie Fast, now serving as member of the interim committee governing the American Guild of Variety Artists, will be permitted to retain his membership on the union's national board. A trial board which met Friday (21) disallowed the charges levelled against Fast by former member Vincent Silk.

Silk alleged that Fast is not permitted to serve under the present constitutional provision which requires five years' membership before election to the national board. Fast, who had been employed by AGVA since 1940, was dismissed a couple of years ago by former national administrative secretary Jackie Bright. Last year he was elected a board member from San Francisco.

The trial board ruled that according to the Constitution in effect at the time Fast first came to work for AGVA employees were selected from rank and file members who had to continue membership. Under that proviso, the board held Fast had rolled up the time required to be eligible.

Trial board comprised Johnny Woods, chairman of the interim committee; Peggy Alexander and Mark James. Silk may appeal the verdict to the convention.

N.M. State Fair Ups '64 Talent Budget to $60,000

Albuquerque, Feb. 25.

An increased entertainment budget, reaching $60,000, is being planned for the 1964 New Mexico State Fair, skedded here Sept. 17-27. But no names have been set as yet.

The upped talent money outlay was okayed last week by the State Fair Commission. Last season the same board greenlighted the expenditure of $44,900 for entertainers — mostly of the oater variety —to highlight rodeo shows.

At last week's board session, it was also reported that the 1963 New Mexico exposition netted $229,000, compared with $286,000 in 1962. Gross income for both years was over the $1,000,000 mark.

The commission also approved a salary increase for manager Finley MacGillivray, from $12,500 to $14,000 annually. He succeeded Tex Barron just a year ago.

480G Blaze Destroys Blackpool Pier Theatre

Blackpool, Eng., Feb. 25.

The Rainbow Theatre, strawhat vaudery at the end of the South Pier here, was destroyed by fire last week. Building was valued at $480,000. Only the theatre's steel shell remained after the blaze, which also engulfed about 200 feet of the pier.

A summer season show is due to be staged at the theatre. "We will do all in our power to get the show on in time," said William Comstive, a director.

Playboy Club, N. Y., Loses Bid for Cabaret License In State's Highest Court

Albany, Feb. 25.

The New York State Court of Appeals last week unanimously upheld a ruling of the Appellate Division of the N.Y. Supreme Court that New York City License Commissioner Bernard J. O'Connell was within his rights in refusing to issue a cabaret license to the Playboy Club, N.Y. No opinion was rendered.

Earlier, State Supreme Court Justice Arthur G. Klein ordered the Commissioner to issue the license. Klein's ruling, however, was reversed by the Appellate Division.

O'Connell refused the permit on the ground that the "Bunnies" (or waitresses) at the spot, were to be scantily attired and allowed to mix with the customers. Because of its inabilty to get an entertainment license, the Playboy Club has been operating with instrumental groups providing background music. This is permitted sans cabaret permit.

Billy Fields Turns Agent

Billy Fields, the erstwhile singer, has become an agent. He has joined the Shaw Artists Bureau's one-nighter sector replacing Dan Seidenberg who recently resigned for a post at General Artists Corp.

The Shaw spot marks Fields' return to show biz on a regular basis. He had been working in another area with only occasional club-dates.

Clebanoff Oke $5,200, W'peg

Winnipg, Feb. 25.

Clebanoff Strings grossed $5.200 and drew 1,800 to the 4,100-seat Auditorium last Saturday (15). Top was $3.75.

Date was pa t of the Celebrity Concert series.

Folies Bergere's First New Show In 3 Years a Beaucoup Oo-la-la Spec

Paris, Feb. 16.

The Folies Bergere is an institution as well as show biz and will not rewrite what has always proved a local and international hit. But rock, twist and "Cleopatra" have crept into this classic spectacle. However, big production numbers are the mainstay, one star personage gives it tone while top acts provide virtuosity.

First new show in three years also looks to run a like period with the usual fine biz. Costumes are more inventive and sumptuous than ever. Pace and stunning perspective are achieved on a shallow stage.

Girls come down from the ceiling as well as on a big merry-go-round and a new side glass bottomed runway along the balcony. For the femmes, of course, all add zest to the old but still workable Folies formula.

It is the type of show that is intrinsic to the oo-la-la myth and background of Gay Paree. Here it's one of the usual must-sees for visitors, French provincials and many locals. Although many of the so-called hip sets deny they ever get to it.

Session opens with a bouncy number unveiling the production's good chorus lines. They are not top dancers but are okay in this show, where sight and tableau-effects are the thing. The frenzied French Cancan, still one of the most exuberant of all terp numbers, gives tone and oldtime flavor to Paul Derval's staple presentation.

But a slight egghead outlook slips in which may be a reflection an accordion player even sneaks in Bach and Beethoven. The burley skits of yore are gone.

What this tasteful and eyefilling of the policy of French grandeur since the advent of President de Gaulle and a Culture Ministry under Andre Malraux. There is a scene from "La Traviata" and

Folies Bergere, Paris

Paul Derval presentation of musical show, "Folies En Fete" (Follies Holiday), in two acts (40 scenes), conceived, directed by, and sets and costumes of, Michel Gyarmathy; choreography, Billy Petch; music, Henri Betti, J. P. Landreau, Jacqueline Batell; lyrics, Andre Hornez. Stars Yvonne Menard; features Olga Adabache, Roger Stefani, Marlene Charrell, Micheline Roine, Frances Duval, Frederic Rey, Fokkers (2) Leone Alex, Andre Vallon, Roberto & Nick, Jacqueline Brunard, Marina, Gino Donati & Partner, Kamals (5), Chorus Dancers (24), Models and Nudes (12), Chorus Boys (8); $5. top.

show does lack is a little leavening of comedy. It is quite rare in the ensemble. There is also an accent on nostalgic royalty in impeccably staged scenes in the old French Courts of the 16th and 17th centuries.

Franca Duval has a fair coloratura for the opera segs, if somewhat overdone at times. But it is the return of Yvonne Menard as star of the show that gives it its right mood and outlook.

She even manages to keep that rather hoary show routine of dredging some aging men from the audience to do charlestons and cancans in skirts less unbearable than usual. Her lithe body still can bring off her nude dances or her descents down the usual staircases in feathers or her stunning gowns with aplomb, assurance and dash.

Miss Menard doesn't have much of a voice but she can put over a song by a fetching intonation and puckish good humor. She came out of Folies chorus ranks and embodies the Folies principles of nudity sans suggestiveness and brashness without vulgarity.

Aside from the usual Dionysian nude dances of pastoral fawns and nymphs, there is a Montmartre seg and the sentimental bit with Miss Menard as a prostie dreaming of a church wedding that is enacted with stained glass windows and all the props.

The main number underlines that this was a filmic year of "Cleopatra" as Miss Menard enacts the Egyptian queen in a series of scenes that has the right eye appeal and satirical aspects.

Micheline Roine is a good femcee and chantoosy helped by singer Andre Vallon while Olga Adabache performs laudably as the lead ballerina.

Also worthy of note is Roger Stefani for his dynamic terping, especially in the leaping spirits for the cancan interlude. Marlene Carell, a leggy German girl, does not have much singing voice. However, a freshness and pertness get her through some ditties.

Roberto & Nick are supple nude dancers as are Leone Alex and Marina. Supporting acts, which fill in for some important scene changes, are all fine. Fokkers comprise a little man and a big woman in a stylish clowning bit. Gino Donati, as an unruffled singer put on by a would-be performer, provides the few laughs as he sings through a solid acrobatic turn.

Jacqueline Brunard handles the accordion well and also acquits herself okay in a few vocals. Kamals emerge with one of the most deft risleys seen here in some time. Three men foot two others about and at the same time for an excellent number that wins big applause.

The Folies is still a vibrant keeper of an aspect of show revue that has gone into limbo in most other countries. And it is not a museum piece, but a lush display that combines femme nudity gracefully with brilliant costumes, ingenious sets and perfection in pace and changes. But it should not take itself too seriously as some of the more sombre operatic scenes seem to portend.

It is sprightly in its garish historical takeoffs and serious in its stylized dramatico and sentimental segs, plus its unvulgar use of nudity. But the show could fall into sameness and pretentiousness if it eschews humor and keeps adding vulgarized operatic bits.

Suffice to say it still has disarming inventiveness and excellence in staging and execution to keep it a tourist mecca as well as getting the French on their night out, plus the hinterlanders. Its ingenious theatricality is still its trump and that remains untarnished.

The Folies thus is a bright and showy as ever, and a little less seriousness would make it even more so. Reportedly costing $800,000, it about looks it in production values. *Mosk.*

Inside Stuff—Vaude

Dave Willis, vet Scot comedian, who once earned $1,150 weekly with his Chaplinesque humor, today is down-and-out in his Glasgow home, and in debt. Show biz is rallying to aid him and run a benefit show. Top Scot comedian of the 1930s, told VARIETY: "I'm down-and-out. All I have is my dole money. I'll have to quit my home if I can't find the rent." In pre-war heyday, Willis owned a mansion, a chauffeur and three automobiles. He is now 68, and earns occasional coin from making lampshades and painting.

Jackie Dennis, kilted rock 'n' roll warbler, once the toast of U.K. teenagers, said in Edinburgh last week, "I am down and out, broke." Singer, now 21, who rocketed to the top five years ago, claimed it was the tax that hit him. He said he was still paying up taxes for earnings in 1959. At 15 he was reportedly earning $2,200 a week, with hit disks, billtopping slots and many fans. His engagements today amount to only those at small clubs and bingo halls.

A different kind of "circus" has been attracting big crowds, including, of course, many parents with their youngsters, to a Minneapolis shopping centre, undoubtedly helping biz for storekeepers. It's a "circus" sans a live animal or performer. Advertised as "the biggest little show on earth," this Ernie's miniature "circus" comprises 50,000 different hand-carved pieces, including clowns, performers and everything else associated with such an under-tent show. It'll have had a one-month run in Minneapolis on a tour of shopping centres throughout the country. No admission is charged.

Japanese Agencies

Continued from page 71

signed to push their Warner Bros. disks.

He is seeking the return of Louis Armstrong in November and Nat King Cole again next January for three or four weeks each. With comparatively lengthy tours for Armstrong and Cole, Nagashima would have them play a more penetrating schedule than just the usual swing of the keys.

In addition, Nagashima currently has Los Embajadores in for a long stay following his Orpheu Negro group, and the Casino de Espana slated to arrive in March for five or six months. The promoter says Latin combos have opened a new artery here, being in demand for longruns at major clubs because of their wide showmanship. He points out that each musician in these groups can play an armful of instruments, sing and amuse.

Other Promoters' Acts

Acts here now for various promoters include Ray McKinley's Glenn Miller Orch, Timi Yuro, Leo Diamond, Paris Sisters, Roland Hanna Quartet, Lilia Guizar and nomadic jazz clarinet man Tony Scott, recently returned from a long sojourn on Okinawa.

Nagashima acknowledged that no doubt the anticipated government's total relaxation of foreign currency exchange restrictions is a major factor in the plunge of talent purchases.

At present, the Bank of Japan will automatically grant foreign currency payments of up to $2,000 to a club act and up to $5,000 for an act that plays concerts or theatres, regardless of number of members or length of tour. There have been recent cases, however, of the Finance Ministry permitting much higher exchanges on special application, Nagashima cited. He pointed too to the now permissible ready conversion of yen for transportation of performers.

In addition, Nagashima said the U. S. military clubs in Japan, Okinawa and Taiwan have hiked their entertainment budgets and that the vast Ro-on workers' music club is booking extensive tours. He has Los Espanoles set for 26 weeks on that circuit and the George Lewis Preservation Hall Jazz Band from New Orleans, which played 14 weeks of Ro-on dates in southern Japan last year, returning to cover the rest of the organization's stops for 20 more weeks from March.

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The NUGGET, Sparks, Nev. "The Tony Martin Show"

The FLAMINGO, Las Vegas "The Bobby Darin Show"

The PALMER HOUSE, Chicago "The Sergio Franchi Show"

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Bob Newkirk

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Leon (& Eddie's) Enken Dies

Continued from page 71

spot gave regular employment to talented newcomers, and it permitted neophytes to be on the floor during its celeb sessions to be seen by agents. For example, Myron Cohen was a silk salesman during that era. When he started to spin the yarns about the garment industry his incubation established him in cafes. After a time the "Celebrity Nights" were ruled out by the American Guild of Variety Artists as a device to cuffo talent.

Leon & Eddie split after the nitery was in its 21st year. Davis remained on and operated a few years more and Leon Enken took over the Palm Beach branch. He subsequently operated a variety of spots in Miami Beach, some of which were substandard. However, he felt that he had to be "in action" all the time. Until a few years ago, he was actively soliciting work, but his medicos put a stop to that. Davis is in retirement in Fort Lauderdale, Fla.

Leon & Eddie's occupied the site on which Toots Shor's currently stands at 33 West 52d St. Shor, incidentally, was at one time the L&E day manager and bouncer, and learned rudiments of the restaurant business while at L&E.

Enken was born in Montreal, but ran away from home at an early age and turned to restaurant work starting as a busboy and worked his way to a headwaiter spot when he met Eddie Davis, a singer. Enken, when working at the old Parody Club on Broadway, became the favorite headwaiter of the team of Clayton, Jackson & Durante. They found him to be extremely valuable because he knew both the underworld as well as the upperworld figures, and knew how to seat them properly.

Enken and Davis joined forces in 1928, opening a speakeasy in a brownstone at 18 W. 52 St., which later became the famous Club 18. The total capital was $1,900 supplied by Enken. The duo virtually starved drawing only $10 weekly, until Eddie sang his first risque song, and from then on, they turned 'em away.

In 1932 Prohibition was on its way out, and they purchased the larger quarters across the street, and with repeal the spot was on its way to huge earnings. It turned out that both knew how to operate in the open as well.

After several years of prosperity, the team preemed a branch in Palm Beach in 1947 but by that time the duo had started to quarrel, and the partnership broke up. The fact that each had something to give to the other was attested by the fact that the Palm Beach spot, which Leon took as one of the terms of the settlement, closed in two years, as did the 52d St. spot which Davis took over alone.

Enken was brought to New York for burial Friday (21). Very few Broadwayites turned up at the services. Apparently, he was away from the Stem too long and memories are very short.

Survived by his wife, son Leon Jr. (ne Phil) who was a restaurant manager for the duo, and a daughter Lenore, who books talent on cruises.

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Vaude, Cafe Dates

New York

Connie Francis replacing **Edie Adams** for the March 13 date at the Eden Roc, Miami Beach . . . **Jane Powell** signed with General Artists Corp. . . . **Mickey Rooney** pacted for the Americana, San Juan, starting March 9 . . . **Milton Berle** into the Three Rivers, Syracuse, June 19 . . . Deal for **Tony Martin & Cyd Charisse** in the works for the Town & Country Club, Brooklyn, date not yet definite.

Carlos Machado, Brazilian producer, eying shows in New York . . . **Mickey Alpert** to represent the Berger, Ross & Steinman acts in the television commercials area . . . **Dancing Waters** set for the Winnipeg (Can.) Boat Show March 25 and the Outboard Motor Boat Show, Chicago, March 21 . . . Folksinger **Ramblin' Jack Elliott** winds a 12-day stand March 1 at Le Hibou, Ottawa.

Henny Youngman opens today (Wed.) at the Rooster Tail, Detroit. It's a fortnighter for the comic.

British Variety Awards

Continued from page 2

"Dr. No" and "From Russia With Love."

Dirk Bogarde has been named film actor of the year for his performances in "The Servant," "The Victim" and the latest "Doctor film, while veteran Margaret Rutherford cops the Film Actress of the Year Silver Heart for her work in "Murder at the Gallop" and "The V.I.P.s."

Other awards go to: Maggie Smith as 1963's Stage Actress for "Mary Mary" and Sir Michael Redgrave as actor for "Uncle Vanya" and "Hamlet." James ("The Servant") Fox and Julie ("Billy Liar") Christie are jointly named the Most Promising Newcomers of 1963.

In the television field Harry H. Corbett and Wilfrid Brambell are joint BBC-TV personalities of the year for "Steptoe and Son" while Honor Blackman and Patrick MacNee, stars of "The Avengers," win out in the similar ITV class.

BBC Radio Personality of the Year is a well earned award to Jean Metcalf for her consistently good and longstanding work as the London end of the BBC's two-way "Forces Favorites" disk request program.

SMOTHERS' SRO 37G IN 4 CONCERT GIGS

Smothers Bros. have launched their new concert tour with four SRO dates. At Toronto's Massey Hall, Feb. 15, the folk-country singers grossed $8,559 at a $4.50 top. The next night at Buffalo's Kleinhaus Music Hall, the gross was $10,552.

On Feb. 18, at the new Lafayette, La., auditorium, the take was $6,398. Last Wednesday night (19), at Oklahoma State U., the Smothers pulled a capacity crowd of 7,500. At Long Beach auditorium, Feb. 21, the duo racked up a SRO gross of $11,346. Concert Inc. promoted the date.

The Smothers Bros. recently inked a new five-year deal with Mercury Records in Chicago. They are also doing the "Marineland Carnival" show for a CBS-TV telecast on March 29.

Josy Baker $24,682, Det.

Detroit, Feb. 25.

Josephine Baker, revue grossed a so-so $24,682 at the 1,782-seat Shubert Theatre here last week.

House has a $55,000 potential at $5.95 top.

Jurisdictional Dispute Over N. Y. Fair May Spark Rift Between AGVA, Equity

An open break between the American Guild of Variety Artists and Actors Equity Assn. is in the making and will probably come next June at AGVA's national convention.

A previous plan for a one-card union to cover the New York World's Fair, which opens April 22, is considered virtually dead despite ratification of the proposal by the AGVA national board.

The prospect of an open break came last week when Equity asked for arbitration on Mike Todd's Minstrel Show, which has already signed to an AGVA contract. Equity takes the view that because it will have a specially written libretto, it has the characteristics of a legit show and consequently belongs under its jurisdiction.

The Equity demand follows its takeover of the Texas Pavilion Show, "To Broadway with Love," which was given it under a decision by Conrad Nagel acting as arbitrator. AGVA, in addition to being peeved at these two events, has long been seething at the formula under which Equity gets the bulk of the industrial shows.

Another point of contention is the formula under which Equity has jurisdiction over legit shows in cafes. AGVA loses such spots as the Thunderbird Hotel, Las Vegas, which has been on a legit show policy for several seasons, and will lose the Town & Country Club, Brooklyn, in March when "Can Can" opens there with Monique Van Vooren.

Peace had been attempted under a formula whereby one card would have been issued by the Associated Actors & Artistes of America, parent of the performing unions, which would permit all entertainers to work at the Fair by paying dues to AGVA or Equity and choosing a parent union after the Fair. This plan is now considered to be doomed.

HOOTENANNY FADES IN WINNIPEG DATES

Winnipeg, Feb. 25.

The folksinger as a moneymaker for the promoter in these parts appears to have gone the way of all fads—blowin' in the wind. Two hootennannys staged here last week at the 4,100-seat Civic Auditorium averaged less than a 50% house.

On Friday (14), Oscar Brand, The Travellers, Reg Gibson and Jim Pirie, grossed a meager $3,100 and pulled only 1,200 fans at $3.50 top. Promoters on the short end were the local Junior Chamber of Commerce and radio station CKRC.

Two nights earlier, in an ersatz version of a "hoot," which was really a country and western-style promotion by Marlin Payne of Billings, Mont., only 2,410 fans paid $2,750 at $2.25 top to see Dave Dudley, Leroy Van Dyke, George Hamilton IV and the Carter Family.

Payne, obviously a bear for punishment, is back March 9 with the Brothers Four.

Port. Boat Show Sails To New Attendance Record

Portland, Ore., Feb. 25.

Tom O'Loughlin's 1964 Sport & Boat Show set a new attendance record during the past 10 days (14-23) at the Memorial Coliseum with 112,099 patrons going through the turnstiles. Main gate tariff of $1.50 for adults (and kids free) admitted to all exhibits and the arena stage show.

The 80-minute vaude show included Francis Brunn, Howard Hardin, Dick Albers, Wes Harrison, Loral Armstrong, Tuffy Truesdell, Jimmy Risk, Earl & Dixon and George Arnold's orchestra.

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CURRENT BILLS

WEEK OF FEBRUARY 26

NEW YORK CITY

MUSIC HALL — Rockettes, Corps de Ballet, Raymond Paige Symphony Orc.

AUSTRALIA

MELBOURNE (Tivoli)—Jackie Warner, Evelyn Page, Katherine & Karen Kessey, Yvonne Barrett, Joan Stuart, Angela O'Toole, Barbara Young, Lesley Secombe, Janet Dearness, Joan Morrow, Sue Menlove.

SYDNEY (Tivoli)—Penny Nicholls, Bob Andrews, The D'Angolys, Two Pirates, Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Jackie Griffiths, Maureen Wilson, Wendy Faulkener.

BRITAIN

NEW THEATRE, CARDIFF—Nat Jackley, Ken Roberts, Susan Lane, Dailey & Wayne, Diana Day, Barry Kent, Roy Jefferies, Michael Kilgarriff, Derek Taverner Singers.

COVENTRY THEATRE—Arthur Askey, Mike & Bernie Winters, Mark Wynter, Anton Dolin, Manetti Twins, Patricia Kilgarriff, Terry Callahan, Frank Lawless, John Pearn, John Johnson, Derek Taverner Singers.

THE ALHAMBRA, BRADFORD—Reg Varney, Freddie Sales, Joe Church, Terry Fearis, Sandra Michaels, Ernest Bale, Bronwen Williams, Morlidor Trio, Derek Taverner Singers, Laidler Sunbeams.

BIRMINGHAM HIPPODROME — The Three Monarchs, George Moon, Pamela Charles, Ken Jonnart, Stanley Platts, Dorothy Dampier, Herbert Hare, Caroline Haig, Mougli, Bryn Bartlett, Les Henry, Eric Yorke, The Betty Fox Babes, Bill Shepherd Singers, The Hippodrome Dancers.

LIVERPOOL EMPIRE — Norman Wisdom, Morton Fraser's Harmonica Gang, Eddie Leslie, Billy Whittaker, Patricia Stark, Patricia Lambert, Terry Kendall, Harold Holness, Mary Redfern, Jack Escott, Dennis Castle, Daphne Lungaro, Johnny Winter, The Leon Bartell Dancers, The Derek Taverner Singers, The Empire Boys.

LONDON PALLADIUM — Barbara Evans, The Baker Twins, Anna Dawson, Eric Flynn, Vicki Mitchell, Elizabeth Beim, David Davenport, Andrew Laurence, Michael Hawkins, Geoffrey Wincott, Reed de Rouen, Sidney Vivian, Tom Gill, Jack Francois, The Bill Shepherd Singers, James Ottaway, Joss Clewes, Barry Shawzin.

MANCHESTER PALACE—Tom Arnold presents "Peter Pan."

NOTTINGHAM THEATRE ROYAL — Pat Lancaster, Sonny Jenks, Tudor Evans, Janette Miller, Cox Twins, Munks Twins, Humphrey Kent, Nicholas Brent, Lynda Reynolds, Pat Lonsdale, George Barnes, Arch Taylor, The Royal Dancers, Bill Shepherd Singers, The Royal Babes.

VICTORIA PALACE — The George Mitchell Minstrels, John Boulter, Tony Mercer and Dai Francis, Leslie Crowther, Margo Henderson, George Chisholm & The Jazzers, Schaller Brothers, The T. V. Toppers, Pat Ellis.

BRISTOL HIPPODROME—Eddie Molloy, Erica Yorke, Elizabeth Alys, Betty Emery, Nicholas Smith, James Hinson, The Bristol Babes, The Hippodrome Dancers, The Derek Taverner Singers.

GLASGOW ALHAMBRA—Kenneth McKeller, Rikki Fulton, Lenny the Lion, with Terry Hall, Paul & Peta Page Puppets, Jill Howard, Ethel Scott, James Fairley, Muriel Henry, George Mitchell Singers, Douglas Squires Dance Group, Jimmy Currie's Water Effect, Geraldo Orch., Regimental Pipe Band.

EDINBURGH KING'S — Andy Stewart, Doreen Kay, Sheila Paton, Dixie Ingram, Excess Bagage (Alma Michaels), Jimmy Currie's Tropical Cascades, Max Kay, Bruce McClure Dancers, George Mitchell Singers, Geraldo Orch.

GLASGOW KING'S — Denny Willis, Kathleen West, Joan Mann, Charles Stewart, Peter Felgate, etc.

GLASGOW PAVILION — Jack Milroy, Charlie Sim, Sally Logan, Don Gordon, Glen Michael.

AYR GAIETY—Aly Wilson, Bob & Jack Young, Jimmy Fletcher, Vince & Rita Starr, Ann Emery, Pamela Penfold, Roddy McNeil, Roy Pannell, Richard Holden, Anne Chapman, Gaytime Dancers.

GLASGOW METROPOLE — Clark & Murray, Joe Gordon Four, Alexander Bros., Cormack & Sharp, Dennis Clancy, Danny Regan, Irene Campbell, Arthur Spink, Rae Gordon, George Rex, Moxon Dancers.

EDINBURGH PALLADIUM — Lex McLean, The Hi-Fi's & Co.

Cabaret Bills

NEW YORK CITY

BARBERRY ROOM—Conrad Monjoy.

BASIN ST. EAST—Jack E. Leonard, Carmen McRae.

BITTER END—Jake Holmes, Fred Smoot, Serendipity Singers.

BON SOIR—Thelma Carpenter, Andy Thoms, Three Flames, Jean Paul Vignon.

BLUE ANGEL—Woody Allen, Joan Proctor, Dick Glass.

CHARDAS—Bela Babal Orc., Elemar Horvath, Tibor Rakossy, Dick Marta, Janos Hozzsu, Bea Arlene.

CHATEAU MADRID—Los Chavales de Espana, Emilio Reyes Orc., Carbia Orc.

COPACABANA—George Kirby, Gretchen Wyler, Eddie Albert, Joseph Mele Orc.

CRYSTAL ROOM — Mooney.

EMBERS—Joey Bushkin.

GRINZING — Kalman Banyak, Henry Butz.

HAWAIIAN ROOM — Teiko Yannagi, Keolu Beamer, Auletta Orc.

FIVE SPOT—Charlie Mingus.

HOTEL ASTOR—Eddie Lane Orc.

HOTEL AMERICANA—Ella Fitzgerald, Roy Eldridge 4, Al Conte Trio.

HOTEL NEW YORKER—Sylvia Barry, Milt Saunders Orc.

HOTEL PARK SHERATON — Irving Fields 3.

HOTEL PLAZA—Caterina Valente, Emil Coleman Orc., Mark Monte Orc. **Plaza-9 Room:** Julius Monk, Gerry Matthews, Jamie Ross, Nagle Jackson, Ruth Buzzi, Barbara Cason, Delphi Harrington, Richard Blair, Jan Templeton, Wm. Ray, Robert Colston.

HOTEL ST. REGIS—Peter Duchin Orc, Nancy Manning, Quintero Orc, Walter Kay, Jani Sarkozi

HOTEL SAVOY-HILTON—Arturo Arturos Orc.

HOTEL SHERRY-NETHERLAND — Juli Christman.

HOTEL WALDORF-ASTORIA — Jack Carter, Emery Davis Orc., Horace Diaz Orc.

INTERNATIONAL—Dave Barry, Carmita, Mike Durso Orc.

LATIN QUARTER—Marie Wilson, Novelites, Szony & Kossi, Robertes, Marion Conrad, Jeanne Michelle, Jo Lombardo Orc, Sammy Bidner Orc.

LIBORIO—Marcello Ballet, Herman La Batard Orc., Pancho Cardenas Orc., Candido.

LIVING ROOM—Lenny Kent, Bob Ferro Orc., Bernadette Castro.

NO. 1 FIFTH AVENUE—Hankinson & De Maio.

RAT FINK ROOM—Jackie Kannon.

RED GARTER—G-String Strugglers.

RED ONION—Banjokers.

SAHBRA—"Hora Hootenany" Menasha Baharav Orc., Gavri Ders., Margolit Ankory, Batsheva Baron & Ezra Zahavi, Leo Fuld.

SQUARE EAST—"Open Season at Second City," Barbara Harris, Severn Darden, Bob Dishy, Dick Schall, Avery Schreiber, Ben Keller.

THE MOST—Geordie Hormel.

TOWN & COUNTRY—Toni & Jan Arden, Archie Robbins, Bernard & Jeanette, Ned Harvey's Orc., Rod Rodriguez Orc.

UPSTAIRS & DOWNSTAIRS—"Twice Over Nightly," Jane Alexander, MacIntyre Dixon, Paul Dooley, Richard Libertini, Mary Louise Wilson, "In This Corner" Bill Brown, Virgil Curry, Marian Mercer, Carol Morley.

VIENNESE LANTERN—Yvonne Constant, Ernest Schoen Orc.

VILLAGE BARN—Jess Long, Jeanie Allen, Gene Allen, Barn Stompers, Lou Harold Orc.

VILLAGE GATE—Jerry Mulligan, Yaffa Yarkoni, Jorge Morel.

VILLAGE VANGUARD—Marion Montgomery, Johnny Bynar.

CHICAGO

BLUE ANGEL—"Calypso Limbo," Susie Ellis, Pascual Olivera, Byl Couser, Lady Limbo, Emperor Kelo, Lord Carlton, Lord Smiley, Al D'Lacey Orc.

CONRAD HILTON—"Ladies First" Billy Reed, Lucho Navarro, Manuel Del Toro, Marie Langenbein, Ernie McLean & Caroline Paul, Boulevar-Dears (5) & Boulevar-Dons (5), Jimmy Palmer Orc.

HOTEL CONTINENTAL—Jack & Sally Jenkins, Franz Benteler Orc.

DEL PRADO HOTEL—"Hits of Broadway" revue.

DRAKE HOTEL — Angelo Picardi, Jimmy Blade Orc.

EDGEWATER BEACH — Juan Carlos Copes Revue, Don Davis Orc.

LONDON HOUSE—Buddy DeFranco & Tommy Gumina Quartet, Larry Novak Trio, Jose Bethancourt Trio.

MARYLAND HOTEL — Louis Bellson Orc.

MISTER KELLY'S—Serendipity Singers, Jack Sheldon, Marty Rubenstein Trio, John Frigo Trio.

PALMER HOUSE—Anna Marie Alberghetti, John Bubbles, Szony & Claire, Ben Arden Orc.

PLAYBOY—Will Mercer, Robert Sweed, Johnny Janis, Curtis & Tracy, Sonny Mars, Piere Dupont & Kathy Yuml.

SECOND CITY—"New York City Is Missing," John Brent, Jack Burns, Ann Elder, Sally Hart, Gene Kadish, Omar Shapli, David Steinberg, Bill Mathieu.

SHERATON BLACKSTONE — Monica Bovar, Frank York Orc.

SUTHERLAND HOTEL—Della Reese.

LOS ANGELES

COCONUT GROVE—Carol Lawrence.

CRESCENDO — Shocky Greene, Ann Richards, Bill Marx Trio.

DINO'S — Jack Elton, Kami Warner, Steve LaFever.

ICE HOUSE—The New Breed, Karen James, David Troy.

INTERLUDE—Pat Collins

JERRY LEWIS—Michele Triola.

MELODY ROOM—Rena Paula Trio.

SLATE BROS.—Damito Jo, Timmie Rodgers.

STATLER HOTEL—George Liberace

TOWN HOUSE—Red Nichols & Five Pennies.

TROUBADOR—Jug Band.

YE LITTLE CLUB—John Conte

LAS VEGAS

BOURBON STREET—Lyn Keath.

CASTAWAYS—"Holiday In The Orient," Peggy Lord, Patti Kim, Bobby Stevenson Orc.

DESERT INN—Jimmy Durante, Eddie Jackson, Sonny King, Donn Arden Dancers, Carlton Hayes Orc. **Lounge:** Jan Garber Orc., Di Varieties, Mafalda Trio, Lilting Strings.

DUNES—Frederic Apcar's "Casino de Paris," starring Line Renaud. **Lounge:** "Vive Les Girls!" Gwen Harmon. **Sultan's Table:** Jacques Foti, Arturo Romero Strings (11).

FLAMINGO—Pearl Bailey, Harry Richman, Maldonado Dancers, Russ Black Orc. **Lounge:** Fats Domino, Nita Crul, Bob Sims.

FREMONT—Cables, Fables, Paul Dino.

GOLDEN NUGGET—Buck Owens, Billy Gray, Ronnie Pearson, Judy Kay.

HACIENDA—"Les Poupees de Paris," Ink Spots, Johnny Olenn, Kay Houston.

MINT—"Hong Kong Scandals," Tex Ritter.

NEVADA—"Harem Nights," Royal Tahitians, Singers Three.

NEW FRONTIER—Bobby Wick and Ray Brand in "Fantasy on Ice," Clara Ward Singers, Dick Rice Orc.

RIVIERA — Xavier Cugat, Abbe Lane, Brasilia & Tybee, Jack Cathcart Orc. **Lounge:** Dick Contino, Jackie Gayle, Brothers Kim, Betty Ayres' Sparkling Strings, Marty Heim Trio.

SAHARA — Shelley Berman, Sergio Franchi, Moro-Landis Dancers, Louis Basil Orc. **Lounge:** Don Rickles, Freddie Bell, Robert Linn, Bell Boys, Senators, Peter & Hank, Russ Cantor.

SANDS—Nat King Cole, Pete Barbutti, Merry Young Souls, Antonio Morelli Orc. **Lounge:** Johnny Prophet, Vido Musso, Dave Burton, Margaret Ann, Ernie Stewart.

SHOWBOAT — Johnny Paul, Frankie Yankovic, Leo Wolf.

SILVER SLIPPER—Hank Henry, Sparky Kaye, Lili St. Cyr, Jack Larson, Eddie Innes, Danny Jacobs, Laura Del Mar, George Redman Orc. **Lounge:** Charlie Teagarden, Funtastics, Beverly Marshall, Skeets Minton.

STARDUST—"Lido de Paris," Eddie O'Neal Orc. **Lounge:** Don Cornell, De-Castro Sisters, Esquivel, Lobato Dancers, Nelida, Nalani Kele.

THUNDERBIRD — Pete Marshall in "Anything Goes," with Eileen Rodgers, Patricia Marand, Irving Benson, Benny Baker, Nat Brandwynne Orc. **Lounge:** Kirby Stone 4, Lorraine Barry, Town Pipers, Jerri Lynn Frazier.

TROPICANA—"Folies Bergere," Ray Sinatra Orc. **Lounge:** Mary Kaye Trio, Denis & Rogers, Al DePaulis 4, Dubonnet 3.

RENO-TAHOE

GOLDEN—Les Girls Revue with Jay Nemeth, Dwight Allwyn, Barbara Barry, Don Staiton, Golden Girls, John Carleton Orc.

HAROLDS—Vivienne della Chiesa, Paul Gilbert, Don Conn Orch.

HARRAH'S (Reno)—Harry James, Jan-ury Jones, Brothers Castro, Lou Styles, Red Coty.

HARRAH'S (Tahoe)—(Sammy Davis Jr., Augie & Margo, Moro-Landis Dancers, Leighton Noble Orc. **Lounge:** King Sisters, Joan Fairfax Orc., Cut Ups, Partners.

HOLIDAY—Bobby Bare, Mary Beth Hughes, Celebrities, Charles Gould and Satin Strings.

MAPES — Murray Arnold, Tunesters, Jack Melick, Joe Karnes.

NEVADA LODGE (Tahoe)—Ree Brunell and Winners.

NEW CHINA CLUB—Skip O'Connell.

NUGGET (Sparks)—Keely Smith, Larry Storch, George Arnold Singers & Dancers, Foster Edwards Orch.

RIVERSIDE—Vagabonds, Frank Yankovic and Yanks.

WAGON WHEEL (Tahoe)—Gaylord & Holiday, Scott Smith Trio, King's IV, Esquires, Jack Bedient and Chessmen, Jack Nye Orc.

MIAMI-MIAMI BEACH

AMERICANA—"Ecstacy on Ice," Bobby Short 3.

CARILLON—"Oui Oui Paree" Lynda Gloria, Arnaut Bros., Steve Danik, Les Stevens, Line (12), Jacques Donnet Orc., Bill Jordan & Lee Coby, Sammy Morris, McCormick's 3, Johnny Puleo, Tanya & Biaggi.

CASTAWAYS—Gospel Singers, Tony Foster, Joe Nero & Dixiecrats, Kirby Campbell, Wreckettes.

DEAUVILLE — Mitzi Gaynor, Mandy Campos Orc., Les Rhode Orc.

DIPLOMAT—Kay Starr, George Foster, Van Smith Orc., Berri Blair.

DORAL BEACH — Jonah Jones 4, Allegro 4, Stan Hayman & Johnny Music, Mal Malkin Orc., Chester Nennett Dancers, Bea Kalmus.

EDEN ROC—Alan King, Diahann Carroll, Szony & Claire, Val Olman Orc., Belle Barth.

FONTAINEBLEAU—Jane Russell, Beryl Davis, Connie Haines, Jackie Miles, Len Dawson Orc., Gonzalo Barr Orc., Chero Del Prado Orc., Pat Galo, Hi Lads, Ziggy Lane.

MURRAY FRANKLIN'S — Murray Franklin, Roy Sedley, Harvey Bell.

PLAY ROOM—Adam Wade, Mickey Gentile 3, Eddie Sack 3.

THUNDERBIRD—Richie Bros., Berj Vaughn 4, Jimmy Holmes, Phyllis Branch.

TONY'S FISH MARKET—Milt Trenier, Remarkable Rubin, Arabian Nights Revue.

SAN FRANCISCO

BIMBO'S—The Yacoubians.

THE COMMITTEE—Kathryn Ish, Irene Riordan, Scott Beach, Hamilton Camp, Gary Goodrow, Larry Hankin

FAIRMONT HOTEL — Jackie Mason, Ernie Heckscher Orc.

GALAXIE — Nooney Rickett V, Joni Lyman.

hungry I—Sister Rosetta Tharpe, Stiller and Meara, Vicki Frazier.

INTERLUDE—Don Washington, Merrill Hoover Trio.

JAZZ WORKSHOP—Jack McDuff Trio.

LITTLE FOX—"Private Lives," Oliver Cliff, Marrian Walters.

McGOON'S—Turk Murphy band, Clancy Hayes.

OFF BROADWAY—Woody Herman Band.

ON BROADWAY—"Under the Yum Tree."

PURPLE ONION—Albert T. Berry, Rudi Grau, Irene Barrie.

SAFARI ROOM (San Jose) — Louis Prima, Gia Maione, Sam Butera & Witnesses.

SHERATON-PALACE—Bola Sete.

SUGAR HILL—Redd Foxx, Paul Bryant Trio.

THE TRIDENT (Sausalito) — Bob Dorough, Joe Sullivan.

TIN PAN ALLEY (Redwood City)—Terri King, The Henchmen.

SAN JUAN

AMERICANA—"Vive Les Girls" Revue, Cesar Concepcion Orc., Montero 4. **Lounges:** The Treniers Revue, Joe Vallejo 5, Ralph Font.

CARIBE HILTON — Gordon & Sheila MacRae, Miguelito Miranda Orc., Luis Benjamin 5. **Lounge:** Mandy Campo 5, Renee Barrios, Alba Rosa.

CONDADO BEACH — Diosa Costello Revue, Pepito Torres Orc., Lopez Vidal 5. **Lounge:** Tobias Vargas, Paul Dillinger.

EL CONVENTO—Carol Sloane, Juan Bruno Tarraza, Bastida Orc. **Lounge:** Sally Miller 5.

EL SAN JUAN—Eddie Fisher, Anselmo Sacasas Orc., Damiron & Chapuseaux 3. **Lounges:** Gregg Jones.

LA CONCHA—Silva Bros. 4, Noro Morales Orc. **Lounges:** Carbia Bros., Los Brillantes 3, Juan Luis, Leonela.

PONCE DE LEON—Robert Clary, Pepe Lara Orc., Bobby Cruz 5. **Lounges:** Jose Aponte, Paiao Diaz, Pepito Arvelo, Johnny Barney.

MONTE CASINO—Pedro Vargas, Evangelina Elizondo, Gloria Mirabal, Moncho Usera Orc., Lope Balaguer 5.

SHERATON—Kim Sisters, Bobby Capo Orc., Hector Narvaez 5.

Kirk Douglas-Ed Lewis Three-Pic Par Deal

Paramount has concluded a three-picture deal with the newly-formed Kirk Douglas - Edward Lewis Co., of which Lewis is veep. It is the first deal negotiated by the new indie.

According to the deal, Douglas will star in two of the three pix. The first will be "Seconds," a suspense yarn based on a novel by David Ely. It will be made in conjunction with director John Frankenheimer's indie production company and it is anticipated that Frankenheimer will direct the film, which will be made on the Par lot this year. What the other two pix will be is as yet undetermined.

This is the second teaming of Douglas and Frankenheimer. Joel Productions, another Douglas company, made "Seven Days in May" with Frankenheimer's outfit and with the director at the helm. It is also a Paramount release.

The deal was set by Par exec v.p. George Weltner who has been doing a lot of wheeling and dealing for Par these days. It is the pact he alluded to in his and prez Barney Balaban's press report a few weeks back and has been long in the dickering stage.

OBITUARIES

FRANK CONROY

Frank Conroy, 73, film and stage actor, who made his greatest success in the role of the priest in Graham Greene's "The Potting Shed," died Feb. 24 in Paramus, N.J. He had been suffering from a heart ailment since 1957.

He was originally stricken at a preview of "Compulsion," a drama concerning the Leopold-Loeb case in which he played defense attorney Clarence Darrow. He had been "semi-retired" since then. But he continued to appear in television dramas including several issues of Kraft Theatre on NBC and "Play of the Week" on Channel 13, N.Y.

Conroy made his first appearance in 1908 in British Shakespearean repertory and continued in that sphere until 1915, when he came to New York to appear in "Helena's Husband." In 1916, he arranged for the construction of the Greenwich Village Theatre and subsequently directed the group for three years. He returned to Broadway in 1920. Since then he divided his time between the stage and screen.

Among his legit credits are "The Little Foxes," "Strange Interlude" and "Point of No Return." Films include "West Point of the Air," "I Live My Life," "Wells Fargo" and several Charlie Chan pictures.

Survived by wife and son.

A. M. SONNABEND

A. M. Sonnabend, 57, creator and board chairman of Hotel Corp. of America, director of Columbia Pictures Corp. and associated with numerous other industries, died Feb. 11 while vacationing in Palm Beach.

Sonnabend was widely known for his ability to weld thriving companies with less fortunate firms to take advantage of tax deductions. In 1954 he took the loss-ridden Childs Co. restaurant chain and merged it with the Plaza and Roosevelt Hotels, N.Y.; Somerset, Boston; Cleveland, Cleveland; Edgewater, Chicago, and the Mayflower, Boston to create HCA. The new company branched out into motels, then into food processing. By 1957 it rolled up a $1,000,000 profit.

Sonnabend was also a director of the Alleghany Corp., which controls the New York Central Railroad; the Lionel Corp., Botany Industries and was board chairman of Ward Baking Co.

Survived by wife; three sons, Roger, Paul and Stephen; brother and sister. Paul Sonnabend is talent buyer for the Plaza Hotel.

IRENE THIRER

Irene Thirer, 59, one of the early film critics of the N.Y. Daily News and in recent years second-stringing to Archer Winsten on the N.Y. Post, died of pneumonia Feb. 19 in New York. She had been long ill.

She rated as one of the longest-practicing film critics (pre-dating talkies) in America. She was among the reviewers back in the late 1920s when VARIETY for a time conducted a Film Critics Box Score, inspired by this paper's similar anti-No Opinion Legit Critics Box Score. At that period the late John S. Cohen Jr. was on the Sun, Richard Watts Jr. was the Post's film critic, Katherine Zimmerman was on the World-Telegram. There were more film critics because there were more dailies.

Miss Thirer's family migrated to the U.S. from London in 1910. She attended local high school and NYU. She joined the Daily News to write captions on photographs. She gravitated to the film end and in 1957 was chairman of the New York Film Critics Circle. She was never one of the tough reviewers. It was not in her nature.

She is survived by her husband, the publicist Zac Freedman; by a son, Charles, and a daughter, Mrs. Lee Townsend, also two sisters and a grandson, Laird R. Townsend.

BENJAMIN BOYAR

Benjamin Boyar, 69, died Feb. 21 in New York, after a heart operation. A veteran on the Broadway legit scene for more than 50 years, he was for 30 of those years general manager for Max Gordon.

He launched his theatrical career as a stenographer for producer Harry H. Frazee in 1913. Shortly after the first World War, he joined the production team of Lewis and Gordon. When Gordon set up his own production office a few years later, Boyar went with him.

Among the numerous shows he managed for Gordon were, "Born Yesterday," "My Sister Eileen" and "The Great Waltz." Other shows he managed include "Cat and the Fiddle," "Band Wagon," "The Women" and "Junior Miss." In 1928, he tried production on his own. His name was associated with numerous projects, but the only ones that materialized were "They Walk Alone," and a revival of "As You Like It," both done on Broadway in 1941.

In 1951, Boyar left Gordon to join producer Gilbert Miller. There he was general manager for productions that included the revivals of "Anthony and Cleopatra" and "Caesar and Cleopatra." He was also general manager for Robert Breen's revival of "Porgy and Bess." Since 1960, he had been manager of the Brooks Atkinson Theatre.

His wife, three sons and two brothers survive.

EDWARD GARGAN

Edward Gargan, 62, a character actor in films, died Feb. 19 in New York. He was the brother of actor William Gargan.

He began his career as a musicomedy actor on Broadway. He sang in "Good News," "Rose-Marie," and other top musicals of in 1920s, and also in opera. One of his early shows was "Polly of Hollywood" in 1927.

Gargan played Patrolman Mulligan, one of the principals of "Strictly Dishonorable," is 1930. He went to Hollywood in 1932 and the following year appeared in the film "David Harum." For the next 19 years he appeared in numerous films.

His wife also survives.

DAVID VORHAUS

David Vorhaus, of the old-line and onetime prominent theatrical law firm of House, Grossman, Vorhaus & Hemley, died Feb. 17 in Jamaica, while on a West Indies

(Continued on page 87)

In Memoriam

My Beloved Husband

STANLEY WOOLF

who left for Brigadoon Feb. 28, 1959

Forever in My Heart

In Memory of

MACK GORDON

"Never in a Million Years"

Palmer House, Chi

Chicago, Feb. 17.

Janet Blair, Roy Murray, Ben Arden Orch; $3-$3.50 cover charge.

Janet Blair's debut in the spacious Empire Room is a pure case of professional class and a gracious personality triumphing over a turn singularly lacking in concept and production values. Miss Blair manages to inject excitement into the static structure by dint of her personal dynamism, hard work and a winsomely cheerful handling of the songs and material.

As it is, Miss Blair's expert and ingratiating efforts are well worth the cover charge. She dishes out "Something's Coming" and "I've Got Your Number" with enthusiasm and eclat, and lends a warm touch to "The More I See You" and "What Kind of Fool." Her one piece of special material is a contrived satire on television soap commercials that is rescued from its basic banality by Miss Blair's own joie de vivre. She's also great in a medley of tunes from legituners in which she has appeared.

Miss Blair is no slouch as a ballad singer, but it's no reflection on her that this is not her main stage strength. However, when she's permitted to, she displays a tremendous flair for a song-and-dance presentation, and in a turn more tailored to her specifications she would doubtlessly come off an unequalified winner.

Opening the show is Roy Murray, a polished comedy juggler in the best English music hall tradition. He's a proficient tosser of plates, balls, a cane and top hat, and his line of droll British chatter is consistently chucklesome. A faulty microphone setup dissipated some of his best material in the direction of the band (judging from their laughter), but what came through to the payees had a nice self-deprecatory touch.

Anna Maria Alberghetti, John Bubbles and Szony & Claire follow Feb. 29 for three weeks.

Mor.

Basin St. East, N. Y.

Jack E. Leonard, Carmen McRae, Si Zentner Orch (15); $3.50 *cover.*

Fat Jack E. Leonard, the comic with the fastest insult in the east, is in his preem stand in the long-and-thin room of the Basin Street East and rousing solid returns.

As observed here, Leonard is much more than a gagman with a fast insult. He is a fine low comedian, with the timing and delivery of the old burlesque masters. Even the familiar jokes are projected in a way to provoke yocks.

And he can be topical, or semi-topical, in a localized way. About certain club owners, he says that one "majored in English Literature at the Tombs, and the other got some distinction "as the tail gunner on a beer truck." Back inside the club, Si Zentner is fronting a "no-name band."

Negro jazz singer Carmen McRae retains her excellent commercial jazz style on a book of mostly musical comedy standards, occasionally high-keying the turn with remarkable vocal acrobatics. Her "Let There Be Love," for instance, is a bit of bop instrumental kidding that perfectly displays her jazz vocal sophistication. She palms the aud.

Si Zentner's big band (eight blasting brass) blows in a studio style with some "makes-you-wanna-dance" tempos tossed in among the display instrumentals. Great for college prom dates.

Bill.

Crescendo, L.A.

Los Angeles, Feb. 20.

Shecky Greene, Ann Richards, Bill Marks Trio; $2.50 *cover, two-drink minimum.*

Both Shecky Greene and Ann Richards got off to cold starts on opening night of their two-week engagement here. The comic recovered, finally hit his stride and roared down the stretch. But the songstress never really clicked with her audience. It would be a better show if Greene shaves off about 15 minutes of extraneous, uninspired material and when Miss Richards performs up to her capabilities.

Greene is on for 45 minutes. When he wades into his parodies and impressionistic routines, he's at his best. His chief talent seems to be acting and impersonating. On the straight standup monolog routine bit, he sinks or swims with his material (he sank with some awfully creaky gags on opening night), but on the sketches and takeoffs he can rise above the script.

A hard-working, old-fashioned uncerebral comedian, he scores best in his takeoffs on Barbra Streisand, Belafonte and Danny Thomas. Other topics he buzzes along the way, with far less impact, are Vegas nudie shows, off-color interior decorators, method acting, Miss America, Mr. America, Lake Tahoe and Lenny Bruce.

Miss Richards was off form. The shapely jazz singer, decked out in a red and black gown, launched her set with a wrong-key start on "Smile," had to stop midway and start it all over again. It didn't seem to faze her too much, but apparently it fazed the chatterbox audience a little. At any rate, performer-listener chemistry was never properly restored.

Miss Richards' ordinarily reliable set of pipes seem to let her down every now and then. She has her moments, such as on an authoritative "Let Me Love You," but this fine modern jazz-oriented vocalist was simply not at her best.

Backing by the Bill Marks Trio is generally satisfactory. Vaughn Meader next on March 4. *Tube.*

Desert Inn, Las Vegas

Las Vegas, Feb. 18.

Jimmy Durante, Eddie Jackson, Sonny King, Johnny Mack, Donn Arden Dancers (26), *Carlton Hayes Orch* (19); *produced by Frank Sennes; presented by Wilbur Clark; written by Jackie Barnett; choreography, Donn Arden; stage direction, Jim Hawthorne;* $5 *minimum.*

The legendary Jimmy Durante remains one of the heavyweights in Wilbur Clark's stable of stars; his predictable turn is durable, is a strong magnet for the casino, and has appeal for the youngsters.

Eddie "The Strut" Jackson with his trademark "Bill Bailey," supplies, as usual, a generous amount of delightful nostalgia. Youthful Sonny King, a spirited song-and-dance man, adds spark with his overwhelming drive and unique delivery.

Johnny Mack is a hoofer in the best vaude tradition, injecting footwork which consistently pulls warm applause. Writer Jackie Barnett has woven a fast-moving, very funny act which seems much too short.

First-nighters cheered Durante's "September Song" vocal solo, and his "Look Ahead Little Girl" salute to his daughter CeCe, which is embellished with beguiling color films of the tot.

Donn Arden's ambitious 40-minute production number, "Almost Paradise," a clever, colorful romp, is held over. The Carlton Hayes orch (19) backs bill, in for four frames. *Duke*

Living Room, N.Y.

Lenny Kent, Bernadette Castro, Bob Ferro Trio, Harry Brown; $4.50 *minimum.*

This East Side intimery comes up with a remarkably strong bill in the current layout, and one likely to do excellently despite Lent, snowstorms or just the seasonal trend. It introduces a new femme singer, Bernadette Castro (New Acts), who scored with the auditors here, along with comic Lenny Kent.

Kent, who has long been on the nitery circuit is at his laugh-provoking best on this engagement. He has fast patter, one-line gags and comic routines to keep him on for nearly 40 minutes. Perhaps he overstretches the final moments, but this aud never seemed to get enough.

Rapid on the trigger, Kent ranges the field from light digs at southern customs to cracks about New York's weather and sharper barbs aimed at such show biz personages as George Jessel and Sammy Davis Jr. He also tosses in a touch of blue matter.

He winds up with a takeoff of Billy Daniels, offering him a chance to exercise his vocal chords on "Start of Something Big." Kent is so articulate even the indigo lines fail to annoy.

The Bob Ferro Trio, which plays the whole show, is in for a couple of musical sessions. This house unit is up to par with Ferro apparent at the traps. Harry Brown does piano solos for interim music.

Wear.

Fontainebleau, M.B.

Miami Beach, Feb. 21.

Jane Russell, Connie Haines & Beryl Davis, Jackie Miles, Len Dawson Orch; $5-$7.50 *minimum.*

Combo of Jane Russell, Connie Haines and Beryl Davis is a surprise click at this poshery's La Ronde.

Presentation accentuates the positive on physical attributes via smart gowning and sound arrangements for the harmony blends, plussed by happy approach of the trio to build them warm auditor response throughout.

Femmes come on following taped intro by Bob Hope, to hit with initial vocalistics. Miss Haines, in the solo segments, wraps up; she purveys her selections in big timey, sharply delivered style to get them palming for more.

Her two partners hold their own in their spots, Miss Russell notably in a sultry "Mack The Knife," and Miss Davis in a slick job on "Foggy Day In London Town." All set up other single-o chansons to warm plaudits. But it is in their harmonics—in which the Haines lass has the anchor spot—that the big score is made. Gospel song concept for the finale is a strong topper.

Jackie Miles is back after skipping several seasons. He's still the smoothly underplayed spinner of laught-raising yarns. He serves up standard, but sharpened gambling gambits and assorted characters. Always a fave in these precincts, he racks up hearty welcome back mitting and into encore demand.

Len Dawson and his orch are solid on the music interps.

Due Friday (28) night, Tony Martin & Cyd Charisse. *Lary.*

Sands, Las Vegas

Las Vegas, Feb. 19.

"The Sights and Sounds of 1964," starring Nat King Cole; featuring Pete Barbutti, The Merry Young Souls (12), *Antonio Morelli Orch* (23); *presented by Jack Entratter; stage direction, Harold Dobrow;* $5 *minimum.*

Nat King Cole brings his "Sights and Sounds of 1964" package into the Copa Room and with it rises to greater heights than he's enjoyed here before. He wisely surrounds himself with highly talented people, and it is to his credit that he has the guts to integrate the cast, especially in the case of the attractive "Merry Young Souls," six male and six femme singers—two Negro men and three Negro women; the others are white. They sing and dance together as happy human beings to provide a tasteful performance.

With Cole as comedy star is a Caucasian musicomedian, Pete Barbutti, the young satirist who has been rising rapidly as a nitery and tv personality. Barbutti is devoid of cliches; he presents a topical turn so hip it has to be seen and heard to be appreciated, as mere literary description can't possibly do it justice. His instrumentals (piano, guitar, trumpet) spark with a rare brand of comedy, as do his hilarious impreshes.

Cole does several numbers with the "Merry Young Souls," well-staged by Jack Regas. Solo he smoothly delivers such as "Aren't You Glad You're You?" "The Way You Look Tonight" (accompanying himself on clavietta), "Mona Lisa," "Day In, Day Out," "Lull In My Life," and a dandy he introduces here (which isn't about Vegas gamblers) called "The Losers." His fine 88 solo is "Laura," and he winds the session with a rousing round of spirituals with the "Merry Young Souls."

Antonio Morelli's orch (23), fronted by Cole's conductor, Joe Zito, backs the bill which has been booked by impresario Jack Entratter for five weeks. During that time the regular Copa Girl chorus line (12) will be absent.

Duke.

Viennese Lantern, N.Y.

Yvonne Constant, Fleury Papadantonakis; no minimum, no cover.

French chanteuse Yvonne Constant is the new bill topper at Max Loew's Viennese Lantern. A chic blond, she scores a solid turn with husky-throated singing and slickly-designed patter. Also on the layout is Greek singer Fleury Papadantonakis, who likewise registers well with an array of Greek tunes and some English interpretations.

Miss Constant, who appeared on Broadway a few seasons back in "La Plume de Ma Tante," has an almost legit-styled act. It falls down in places when she moves too fast, not giving the audience a chance to react to her material and this gets the act off to a slow start.

But once some momentum is gained, the singer sets up good rapport with the audience and plays well. Mixing French ballads with English items, she blends her continental stylings with Yank tastes well, providing an entertaining dinner turn.

Miss Papadantonakis, who might do well to shorten her name if she is to make it outside the Greek community, has a bright and winning personality which propels her nicely through a set of Greek, English and other tunes. Explaining the foreign numbers as she goes along, the songstress easily overcomes the language barrier and presents her material in an enjoyable manner that wins the crowd. She displays a nice mixture of ballads, uptempo and novelty tunes to make her turn a well-suited one for the Lantern.

Kali.

Flamingo, Las Vegas

Las Vegas, Feb. 20.

Pearl Bailey, Harry Richman, Larry Maldonado Dancers (5), *Russ Black Orch* (13); *produced by Mitch De Wood; presented by Morris Lansburgh;* $5 *minimum.*

Pearl Bailey's portion of the new Flamingo Room show (Harry Richman opens the bill) is a tour de force for the songstress-comedienne, and she socks across her one-woman turn with a wallop.

With perfect timing and superb showmanship, Miss Bailey delightfully takes command of the stage, and with her distinctive vocal delivery offers a funny bit of special material about "35 Years Ago" which she hints were friskier days for her. She has a ball with the audience, making it feel part of the act.

Among her other numbers are "Please Don't Talk About Me," "Rockabye," "I Can't Give You Anything But Love" and "Bill Bailey." On songs such as "I'm A Hussy For My Husband," she projects a gamy, naughty message which is great fun. Nick DiMaio conducts the Russ Black orch (13) for Miss Bailey; Truck Parham is on bass, and Lloyd Phillips is her 88er.

Richman's current brand of entertainment is strictly for the nostalgia seekers, and they seemed to be in the majority at the preem. Accompanying himself at the piano, he sings "It Had To Be You" and "You Made Me Love You." He follows up with "That Old Gang Of Mine," "April Showers," and "Birth of the Blues," getting the same enthusiastic type of applause he got in his heyday.

Sandwiched between Miss Bailey and Richman on bill are the Larry Maldonado Dancers, three handsome males and two shapely femme lookers who do a fast-moving, well-staged and well-choreographed musical sprint. The dance patterns are fresh, the group is opulently costumed. *Duke.*

Queen Elizabeth, Mont'l

Montreal, Feb. 19.

Nelson Eddy & Gale Sherwood, Nick Martin Orch (11), *Salle Bonaventure Trio;* $2.50-$3 *cover Saturday, no Sunday show.*

Salle Bonaventure isn't gambling with Nelson Eddy & Gale Sherwood who are back for a return stint, and still bring 'em in—that is those who've seen the act before and know what they're getting.

There isn't anything particularly new at this showing, which is perhaps one of the things that makes the act welcome and attractive—a good slice of singing and light comedy, tickling the nostalgia palates somewhat, not too much hoke, and all wrapped up in a nice, cheerful package.

Eddy, as expected, reprises some of his songs and stereotypes from his film career (the Mountie bit, "Rosalie", "Sweet Mystery of Life") and generally is in good voice.

Miss Sherwood is most attractive in appearance, beautifully gowned and coiffed, and giving a soignee appearance which set off her informal style nicely.

Her pipes are in good balance with Eddy's, and the rapport between them creates a general feeling of comfort and contentment for the patrons. Miss Sherwood's appearance in abbreviated Indian costume, after her formal attire a few minutes earlier, comes as something of a surprise, but it doesn't take long before patrons become accustomed to it. *Laza.*

Diplomat, Fla.

Hollywood Beach, Feb. 22.

Andy Williams, Howie Storm, Van Smith Orch; $7.50 *minimum.*

This is first outing for Andy Williams at a Gold Coast biggery in several seasons. That video exposure is important to a b.o. draw is being soundly proven in this trip—he's packing the 900-seat Cafe Cristal, which means pulling from an area that extends to Palm Beach on the north and Miami Beach to the south, 15 to 30 miles away, depending on where they come from.

Williams gives them full song value, plussing with easy gab to add rapport which spreads to all corners of the layout.

The auditors dig the easy manner, the literate approach and the artful way he has about a score containing all the recording clicks he's associated with, as well as a load of currents and newies. First half of staging is worked in black tie, with hand mike to allow for fluid work around stage.

Mood changes are cannily balanced with such items as "Days of Wine and Roses," "Charade"—which gets a smart interpretation—"Most Unusual Day" and the like.

Works second half in familiar home-screen garb: the sweater-perched on stool with continuity containing engaging chatter. It's highly effective; ditto the standards, "Hawaiian War Chant," much requested "Moon River," "Danny Boy" and other asked for numbers.

Although Williams is on for over an hour, they wanted more and kept pounding until he satisfied them. He's the big hit of the Cafe Cristal season thus far; and money in the bank for prexy-booker Irv Cowan who found reservations booked filled through the weekend.

Howie Storm is a new addition to the supporting acts ranks in this sector. The slight looking, personable youngster hits big with a strong set of fresh and revised waggery, pegged to a self-kidding premise that set him with the big crowd.

Segment on his small stature catches the laugh-fancies to sustain through topical sorties into warm bowoff result. He'll be back in the area, based on this reception.

Van Smith and his orch are, per usual, superior on backings, with Williams' own conductor and aides socko on buttressing the house crew.

Due Thursday, (27), Buddy Hackett and Jennie Smith.

Lary.

Ye Little Club, B. H.

Beverly Hills, Feb. 19.

John Conte, Clare Fischer, Jack Smalley; two-drink minimum.

Interim booking of singer John Conte into Marshall Edson's spot usually given over to tyro talent was, according to owner, "a personal favor" and not necessarily a pitch for future nitery bookings.

Singer, well known here because of his varied musical comedy background, could also be using date as extended audition for spies from mushrooming summer musical operations. He has the looks, experience, personality and, judging by opening night overflow crowd, drawing power.

Conte's program is, for most part, showtunes which he delivers with much gusto and sans embroidery. Even with "C'est Si Bon," there's no Kitt-ing around. His legit background has taught him the value of the meaning of lyrics and singing with proper expression. There's a tendency to make with the expansive gesture which, in such a tiny spot, conveys less abandon than indecision.

Conte could, with restraint, make it in the more sophisticated niteries but needs some special material and spruced-up arrangements. Clare Fischer accompanies, with assist by spot's bassist Jack Smalley.

Turn is in for two weeks.

Robe.

Sahara, Las Vegas

Las Vegas, Feb. 18.

Shelley Berman, Sergio Franchi, Moro-Landis Dancers (14), *Louis Basil Orch* (13); *produced by Stan Irwin; presented by Milton Prell;* $5 *minimum.*

Two of producer Stan Irwin's most entertaining stars are being presented on the same bill for the first time—Shelly Berman and Sergio Franchi, 100% billed.

Berman's exposure on tv and his

(Continued on page 76)

New Acts

THE BROTHERS KIM (3)
Songs, Instrumentals
45 Mins.
Riviera Lounge, Las Vegas

The Brothers Kim (Young Ah, San Ho, Tae Son) say they put their name last on billings so as not to cash in too much on the fame of their sisters, one of whom (Soo Ja) staged their nitery act. Although the boys (aged 19, 20, 21) have been here only a few months from Korea, they, like their singing sisters, have been on the Ed Sullivan tver.

Backed by piano, drums, and two trombones, the Kims are spirited in their delivery of American songs which they learned phonetically, since they speak very little English. They do remarkably well on vocals, having a good blending sound. Songs include "Cotton Fields," "Poison Ivy," "Runaway," "Ghost Riders In The Sky" and "Charlie Brown." To show versatility, they play guitar, fender bass, trumpet, trombone, tenor sax, alto sax, clarinet, drums, and flute. *Duke.*

BES-ARLENE
Songs
25 Mins.
Chardas, N. Y.

Bes-Arlene has undoubtedly been around the performance circuits, but hasn't previously been in New Acts. She's a tall, willowy and attractive blonde with a well developed soprano. Her forte is the musical comedy and operetta numbers and throws in some coloratura licks upon occasion to give her stint greater variety.

Bes-Arlene is not one to stand still for any number. She uses the mike as a means of getting around the audience. She establishes contact and intimacy with these migratory stints and there's an easy enough flow to her tunes. One of her attributes is the ability to pace herself so that she can attain maximum vocal power at various times in her turn. She seems well-equipped to handle a multitude of theatrical assignments. *Jose.*

TSVIA ALMOG
Songs, Dances
30 Mins.
Ash Grove, L. A.

Brought to Hollywood as a member of the Inbal Troupe imported by film director George Stevens for "The Greatest Story Ever Told," Yemenite singer-dancer Tsvia Almog remained here to try the concert and nitery circuits. Tiny and attractive brunet is dedicated enough to hide her figure in a most unattractive burnoose-type dress and her head with an ornately-embroidered babuschka.

Program consists of Yemenite and Israeli folk tunes, delivered in a rich, vibrant voice that conveys feeling despite, to most listeners, uncomprehensible lyrics. Tunes carry such titles as "Al'a Ya Tair" (Oh, Birds) and "Ya L'Ah Asama" (Oh, King of Heaven).

Dancing is actually demonstration of hand movements and their meaning. Once the viewer "knows," the "dances" convey considerable humor and wit. Miss Almog also demonstrates variations of drumming on shoulder-held small drum on which she accompanies herself. Her English is flawless but spoken with slight hesitancy and in bit too precise manner, suggesting it may be phonetically memorized. Similarity in songs offered is emphasized by tendency to present too many at a session and she would be wise to beg off after five or six, instead of the 11 she did at opener. Appeal is evident but act will be necessarily confined to coffeehouse folkeries if she insists on going it solo. *Robe.*

PRINCESS CARMINA
Songs
18 Mins.
International, N. Y.

Just what royal perogatives are possessed by Princess Carmita is not listed in the program notes. But it's presumed that there's a hint of a buildup along Yma Sumac lines. The Princess is said to possess a three-octave range. It's only in her rendition of "Sempre Libre" that this attribute is in evidence. Her coloratura is well equipped for soaring vocal flights.

Otherwise, the Princess sticks to standards. A nicely groomed voice is in evidence and she handles it well. She's tall and attractive, nicely coutoured and able to essay a wide variety of cafe and theatre stands. *Jose.*

BERNADETTE CASTRO
Songs
17 Mins
Living Room, N. Y.

Bernadette Castro is quite impressive on her nitery debut in the Living Room. In fact, this is her initial professional playdate. A comely, blackhaired miss, daughter of the original "Castro convertible-maker," she previously had her principal experience in helping with commercials for said furniture. But in this act, Miss Castro depends strictly on her own talents. It is a well-put-together turn, sometimes on the weak side on the choice of some tunes, but withal such a promising talent that she obviously should go places in this type of room.

Miss Castro, fetchingly garbed, early shows nice mike presence and an ability to belt out a song or croon a tune. "Pick Yourself Up" opens her act in smash fashion, and then she swings over to "The Things We Did," a slower number.

She has made "Fascinating Rhythm" into a talk-type tune, ringing in "Big Apple" before reverting to the original refrain. "Walk Right In" was another effective song. "Got Trouble," from "Music Man," has been modernized with new lyrics. It's a toughie to handle and it's hardly worth the strenuous effort for a nightclub crowd. But her signoff, the standard "Every Time We Say Goodbye," is topflight. Miss Castro has a promising act, and scored here. *Wear.*

MIKE JANUSZ
Songs
30 Mins.
Ash Grove, Los Angeles

Accent is on accents with program of folktunes provided by this young Polish-American singer. With almost as many dialects as Theodore Bikel, after whom his act is evidently patterned, Janusz displayed his versatility with a group of mittel-European songs that ranged from the Russian gypsy romanza by Vassily Fomin, "Ekh, vy chavaly," through the Yiddish "Papir iz dokh vays," the Polish "Pognala Wolki," the Italian (in Neapolitan dialect) "Scallinatella," a Byelorussian "Arol" and the Rumanian "Saniem Zurgalai."

Only concession to more popular field was a Southern Appalachian ballad, "Boston Burglar," complete with nasal twang and sobby, throb-by line endings, and the well-known "Two Guitars." Intros and between-tune patter of singer is erudite and witty. Although he refers to himself as an eclectic dilettante, he's professional enough to provide the mood his audience seeks at the moment. Accompaniment is by a trio whimsically called the Westwind Ensemble (Barry Fisher, accordion; Vic Pierce, guitar and recorder; Stu Brotman, bass and guitar) but whose gusto sometimes threatens to drown out the singer, particularly Fisher's accordion. *Robe.*

DAVE CAMPBELL
Folksongs
27 Mins.
Le Hibou, Ottawa

A native of British Guiana, curly-haired muscular young Dave Campbell has been singing in Canada and occasionally the U.S. for the past three years. With his melodious voice and skillful guitar work he should make it—perhaps with a strong protest song of his own called "You Fly Too Bold."

That warning is given by the eagle to the blackbird, who however gets still bolder and "soon we'll fly high and pass old eagle by!" The parallel with the southern ferment is clear, the melody offbeat and beautiful.

Campbell followed another lovely tune, "100 Miles," with the syncopated West Indian "Tick Tick," an odd, amusing tale of a kleptomaniac. Weak spot is the self-composed "Mirror on the Wall," about the Christine Keeler case, which he'd be well advised to drop, but he redeemed it with his finale, a melancholy Mexican ballad sung and played with richness and vigor.

Campbell, who does considerable tv work for both CBC and indie CTV webs, wrote lyrics (to standards) and incidental music for an Ontario government promotional film short, "Hunting Holiday," produced by Chetwynd Films' Bob Barclay and due for U.S.-Canadian theatre release. *Gard.*

BOB BAAB
Yo-Yo Champion
20 Mins.
Phil & Eddie's, Wildwood-by-the-Sea, N.J.

With tv and clubs crying for novelty, this seems like the time to break out a onetime national yo-yo champion. On tour for many years for a yo-yo manufacturer, this personable, curly-haired lad has assembled a repertoire of 162 different tricks.

Breaking in his new nitery presentation, he can offer only some of the more spectacular maneuvers. Besides the standard tricks that parents and grandparents remember, the younger set's interest in outer space is reflected in one of Baab's newer tests of coordination. For the "Scott Carpenter," the yo-yo is thrown 50 feet into the air and lands handily in Baab's coat-pocket.

Spinning across the stage like a pleasant plague from the past, Baab gives new zing to the fad that was once as potent as The Beatles. He offers a pleasing line of patter as he demonstrates yo-yos in many sizes, including the inevitable oversize Texas-type.

Audience identification comes easy since anyone can maneuver a yo-yo—young, old, short, tall, weak or strong. In Baab's capable hands, the yo-yo seems to be designed to explore the ultimate artistic possibilities of twist string.

The yo-yo originated in the Philippines where hunters used it to kill small game and, until the advent of Baab, Filipino demonstrators were employed almost exclusively by yo-yo manufacturers.

Baab's future angurs made since his joke delivery is reminiscent of the young Red Skelton in his walkathon days and his coordination is so outstanding it has to be seen to be believed. Best of all, his turn has novelty. *Math.*

GIGI GALON
Songs
45 Mins.
Sands Lounge, Las Vegas

The Filipino-Spanish-Jewish mixture gives Gigi Galon an exceptionally beautiful Oriental look, and her charming animation helps her sell a song. The shapely looker has been singing professionally for only 18 months, and at one time was vocalist for Bob Crosby's Bobcats. Current engagement is her first as a single.

Backed by piano, bass and drums, she's been a solid click in the lounge here offering such numbers as "Enjoy Being A Girl," "Lola Wants," "Close For Comfort," "Someone Happy," " Fool Am I?" and "Fly To Moon." *Duke.*

PHIL OCHS
Songs
25 Mins.
Unicorn, Boston

This young topical songwriter and singer from New York, via Ohio, uses "all the news that's fit to sing" in his performance at the Unicorn coffeehouse, and most of it is of his own writing. He's drawing good crowds on the coffeehouse circuit and is an able guitarist on his six-stringed steel guitar. His arrangements complement the singing fare, and his voice carries well with good range; phrasing is never lost into mike. Ballads about situation in Cuba, Laos, Viet-Nam, to talk blues of automation and AMA, show versatility in his song range.

Ochs sings an eloquent tribute to late JFK, and song of pure poetical lyrics of present times, "There But For Fortune." He has put a few poems to music, and result is very listenable. His power is in awareness of the world situation and ability to express it with both humor and wit in musical verse. An interesting performer with good background for his art, he gets slick with audiences who listen and are interested. *Guy.*

JACK & SALLY JENKINS
Songs
35 Mins.
Hotel Continental, Chicago

Jack and Sally Jenkins joined forces as a singing team shortly after they ran up against one another in a college vocal competition which he won and in which she was runnerup. They were married after they picked up their sheepskins, and began singing professionally two-and-a-half years ago. Despite the fact that they have some topflight engagements in their record, the Carillon in Miami and annual summer stock legituner forays, they have to date escaped New Act perusal.

In their Chi debut, the youthful duo acquit themselves as one of the more attractive and musically rewarding vocal pairs to play a Windy City supper club in many months. Jenkins has a firstrate baritone voice and a polished stage presence, and his spouse combines a trained set of pipes with an engaging girlish charm. They're a handsome and proficient couple, and are right at home in the posh atmosphere of the Chateau Continental and would be similarly appropriate for other swank hotel supper clubs.

Their act is artfully turned, combining topdrawer musical arrangements with patter byplay that engagingly dwells on their three-quarter-time romance. In addition to being pretty, the redhaired Miss Jenkins is an adroit singer-comedienne, and her version of Eliza Doolittle in their capsulization of "My Fair Lady" compares favorably with some of the femme road-company leads in that role.

They also score with a medley from "West Side Story" that captures much of romantic joy and anguish of the original. Another bright spot is a tender handling of "Autumn Leaves" by Jenkins as his partner accompanies him skillfully on the flute. Their other numbers in duet include a "Music" medley, "It's Good To Be Alive," and "Lover Come Back." Among her best solos is "Where Is Love?" and he's great with "What Kind of Fool." *Mor.*

House Reviews

Music Hall, N.Y.

Marc Platt presentation of "The Good Old Days" with Eddy Seifert & Co. (3), Rockettes, James Oliver, Ron Armstrong, Ken Richards, Howard Ross, Pauline Seim, Stan Porter, Dan Marek, Ballet Co., Symphony Orch under direction of Raymond Paige; settings, James Stewart Morcom; costumes Frank Spencer; lighting, Eugene Braun; "Captain Newman, M.D." (U), reviewed in VARIETY *Oct. 23, '63.*

Current layout at Radio City Music Hall finds but one solo act outside the production scheme concocted by producer Marc Platt. Production numbers themselves aren't up to Hall par except for an strong showing by the Rockettes and a dazzling finale, replete with sparkling lighting effects and multi-level staging.

Solo turn is Eddy Seifert & Co., one of the best contemporary contortionist act. The three-man unit performs its rubberized acrobatics in virtual slow motion revealing remarkable body bends and twists timed perfectly to ballet-styled orchestrations played from the pit. Trio shows some fantastic feats of body bending and has the audience fascinated throughout.

The Rockettes, with choreography by Russell Markert, put on one of their best displays in the current show. Nicely costumed by Frank Spencer, the femme terp unit performs in perfect precision and exhibits some brisk routines with the skill audiences take for granted.

But the same cannot be said for the Hall's ballet corps in this production. Working in contemporary rather than in its usual classical style, the company is asked to enact some overly-busy choreography by Marc Platt which has neither style nor grace; nor does it demonstrate much continuity within the framework of its setting. Sets by James Stewart are effective for the ballet turn, however the production number itself fails to come off.

A fairly strong number, performed well but with weak material, is provided by several vocal soloists and a quartet. Cast as singing barbers, the workers are fine vocally. But their patter, which is designed to get them in and out of the songs, and the staging of the number are faulty.

One cute gimmick is the intro of the quartet as they are discovered on stage wearing Beatle wigs. This unit, comprising James Oliver, Ken Richards, Ron Armstrong and Howard Ross, and soloists Pauline Seim, Stan Porter and Dan Marek do well, although Porter's baritone is sometimes strained by his bit from "The Marriage of Figaro."

The Symphony Orch plays well under the baton of Raymond Paige, opening the show with a spirited John Philip Sousa medley, and backing the rest of the programs strongly. The finale, with clever and very effective lighting ideas by Eugene Braun, supplies a sock closing for the show. Withal, this is one of the more uneven Music Hall presentations, mixing some very strong with quite weak material to create only an adequate overall impression. *Kali.*

Little Theatre, N.Y.

"Jazz on Broadway," with Coleman Hawkins & Ben Webster; produced by Dan Morgenstern, David A. Himmelstein and Leonard B. Moore; $2.50.

It's been a diverse couple of weeks on the New York pop concert circuit—everything from The Beatles to Ben Webster and Coleman Hawkins with Tony Bennett tossed in between.

Webster & Hawkins, the vet jazz tenor saxmen, premiered a "Jazz on Broadway" series that will be running weekends at the Little Theatre. In spite of the undeniable artistry of the two men, their blowing against the background of a no-name rhythm trio would seem a rather thin premise for a night out. Makes a reviewer wonder if maybe a pop concert if discotheque isn't the next step.

Along with Hawkins & Webster were Paul Neves, piano; Major Holley, bass; and Eddie Locke, drums. Opening show had a solid house of polite fans, and the Little Theatre was intimate enough for the musicians to work without amplification—fun for the purists. *Bill.*

Night Club Reviews

Continued from page 75

Sahara, Las Vegas

top-selling "Inside" albums have made him a strong entry for the Congo Room on each trip. This time he offers some new and very funny word pictures, reprising some of those which have been most popular here in the past. His microscopic inspection of doctors, dentists, tv comercials, and a flexible supply of other subjects remain modern-day classics.

Franchi is making his second appearance here, and although he was hailed by the local press as the find of the season—he manages to top his previous efforts. The handsome Italian tenor seems more at ease now, he chats with his audience, and his splendid songalog brought applause even from the musicians backing him.

Among his numbers are "Summertime In Venice," "Sound of Music," an aria from "Tosca," "Arriverderci Roma," and "Chicago" (in Italian). On one medley he accompanies himself on guitar; interesting is his vocal on "In The Still Of The Night" while his 88er-conductor Neil Warner plays "Clare de Lune."

A tuneful, color Moro-Landis production number called "A Salute to New York" is the new program initialer. Louis Basil's orch (13) cuts the show, in until March 17 when Tony Bennett opens. *Duke.*

Duvernay, Hull, Que.

Ottawa, Feb. 18.

Joyce Hahn, Brian Browne Trio; $1 *admission.*

Joyce Hahn, a pert petite busty thrush was formerly starred in CBC's tv "Hit Parade" and has guested on U.S. tv. Her strong, clear voice was turned equally well, when caught, to a bouncily belted "Bill Bailey"—which drew prolonged applause—and, exquisitely, to "Till There Was You," to a gentle, warm "My Buddy." Her little-girl features and shoulder-length black hair remind of Teresa Brewer, but her style is individual. She has a nice humor.

Brian Browne Trio backs well. *Gard.*

ALBANY 'CZAR' FOR BROADWAY?

Too Realistic to Be Appealing

An article titled "Ticket Exchange Offered as Solution for Abuses," published recently in the Sunday drama section of the N.Y. Times, was one of the few realistic and intelligent pieces that have appeared on the subject in recent years. It was written by Richard Bakal, an engineering consultant. Not surprisingly, there has been little indication of further interest in the author's suggestions, either in last week's Albany hearings on proposed stage legislation to deal with ticket and production accounting abuses, or among the various people clamoring for drastic reform.

Bakal's analysis took into account the realities of economics and the law of supply and demand, whereas most people prefer to believe that legislation can correct by fiat a basically unrealistic ticket distribution setup. If the threat of prison sentence doesn't deter income tax violations or prevent liquor authority corruption, why should it be expected to eliminate human greed in the theatre? And why is it more evil for boxoffice men and others in the theatre to accept "ice" than it is for showgoers (and the banks that act in their behalf) to offer the bribes?

Equity Election Battle Brewing; O'Neal Vs. Weston for Prexy Post

By JESSE GROSS

Actors Equity is entering another stormy election period. Battle positions are being taken by those in support of a ticket headed by Eddie Weston and Theodore Bikel for the posts of president and first vice-president, respectively, and an opposition group which is backing Frederick O'Neal for prez.

The O'Neal camp also plans running a candidate against Bikel, but no one had been designated as of VARIETY's deadline yesterday (Tues). Walter Abel, a councillor whose term expires in 1968, was asked to oppose Bikel, but he declined for personal reasons. Candidates for other posts may also be included on the O'Neal card.

Weston, the union's incumbent second veepee, and Bikel, a councillor whose term expires in 1967, were selected as candidates by the Equity nominating committee. The presidential post is to be vacated next May by Ralph Bellamy after a tenure of four consecutive three-year terms.

Bellamy, who ran for re-election in 1958 and 1961 in response to drafts, had made it known he would not consider running again. He's supporting O'Neal, who, incidentally, entered Polyclinic Hospital, N. Y., last Sunday (23) for surgery.

Equity regulations permit the union's senior members in good standing to make independent nominations, with next Friday (28)

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WHITE HOUSE SITE OF MARGO JONES AWARDS

Washington, Feb. 25.

The third annual Margo Jones Awards were presented last week at the White House, with Mrs. Judith Rutherford Marechal, an off-Broadway producer, and Mrs. Roy MacGregor Watt, who's been active in legit production in Ottawa, sharing honors in the professional category. A university award, presented for the first time this year, went to Prof. George Savage, of the Univ. of California in Los Angeles.

The awards in Miss Jones name commemorate the policy of the late Dallas producer-director in encouraging productions of works by new playwrights. Miss Marechal has been responsible for giving several playwrights their first break and Mrs. Watt, who founded the Canadian Playwriting Competition 26 years ago, was instrumental last year in bringing about numerous productions in Canada of scripts by new native authors.

In addition to commemorative medals, cash awards of $500 were shared by Mrs. Marechal and Mrs. Watt. Prof. Savage, who succeeded the late Kenneth MacGowan as teacher of playwriting and producer in the Dept. of Theatre Arts of UCLA, received a cash grant of $1,000, half of which is to be used by the theatre arts department to further new productions. The awards were presented by Lynda Bird Johnson, the first family's elder daughter, subbing for her ailing mother.

House of Lords Defeats Ban on Theatre Smoking

London, Feb. 25.

An attempt to forbid smoking in British theatres was squashed in debate in the House of Lords last week. Lord Masaarene cited the case of the longtime tobacco ban in French theatres and Lady Summerskill supported him on health grounds.

The Government spokesman, Lord Newton, refused to make a "must" issue of it.

'Sammy' Has 300G B'way Preem Nut

The expenditure on "What Makes Sammy Run?" capitalized at $400,000, was about $280,000 as of last Feb. 1 when the musical left the Erlanger Theatre, Philadelphia, for the 54th St. Theatre, N.Y. That's disclosed by Robert Weiner, production supervisor of the Joseph Cates presentation, who figures the cost on the tuner when it officiily opens at the 54th St. tomorrow night (Thurs.) will be around $300,000.

The production played the Erlanger for six weeks and since moving to the 54th St. has been giving preview performances with grosses of $46,774 for seven performances the week ending Feb. 8, $49,848 for eight performances the week ending Feb. 15, and $47,142 with parties for another eight performances last week. The weekly break-even for the show runs around $40,000-$42,000. At a boxoffice top of $8.80 weeknights and $9.40 weekend eves the potential weekly gross capacity is $68,128.

"Sammy, costarring Steve Lawrence, Sally Ann Howes and Robert Alda, was adapted by Budd and Stuart Schulberg from the former's novel of the same name. Ervin Drake wrote the music and lyrics.

2 British Plays Getting Multiple Foreign Dates

London, Feb. 25.

Overseas rights to two plays by British authors are hitting the foreign jackpot. "The Woman in Room 429," a new light comedy by Muriel and Sydney Box, opened Feb. 5 at the New Theatre, in suburban Bromley. But though no West End theatre has yet been booked, the rights of the play have already been disposed of in 11 countries, covering Scandinavia, Europe, Australia and New Zealand. It is being presented by Peter Saunders and the Kent Plays.

Another Kent Plays project, this one in association with Bob Swash, opened last week at the Vaudeville. This is "Woman in a Dressing Gown," by Ted Willis. It has already been seen on tv and films.

The play is currently on view in Hamburg and has already been staged in Australia, Stockholm, Berlin and Buenos Aires, with skedded dates for Vienna in May, and Madrid and Frankfurt in the fall.

PRODUCERS FAVOR CONTROL, NOT TAX

By HOBE MORRISON

With Broadway paralyzed by panic and a sense of guilt, the New York stage is apparently headed for state control. Even the producers, theatre operators and in some cases authors have endorsed the proposition of new, strict laws to govern legit.

Obviously stung by official charges of widespread ticket scalping and financial malpractice, the membership of the League of N.Y. Theatres is ready to accept the establishment of a supervisory agency, preferably not underwritten by a tax on shows. The setup will presumably be headed by David Clurman, an assistant to N. Y. State Attorney General Louis J. Lefkowitz in charge of the months-long probe of Broadway.

Although few people in the theatre are willing to take a public stand on the matter, presumably in fear of official reprisal, the feeling in the trade is that, as usual, the theatre is being made the scapegoat and pawn of politics—in this case the years-old struggle between the Republican administration at Albany and the Democratic administration in New York City, with the Presidential election year an intensifying factor.

Although no responsible person on Broadway excuses or minimizes ticket scalping or other forms of legit graft, there is an acute fear that the proposed setup, under which Lefkowitz or his appointee would have sweeping powers of supervising or control, would probably do little to eliminate the existing abuses. The assumption is

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TG Subscribers In Hub Will Get 'Hamlet' Priority

Theatre Guild-American Theatre Society subscribers in Boston are getting first crack at tickets for the upcoming two-week engagement March 24-April 4 at the Shubert Theatre there of the Alexander H. Cohen presentation of "Hamlet," starring Richard Burton in the title role. The unusual aspect of this situation is that the production is not a TG-ATS subscription entry at the Hub.

Cohen placed advertisements in the Boston papers last Sunday (23) praising the TG-ATS, its subscribers and the Council of the Living Theatre for contributing immeasurably to the vitality of the theatre in America. "In recognition of this contribution," the ad stated, "subscribers to the Theatre Guild Play Series will be offered first choice of seats to this outstanding event."

The ad closed with the statement, "Remaining locations will be available to the general public at the boxoffice at a date to be announced." The Boston engagement will follow the break-in stand tonight through March 21 at the O'Keefe Centre. A record gross of around $400,000 is anticipated for the four-week date.

The production, which John Gielgud is directing, will move from Boston to the Lunt-Fontanne Theatre, N. Y., for an April 13-June 27 engagement.

Choreographer Fellowship

New London, Conn., Feb. 25.

Connecticut College School of Dance is offering to dancer-choreographers a Doris Humphrey Fellowship for the school's 17th annual session, July 5 to Aug. 16.

Fellowship, which is a memorial to the late Miss Humphrey who was a charter member of the school faculty, offers the usual tuition, room and board on the college campus of the dance center.

Calls Censorship Threat Inherent In Lefkowitz Theatre Proposals

William H. Fitelson (& Mayers), a legally-trained show business figure, has raised strong objections to the proposed legislation in Albany prompted by the recent theatre ticket "scandals." Fitelson charges that the legislation as drawn is "vague, uncertain in application and unwarranted in the light of applicable existing legislation which, if properly enforced, broadened and sharpened, can cover completely the disclosed abuses and provide proper safeguards for the theatre—producers, investors and customers alike."

The opposition to the political line being advocated by the Attorney-General of the State of New York, Louis Lefkowitz, amounts in general to a fear that Broadway will be encumbered for years to come by bureaucratic controls. The history of such job-creating authorities is that they accomplish almost no real improvement in trade customs, but instead create expense upon the cost of doing business.

In the present situation, little is said about the suspected war between the Republicans, controlling the State Government, and embarrassed by the State Liquor Authority graft disclosures, and the City Democrats, embarrassed in turn by the disclosure of "ice" in theatre ticket brokerage, with suspicions of political sharing.

With the Rockefeller administration and the Wagner administration engaged in "image breaking," the legitimate theatre is trapped in between. That Broadway has itself remained all too silent, out of guilt, only facilitates the possible enactment of "phoney reform."

In his brief filed in Albany, Fitelson refers to "crippling effects upon the theatre . . . oppressive and improper taxation to support the enforcement of the proposed legislation, the inherent threat of censorship."

This latter point will surely be developed as time passes. It is a curiosity of the situation that the long-liberalized live theatre is now threatened with backdoor censorship, via the Atorney-General, at the very time when the film industry has won a series of victories in the courts against the State Board of Regents, so that film censorship is now quite reasonably administrated in New York State.

Under the "ticket distribution scheme" advocated by Lefkowitz to melt the ice, the political job significance lurks in the proviso to assess (as a starter, naturally) ¼ of 1% of gross receipts from ticket sales payable weekly (note that acute aspect) to the Dept. of Law. This proposal is considered by many, Fitelson included, rife with hazard of political abuse. Under his brief's clause, "Danger Inherent in Attorney General's

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Princeton Bard Shows To Play Beverly, Mass.

The production of "Romeo and Juliet" and "The Taming of the Shrew," which will be part of the winter-spring drama series at the McCarter Theatre, Princeton, N. J., will be presented at the North Shore Theatre, Beverly, Mass., for two weeks of special student matinees beginning May 11.

The deal was set by Stephen Slane, North Shore managing director, and McCarter executive director Arthur W. Lithgow.

'Succeed' Profit' Payoff Now 195%

The partnership which produced the Broadway production of "How to Succeed in Business Without Really Trying" and its two road facsimiles had netted $1,678,526 on a $400,000 investment as of Feb. 1. Of that amount $1,554,312 has been distributed. On the basis of a regular 50-50 split of the profits between the management and the backers, that would represent a return to the latter of nearly 195% on their investment.

The road companies of the musical, presented by Cy Feuer & Ernest H. Martin, in association with Frank Productions Inc., were financed from profits earned by the parent company, now in its 125th week at the 46th St. Theatre, N.Y. One of the road presentations is currently in its 16th week at the Shubert Theatre, Chicago, and the other is second week of a three-week engagement at the Moore Theatre, Seattle.

During the month of January, the Broadway production and the two road editions earned a combined operating profit of about $150,000. There are two other English-speaking companies, one in London and the other in Australia. A French version opened Feb. 10 in Paris. Incidentally, the cost of producing the original Broadway presentation was $310,000.

The book for "Succeed," based on Shepherd Mead's novel of the same title, was written by Abe Burrows, Jack Weinstock and Willie Gilbert. Frank Loesser wrote the music and lyrics.

'Love or Money' Tuner Scheduled for London

London, Feb. 25.

Larry Parnes is to stage a $280,000 musical, "For Love or Money," scheduled for the West End in November. David Heneker, who currently has "Half a Sixpence" running in the West End, has composed the music and John Taylor, with "Six of One" current, will supply the lyrics of the show to star pop singer Joe Brown. No one else has been cast.

Brown's feee for the stint is calculated at $2,800 a week, with periodic bonuses of $700 rising to $5,600 if the show runs more than 15 months. "For Love Or Money" marks Larry Parnes' first legit theatrical venture, though he has been associated with many pop package shows.

Others of Same Title

The late F. Hugh Herbert wrote a straight comedy called "For Love or Money," produced on Broadway in 1947-48. An earlier play of the same title, written by the late Lawrence Langner and his wife, Armina Marshall, was tried out at their Westport (Conn.) Country Playhouse during the summer of 1934, but was never brought to town.

"Jo," the musical at the Orpheum Theatre, N.Y., has altered its playing schedule so that there are now four matinees and four evening performances weekly.

MUSIC FAIR GETS O.K. ON PHILA. PARK SPOT

Philadelphia, Feb. 25.

The last legal barrier to Music Fair Enterprises operation of the John B. Kelly Playhouse in the Park was overcome last week when Judge Bernard J. Kelley dismissed a petition for an injunction against the contract's award. The suit was brought by Bernard L. Sackett, operator of an art-film theatre here and unsuccessful bidder for the contract. Sackett charged that Music Fairs operation would be in a conflict of interest, since it also runs summer playhouses in Valley Forge, Pa., and Camden County, N. J.

Judge Kelley heard oral arguments from Fairmount Park Commission officials and Music Fair execs. His order stated simply, "Petition dismissed." The Music Fair Enterprises bid was $27,600, approximately $5,000 under the bid of Laurence-Henry Co., of New York. The later group's offer was thrown out upon disclosure that the firm is headed by a suspended attorney.

Show on Broadway

Any Wednesday

George W. George & Frank Granat and Howard Erskine, Edward Specter & Peter S. Katz presentation of comedy in two acts (four scenes), by Muriel Resnik. Staged by Henry Kaplan; scenery, Robert Randolph; lighting, Tharon Musser; costumes, Theoni V. Aldredge. Stars Sandy Dennis. Don Porter; features Rosemary Murphy, Gene Hackman. Opened Feb. 18, '64, at the Music Box, N.Y.; $6.90 top weeknights, $7.50 Friday-Saturday nights.

John Cleves ..... Don Porter
Ellen Gordon ..... Sandy Dennis
Cass Henderson ..... Gene Hackman
Dorothy Cleves ..... Rosemary Murphy

Long-shot winners are always exciting, and last week's surprise click opening of "Any Wednesday" was no exception. The advance dope was that the Muriel Resnik comedy was a foregone clinker. It turned out to be a sleeper, however, with an added kick in the emergence of a new star in a previously littleknown actress, Sandy Dennis.

On the basis of the smash reviews and enthusiastic audience reaction, "Any Wednesday" is a cinch for a bonanza Broadway run, touring companies, a picture sale and hefty stock royalties. And although Miss Dennis is a distinctive asset, the part of the impulsive keptee shouldn't be too difficult to cast for supplementary troupes.

Increasingly, while it was in production, rehearsal and pre-Broadway tryout, "Any Wednesday" became the butt of Shubert Alley jokes. The script had been around for several years, initially as a short play used for practice purposes at the Actors Studio. Ron Winston, a television director, staged it at that time—with taste and finesse, according to observers.

In full-length form, the script went the rounds, but most prospective investors were unimpressed and five producers had to join the project before sufficient financing was raised. Then there was a parade of directors, with Stanley Prager in charge for a while, to be followed by George Morrison, then co-producer Howard Erskine on a stop-gap basis and finally Henry Kaplan.

There were also more than the customary rumors about dissatisfaction in the company, climaxing in the withdrawal of Michael Rennie as male lead and costar, during the tryout tour. Don Porter, known primarily as a television actor, was called in and took over the tricky role of leading man on embarrassingly short notice. Everyone of these multiple complications normally advance-signals a flop.

The one-set, four-character comedy is a brilliantly simple antic about the sweet young mistress of a pleasant-seeming but predatory tycoon whose obtuse arrogance drives her into the arms of a casual visitor from out of town. In the process, the blundering bigshot also loses his talkative but sensible and understanding wife.

The essential point is that "Any Wednesday" is a plausible, adroitly wacky and not only consistently funny but also infectiously warm and enjoyable romantic comedy. Miss Dennis, a marvelously innocent-faced charmer with a divertingly bemused manner, a superb sense of timing, makes capital of one of the most attractive young leading lady roles since Jean Kerr captivated audiences with "Mary, Mary."

Miss Dennis, who capped a succession of increasingly rewarding parts and improved performances two seasons ago with the vivid characterization of the emotional young social worker in "A Thousand Clowns," scores solidly in the big leagues with this latest triumph. She shows a tendency to be slightly mannered, especially in repeating (not once, but twice) the hilarious crying-laughing bit she used in "Clowns," but she's evidently a talented actress with an instinct for comedy underplaying, and presumably she has the discipline to avoid stereotyping an effective trick.

Porter gives an impressively developed and controlled portrayal at the stupidly selfish and easily dislikable husband. Gene Hackman adds an agreeably brisk, precise performance of the young Lochinvar out of the midwest, and Rosemary Murphy is excellent in the deceptively well written part of the two-timing business nabob's busy wife.

Kaplan gets sole billing as stager, and presumably rates credit for the smooth performance, though it's impossible to be sure how much his predecessors may have contributed to the final effect. Robert Randolph has designed a suitably daffy apartment setting and Theoni V. Aldredge has provided appropriately unexpected costumes for the unpredictable heroine.

"Any Wednesday" joins a select circle with "Barefoot in the Park" and "Nobody Loves an Albatross" as Broadway's smash comedy trio. Muriel Resnik, the author, had better start figuring income tax angles. *Hobe.*

Show Abroad

Spoon River

London, Feb. 14.

Peter Bridge, Kit & Gerald Adler presentation of Edgar Lee Masters two act dramatic revue, conceived by Charles Aldman, with original songs by Naomi Carol Hirshhorn and Charles Aldman. Staged by David Greene from the Broadway production; lighting, Richard Pilbrow. Stars Bernard Braden, Betsy Blair, Donald Sutherland, Barbara Kelly; features Rick Jones, Isla Cameron. Opened Feb. 13, '64, at the Royal Court Theatre, London; $2.95 top.

This is a folksy, offbeat entertainment in which interest and yawns are intermittently opposed. An excellent cast infuses thoughtful work into an evening which may baffle those unfamiliar with the blank verse of the late American poet Edgar Lee Masters. As an offering at the Royal Court, it should have a limited public, but as a West End commercial proposition it would have trouble.

The disconnected chronicles of a hick town in America some 50 years ago hardly add up to lively entertainment for modern British theatregoers. The cast of four, supplemented by two excellent singer-guitarists, wade through some 70 different characters and incidents, but the show is so bitty that the actors can rarely get depth into the characters.

The setting is the Spoon River graveyard and the characters are the ghosts of the deceased, who rise to give different accounts of incidents in their lives from those suggested by their epitaphs. Masters' blank verse poems are mainly short, wry anecdotes, some with a slight twist, but mostly fading away.

The homespun philosophy only occasions sparks off a bright or original philosophical thought and much of it is of Christmas card calibre. In short, there is not enough laughter, drama or pathos to prevent the evening being repetitious.

Bernard Braden, Donald Sutherland, Betsy Blair and Barbara Kelly make brief changes of wigs and headgear in the shadows away from the footlights and then present a large array of small townsfolk, lawyers, village idiots, schoolteachers, frustrated husbands, wives, lovers, tarts, lechers, servants and so on.

Braden goes more for the hick tradesmen and politicians. Sutherland tends to specialize in the frustration of the simple-minded. The four are generous performers, and their work is well framed by Rick Jones and Isla Cameron, singing guitarists, who in duet or solo, provide gay, haunting and sad musical interludes.

David Greene has based his production on the Broadway one by the Cates Brothers, and it is shrewdly handled and played without hitch. But the presentation hasn't the soaring rhetoric of, say, "Under Milk Wood." Richard Pilbrow's lighting is facile and sets off the grey, stark scene admirably. *Rich.*

Australian Shows

(Week Ending Feb. 22)

BRISBANE

Merry Widow, Her Majesty's.

MELBOURNE

Barefoot in Park, Princess.
Black Theatre of Prague, Comedy.
Camelot, Her Majesty's.
Hamlet, Union.
New Moon, St. Kilda Palais.
Rashomon, St. Martin's.
Stop the World, Tivoli.

PERTH

The Devils, Playhouse.

SYDNEY

J. B., Independent.
How to Succeed, Her Majesty's.
Importance Being Earnest, Old Tote.
Mary, Mary, Royal
Minstrels, Tivoli.
Physicists, Ensemble.
Private Ear, Public Eye, Phillip.

EQUITY-MATA SET TO RESUME PACT CONFAB

Contract negotiations will probably be resumed shortly between the Musical Arena Theatres Assn. and Actors Equity. Talks were discontinued earlier this month by MATA in protest over the union's demands Equity after being notified of the MATA position, informed the organization of musical tent theatres that it wants to discuss the matter further and that its members have been instructed not to sign contracts with canvastop operators until the situation is settled.

MATA has now retained labor attorney Arthur K. Garfinkel to represent it in negotiations with the union. Talks will probably be resumed when he's familiarizes himself with the situation.

Equity Election

Continued from page 77

the deadline on such submissions. O'Neal, the union's present first v.p., is the only incumbent officer, besides Bellamy, not on the nominating committee's slate of candidates for seven officer and 15 council posts. Ruth Gillette, chairman of the nominating committee, is also backing O'Neal as are three others of that committee of 15. The trio of supporters include Marjorie Gateson, Chester Morris and Hilda Simms.

O'Neal had been the presidential choice of the 1958 nominating committee when Bellamy initially declined to run for re-election that year. It was the first time a Negro had been nominated to head the union. However, O'Neal withdrew his candidacy in support of Bellamy, who reconsidered his decision not to run for a third term after being petitioned to do so by a large segment of the members.

It was suggested at that time that a nasty election battle, with an unrevealed candidate opposing O'Neal, was avoided by this course of events. O'Neal and Weston are friends and have declared their determination to avoid any mudslinging.

Julian Patrick, a councillor whose term expires in 1966, is the nominating committee's choice for the post of second vice-president. The committee's other officer candidates, all incumbents, are Frank Maxwell, third veepee; Lois Wilson, fourth v.p.; Royal Beal, treasurer, and Carl Harms, recording secretary.

Principals nominated by the committee for five-year councillor terms are Alan Bunce, Roger Carmel, Mildred Dunnock, Frances Foster, Margaret Hamilton, Polly Rowles, Frederic Tozere, Rowan Tudor, George Voskovec, Iggie Wolfington; four-year term, Martha Scott, and one-year stretch, Peggy Wood. Chorus performers nominated for five-year terms are Jeanna Belkin, Bob McClure and Casper Roos.

The Misses Dunnock, Foster and Rowles, as well as Carmel, Voskovec and Ross are not incumbents. The other councillor nominees are. Incumbent councillors not on the nominating committee's slate are John Emery, Tom Ewell, Helen Hayes, Bob Howard, Bibi Osterwald and Robert Preston.

Officers and councillors will be elected by mail referendum of Equity's senior resident members in good standing. Ballots with statements of candidates will be mailed to them no later than the 14th day following the April 3 annual meeting. The ballots must be returned within five weeks of the annual meeting.

Off-Broadway Shows

(Figures denote opening dates)

Amorous Flea, E. 78th St. (2-17-64).
Betty-Sponge, East End (2-24-64).
Blacks, St. Marks (5-4-61).
Boys Syracuse, Theatre 4 (4-15-63).
Cabin in Sky, Mews (1-21-64).
Caretaker, Players (1-30-64).
Fantasticks, Sullivan St. (5-3-60).
Immoralist, Bouwerie Lane (11-7-63).
In White America, Sher. Sq. (10-31-63).
Jo, Orpheum (2-12-64).
Play-Lover, Cherry Lane (1-4-64).
Pinter Plays, Pocket (11-26-62).
Six Characters, Martinique (3-8-63).
Streets of N. Y., Maidman (10-29-63).
Telemachus Clay, Writers (11-15-63).
Trojan Woman, Circle in Sq. (12-23-63).
Trumpets Lord, 1 Sher. Sq. (12-21-63).

SCHEDULED OPENINGS

Blood Knot, Cricket (3-2-64).
Repertory, Phoenix (3-4-64).
Dynamite Tonight, York (3-5-64).
White Rose & Red, Stage 73 (3-10-64).
Salad Mad Cafe, Wash. Sq. (3-16-64).
In Summerhouse, Little Fox (3-17-64).
Cindy, Gate (3-19-64).
Life is a Dream, Astor Pl. (3-19-64).
Diary Madman, Gram. Arts (4-9-64).

Repertory Review

Marco Millions

Repertory Theatre of Lincoln Center revival of comedy-drama in prolog and three acts (11 scenes), by Eugene O'Neill. Staged by Jose Quintero; scenery and lighting, David Hays; incidental music, Doris Schwerin; arrangements, La Noue Davenport and Doris Schwerin; costumes, Beni Montresor. Opened Feb. 20, '64, at the Anta Washington Square Theatre, N. Y.; $6.50 top.

Christian Merchant ..... James Greene
Magician Merchant ..... Jack Waltzer
Buddhist Merchant ..... Graham Jarvis
Mahometan Captain .. Robert Earl Jones
Corporal ..... John Philip Law
Princess Kukachin ..... Zohra Lampert
Marco Polo ..... Hal Holbrook
Donata ..... Crystal Field
Marco's Father ..... Lou Frizzell
Marco's Uncle ..... Michael Strong
Legate of Syria ..... David J. Stewart
Dominican Monk ..... Barry Primus
Papal Courier ..... Scott Cunningham
Asian Merchants ..... James Greene, Graham Jarvis
Prostitute ..... Virginia Kaye
Dervish ..... Jim Ray-James
Court Messenger ..... Barry Primus
Kublai Khan ..... David Wayne
Chu-Yin ..... Joseph Wiseman
Boatswain ..... Barry Primus
Khan of Persia ..... Harold Scott
Chamberlain ..... Scott Cunningham
Persian Courier ..... Barry Primus
Donata's Father ..... Graham Jarvis
Priest of Tao ..... Scott Cunningham
Priest of Confucius ..... James Greene
Priest of Buddha ..... Robert Earl Jones
Priest of Islam ..... Jack Waltzer
Tartar Chronicler ..... Barry Primus

Others: Mariclare Costello, Lee Delmer, Frank De Sal, Rene Enriquez, Patricia Fay, Phillip H. Frey, John Garces, Linda Hodes, Richard Khan, Leonora Landau, Noemi Lapzeson, Don McGovern, Sasha Pressman, Jim Ray-James, Patricia Roe, Diane Shalet.

Maybe Marco Polo should have used some of his Oriental riches to hire a ghost instead of writing his own account of his travels to the fabled Far East. Someone else might have turned out a more restrained journal, and not offered such inviting material for sarcasm as the late Eugene O'Neill found in his 1928 drama, "Marco Millions."

More to the point, it might have been the basis for a less limited and ponderous, and considerably more entertaining play. As the second production of the Lincoln Center Repertory company at the ANTA Washington Square Theatre, what is evidently intended as a caustic satire comes through as a visually impressive show but a lethargically paced, unevenly acted and intermittently soporific evening.

After a week of nightly performance, "Marco Millions" will alternate with the Lincoln Center group's initial presentation, Arthur Miller's "After the Fall," on a repertory schedule, to be joined March 12 by a new S. N. Behrman play, "But for Whom Charlie." Because of the project's huge advance subscription sale, the O'Neill work will fill the assigned dates, but stacks up as a questionable bet for next season.

Although O'Neil was ostensibly expressing derision of the famous Venetian trader, he was actually writing a savage attack on go-getter business men in general and presumably American supersalesmen in particular in this dramatic travelog. He supposedly wrote it at the instigation of the late financier and arts patron, Otta Kahn, who innocently expected it to present an attractive portrait of the big money men of the day, including him, of course.

After more than a third of a century, "Marco Millions" is surprisingly little dated, at least in point of view. The picture of the high-pressure materialist as an uncouth, childishly shallow and overconfident extravert is familiar enough today, although we're now perceptive enough to realize that foreign butchers, bakers and candlestick makers are apt to be merely more sophisticated in their avarice.

But apart from its theme and content, the trouble with "Marco Millions" for modern audiences (and perhaps contemporary ones) is that despite its passages of power and occasional beauty, and an admirably colorful quality, it is overlong and progressively tiresome.

The physical presentation is stunning, thereby reinforcing the original impression that the ANTA Washington Square, despite certain budget-induced limitations, is one of the handsomest and dramatically effective theatres in the country, with superb visibility and fine accoustics. The production, with David Hays' minimum settings on the thrust stage, plus distinctive shutter-like screens, and Theoni V. Aldredge's exotic costumes, is fine.

Jose Quintero's overall staging concept is interesting, but the tempo is painfully slow, and the casting and therefore the individual performances are uneven, as well as uncontrolled in several instances. The merits and faults of repertory casting are becoming more evident with added shows.

David Wayne is excellent as the Mongolian monarch, Kublai Khan, giving a firmly restrained but intense characterization without a trace of the sort of elfin cuteness that used to mar his acting. Joseph Wiseman is authoritative as the quietly forceful court sage, but Hal Holbrook accentuates the brashness of the Marco Polo part, and his playing lacks modulation and finesse. As the loving, tragic Oriental princess, Zohra Lampert is miscast, with a posey, sing-songy portrayal lacking in regality and variation.

"Marco Millions" is a weak companion for the potent, argument-stirring "After the Fall." *Hobe.*

Touring Shows

(Figures cover Feb. 24-March 7)

Anyone Can Whistle (tryout)—Forrest, Philly (March 2-7).
Beyond the Fringe (2d Co.)—Wilbur, Boston (Feb. 24-March 7).
Boys From Syracuse (bus-truck)—Split-week stands (Feb. 24-March 7).
Camelot—Opera House, Chi (Feb. 24-29); Colonial, Boston (March 3-7).
Camelot (bus-truck) — Ellis, Memphis (Feb. 24-27); Forum, Wichita (Feb. 28-29); split-week (March 3-7).
Funny Girl (tryout)—Erlanger, Philly (Feb. 24-March 7).
Funny Thing Happened on the Way to the Forum (2d Co.)—Shubert, Boston (Feb. 24-29); Playhouse, Wilmington (March 2-7).
Hamlet (tryout) — O'Keefe, Toronto (Feb. 26-March 7).
High Spirits (tryout)—Colonial, Boston (Feb. 24-29); Shubert, Philly (March 2-7).
Hollow Crown (bus-truck)—Academy, Mpls. (Feb. 24-29); Bonfils, Denver (March 3-7).
How to Succeed in Business Without Really Trying (2d Co.)—Shubert, Chi (Feb. 24-March 7).
How to Succeed in Business Without Really Trying (3d Co.)—Moore, Seattle (Feb. 24-March 7).
Little Me—Hanna, Cleve (Feb. 24-March 7).
Man for All Seasons—National, Wash. (Feb. 24-March 7).
Man for All Seasons (bus-truck)—Split-week stands (Feb. 24-March 7).
National Repertory Theatre—Civic, Chi (Feb. 24-29); American, St. L. (March 2-7).
Never Live Over a Pretzel Factory (tryout)—Shubert, Boston (March 5-7).
Never Too Late (2d Co.)—Fisher, Det. (Feb. 24-March 7).
Pajama Tops—Blackstone, Chi (Feb. 24-29); Auditorium, L'ville (March 3-7).
Private Ear and Public Eye—Biltmore, L. A. (March 2-7).
Sound of Music—Biltmore, L. A. (Feb. 24-29); Capitol, Salt Lake City (March 2-7).
Stop the World—I Want to Get Off—Royal Alexandra, Toronto (Feb. 24-March 7).
Thousand Clowns—Hartford, L.A. (Feb. 24-29); Curran, S.F. (March 2-7).
Who's Afraid of Virginia Woolf? (2d Co.)—Studebaker, Chi (Feb. 24-March 7).

Scheduled B'way Preems

Children Shadows, Little (2-26-64).
Deputy, Atkinson (2-26-64).
What Makes Sammy, 54th St. (2-27-64).
Each Had Six Wings, Little (3-11-64).
Charlie, ANTA-Wash. Sq. (3-12-64)
Funny Girl, Winter Garden (3-24-64).
Murderer Among Us, Morosco (3-24-64).
Pretzel Factory, O'Neill (3-25-64).
Anyone Whistle, Majestic (3-26-64).
Sponono, Cort (3-30-64).
High Spirits, Alvin (3-31-64).
West Side Story, Center (4-8-64).
Baby Want a Kiss, Little (4-13-64).
Hamlet, Lunt-Fontanne (4-13-64).
Cafe Crown, Beck (4-20-64).
Porgy and Bess, Center (5-6-64).
Royal Shakespeare, State (5-18-64).
Idol of Millions, Hellinger (5-26-64).
My Fair Lady, Center (5-27-64).
King and I, State (7-6-64).
Merry Widow, State (8-17-64).

LONDON SHOWS

(Figures denote opening dates)

At Drop Hat, Haymarket (10-2-63).
Bacchae, Mermaid (2-5-6).
Beyond Fringe, Fortune (5-10-61).
Boeing-Boeing, Apollo (2-20-63).
Difference of Opinion, Garrick (11-21-63).
Diplomats, Westminster (12-31-63).
D'Oyly Carte, Savoy (12-16-63).
Fourth of June, St. Martin's (1-30-64).
Funny Thing Happened, Strand (10-3-63).
Half a Sixpence, Cambridge (3-21-63).
Hedda Gabler, New Arts (2-12-64).
How to Succeed, Shafteshury (3-28-63).
Lovely War, Wyndham's (3-19-63).
Man in the Moon, Pallsdium (12-23-63).
Minstrels, Vic. Palace (5-25-62).
Monsieur Blaise, Phoenix (1-9-64).
Mousetrap, Ambassador (11-25-52).
Never Too Late, Prince Wales (9-24-63).
Nights at Comedy, Comedy (1-29-64).
No Strings, Her Majesty's (12-30-63).
Oliver, New (6-30-60).
One for the Pot, Whitehall (8-2-61).
Pickwick, Saville (7-4-63).
Poker Session, Globe (2-11-64).
Poor Bitos, Duke of York's (1-6-64).
Repertory, Aldwych (12-15-60).
Repertory, National Theatre (10-22-63).
Severed Head, Criterion (6-27-63).
Six of One, Adelphi (9-26-63).
Sound of Music, Palace (3-18-61).
Spoon River, Royal Court (2-13-64).
Who's Afraid Woolf, Piccadilly (2-6-64).
Wings of the Dove, Lyric (12-3-63).
Woman Dressing Gown, Vaudeville (2-19-63).

CLOSED

The Fathers, Queen's (1-14-64); closed Saturday (15) after limited engagement of 38 performances (22 at Piccadilly Theatre).
Six Characters in Search of an Author, May Fair (6-17-63); closed last Saturday (22) after 295 performances.

SCEDULED OPENINGS

Dleiding's Music Hall, Prince Charles (2-27-63).
Hedda Gabler, New Arts, (3-2-64).
Antonio, Drury Lane (3-2-64).
Kayf Up West, Theatre Royal E. (3-10-64).
Royal Comm. Revue, Mermaid (3-11-63).
Seagull, Queen's (3-12-64).
All In Love, May Fair (3-16-64).
Mexican Fiesta, Drury Lane (3-30-63).
The Schoolmistress, Savoy (4-8-64).

Biz Drops for Most B'way Shows; 'Foxy' $32,720, 'Wednesday' $25,372, 'Dylan' $43,719, 'Rugantino' $42,097

Broadway was generally down last week, but "Barefoot in the Park" and "Hello, Dolly" held at capacity. "Any Wednesday," which opened last week, looms as a sleeper but, in contrast, "Foxy," a personal critical success for costar Bert Lahr, drew modest business in its initial stanza. There were two other preems last week, "Abraham Cochrane," which folded after one performance, and "Marco Millions," which joined "After the Fall" as a Lincoln Center Reperty Theatre entry.

Last Saturday (22) saw the closing of "The Passion of Josef D." "Rugantino" folds next Saturday (29) and the double-bill of "The Private Ear" and "The Public Eye" exits at the same time for a brief road trek.

Conflicting opening dates have been announced for some upcoming Main Stem offerings. The situation is expected to be ironed out, but at present "Funny Girl" and "A Murderer Among Us" are both scheduled for March 24 preems, while "Hamlet" and "Baby Want a Kiss" are both slated to arrive April 13.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Asterisk denotes show had cut-rate tickets in circulation.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Any Wednesday, Music Box (C) (1st wk: 7p) ($6.90-$7.50; 1,010; 1,010; $40,000) (Sandy Dennis, Don Porter).

Opened Feb. 18 to unanimous endorsement (Chapman, News; Kerr, Herald Tribune; McClain, Journal-American; Nadel, World-Telegram; Taubman, Times; Watts, Post).

Last week, $25,372 for seven performances and one preview.

Barefoot in the Park, Biltmore (C) (18th wk; 139 p) ($6.90-$7.50; 994; $38,692) (Elizabeth Ashley, Robert Redford, Mildred Natwick, Kurt Kasznar). Previous week, $38,406 with parties.

Last week, $38,724 with parties.

***Beyond the Fringe**, Golden (R) (70th wk; 555 p) ($7.50; 799; $34,874). Previous week, $24,389.

Last week, $22,792.

Case of Libel, Longacre (D) (20th wk; 154 p) ($6.90-$7.50; 1,101 $40,986) (Van Heflin, Sidney Blackmer, Larry Gates). Previous week, $24,424 with parties.

Last week, $21,233.

Chinese Prime Minister, Royale (D) (8th wk; 60 p) ($6.90-$7.50; 1,050; $43,908) (Margaret Leighton, Alan Webb, John Williams). Previous week, $19,772.

Last week, over $19,400.

Dylan, Plymouth (D) (6th wk; 41 p) ($6.90-$7.50; 1,084; $48,369) (Alec Guinness). Previous week, $43,490 with parties.

Last week, $43,719 with parties.

Enter Laughing, Miller's (C) (50th wk; 395 p) ($6.90-$7.50; 940; $30,200) (Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, $16,001.

Last week, $13,800. Exits March 14 to tour.

Foxy, Ziegfeld (MC) (1st wk; 8 p) ($8.80-$9.40; 1,628; $78,305) (Bert Lahr, Larry Blyden).

Last week, $32,720.

***Funny Thing Happened on the Way to the Forum**, Alvin (MC) (94th wk; 749 p) ($8.60-$9.40; 1,334; $65,096) (Dick Shawn). Previous week, $43,925.

Last week, $40,418. Moves March 9 to the Hellinger Theatre.

Girl Who Came to Supper, Broadway (MC) (11th wk; 88 p) ($9.90; 1,785; $97,000) (Jose Ferrer, Florence Henderson). Previous week, $62,620 with parties.

Last week, $57,112 with parties.

Hello, Dolly, St. James (MC) (6th wk; 44 p) ($8.80-$9.40; 1,609; $71,331) (Carol Channing). Previous week, $70,960 with parties.

Last week, $71,074 with parties.

Here's Love, Shubert (MC) (21st wk; 162 p) ($9.60; 1,453; $71,205). Previous week, $43,741.

Last week, $41,863.

How to Succeed in Business Without Really Trying, 46th St. (MC) (124th wk; 983 p) ($9.60; 1,342; $66,615). Previous week, $57,250.

Last week, $56,625.

***Luther**, Lunt-Fontanne (D) (22d wk; 171 p) ($6.90-$7.50; 1,478; $60,432) (John Heffernan, George Mathews, Hugh Franklin, Lionel Stander, Glyn Owen, Frank Shelley). Previous week, $25,846.

Last week, $22,894. Exits March 28 to tour.

***Mary, Mary**, Hayes (C) (155th wk; 1,234 p) ($6.90-$7.50; 1,164; $43,380) (Patricia Smith, Murray Hamilton, Michael Evans). Previous week, $21,106.

Last week, $19,057.

Never Too Late, Playhouse (C) (65th wk; 517 p) ($6.90-$7.50; 994; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $34,559.

Last week, $33,950.

Nobody Loves an Albatross, Lyceum (C) (10th wk; 76 p) ($6.90-$7.50; 995; $33,000) (Robert Preston). Previous week, $28,685.

Last week, $26,006.

Oliver, Imperial (MD) (59th wk; 471 p) ($9.30; 1,450; $71,977) (Clive Revill, Georgia Brown). Previous week, $44,621.

Last week, $46,232.

110 in the Shade, Broadhurst (MC) (18th wk; 138 p) $8.60-$9.40; 1,186; $58,000) (Robert Horton, Inga Swenson, Stephen Douglass). Previous week, $48,449.

Last week, $48,245.

Private Ear and Public Eye, Morosco (D) (20th wk; 155 p) ($6.90-$7.50; 1,009; $41,827) (Geraldine McEwan, Barry Foster, Brian Bedford, Moray Watson). Previous week, $12,315.

Last week, $11,142. Exits next Saturday (29) to tour.

***Rugantino**, Hellinger (MC) (3d wk; 20 p) ($8.40-$9.20; 1,572; $82,682) (Nino Manfredi, Ornelia Vanoni, Aldo Fabrizi). Previous week, $50,222.

Last week, $42,097. Closes next Saturday (29).

Who's Afraid of Virginia Woolf? Rose (D) (72d wk; 568 p) ($6.90-$7.50; 1,162; $46,485) (Mercedes McCambride, Donald Davis, Ben Piazza) (matinee company costars Haila Stoddard, Henderson Forsythe, Bill Berger). Previous week, $17,032.

Last week, $16,498.

MISCELLANEOUS

Habimah, Little (D) (3d wk; 24 p) ($6.90-$7.50; 603; $27,000). Previous week, $18,047 with parties for "The Dybbuk," which ended a three-week run last Sunday (23) as the first in a program of three presentations by the National Theatre of Israel. B. Z. Tomer's "Children or the Shadows" begins a two-week stand tonight (Wed.), to be followed by a fortnight of H. Bartov's "Each Had Six Wings" from March 11-22.

Last week, $17,684 with parties.

Lincoln Center Repertory Theatre, ANTA Washington Square (Rep) (5th wk; 36 p) ($6-$6.50; 1,158; $46,500). Previous week, $39,592 for five performances of "Fall" and three previews of "Marco Millions," which opened officially last Thursday night (20) to two affirmative reviews (McClain, Journal-American; Taubman, Times), one qualified approval (Nadel, World-Telegram) and three negative notices (Chapman, News; Kerr, Herald Tribune; Watts, Post).

Last week, $41,447 with subscription for two previews and four regular performances of "Marco," plus two performances of "Fall."

CLOSED LAST WEEK

Abraham Cochrane, Belasco (D) (1st wk; 1 p) ($6.90-$7.50; 1,008; $34,300) (Bill Travers, Ann Harding, Nancy Wickwire).

Opened Feb. 17 to a unanimous thumb-down (Chapman, News; Kerr, Herald Tribune; McClain, Journal-American; Nadel, World-Telegram; Taubman, Times; Watts, Post).

Last week, $2,638 for one performance only. The production opened and closed the same night at an estimated loss of its entire $125,000 investment.

Passion of Josef D, Barrymore (2d wk; 15 p) ($6.90-$7.50; 1,079; $44,000) (Peter Falk, Luther Adler). Previous week, $17,108 for seven performances and one preview.

Last week, $12,330. Closed Saturday (22) at an estimated loss of most of its $156,250 investment.

OPENING THIS WEEK

Theatre de France, Center (Rep) ($4.95; 3,015; $91,000). S. Hurok, under the auspices of City Center by arrangement with the French Government, presentation of the group formerly known as the Madeleine Renaud-Jean Louis Barrault Co., in a three-week repertory run which began last night (Tues.) with "Le Mariage de Figaro," to be followed tonight (Wed.) by "Andromaque," next week by the double-bill of "Salut Moliere" and "Le Pieton de l'Air" and the succeeeding stanza by "La Vie Parisienne."

Deputy, Atkinson (D) ($6.90-$7.50; 1,088; $44,300) (Emlyn Williams, Jeremey Brett). Herman Shumlin and Alfred Crown presentation of Jerome Rothenberg's adaptation of Richard and Clara Winston's translation of a play by Rolf Hochhuth; opens tonight (Wed.).

What Makes Sammy Run? 54th St. (MC) ($8.80-$9.40; 1,271; $68,128) (Steve Lawrence, Sally Ann Howes, Robert Alda). Joseph Cates presentation of musical adaptation of the Budd Schulberg novel with book by the author and Stuart Schulberg and music and lyrics by Ervin Drake; opens tomorrow night (Thurs.).

OTHER THEATRES

ANTA, Ambassador, Beck, Booth, Cort, Hudson, Majestic, O'Neill, Winter Garden.

City Opera Negotiating To Tour Gilbert-Sullivan; Repertory Now Seven

The Gilbert & Sullivan wing of the New York City Opera under Julius Rudel will be expanded for the purpose of extensive road-touring. Latter is only just in the negotiation phase and will take some months to develop.

On the assumption that the touring ambition jells it will be the first trouple of American origin to hit the hintelands since the 1930s when Winthrop Ames' "Mikado" and other U.S. producers' Gilbert & Sullivan works were travelled. In the interim the D'Oyle Carte Co. from London has come to the States with some regularity every few years.

Although the Gilbert & Sullivan repertory was crowded out in last spring's schedule of the City Opera, which has been heavily committed to native American works, the 1961 and 1962 seasons presented "Mikado," "Penzance" "Pinafore," "Gondoliers" and "Iolanthe" to good notices and attendance. It is planned to mount two more, "Yeomen of the Guard," staged by Allen Fletcher and "Patience," staged by Dorothy Raedler in the 1964 spring season, beginning March 18.

Equity Sets Department To Spread, Promote Legit

A new department is being established in Actors Equity to extend and promote the professional theatre throughout the U. S. The action, recommended by the membership and the union's Committee to Extend the Professional Theatre, has been approved by the Equity council.

A similar department existed in the association from 1955-1960. In the administrative changes following the death in 1960 of assistant executive secretary Paul Jones, the department was dropped.

'Funny Girl' Record $68,370, Philly; 'Never' $43,516, D.C.; 'Woolf' 42G, Det.; 'Pajama' $24,595, NRT $22,847, Chi

"Funny Girl," which established a house record last week at the Forrest Theatre, Philadelphia, was the stanza's top road-grosser. Trailing that Broadway-bound entry were the Chicago company of "Camelot" and the tryout of "High Spirits" in Boston.

Leading in the straight play category were "Never Too Late" in Washington, followed by "Who's Afraid of Virginia Woolf?" in Detroit. "Seidman and Son" ended its tour Saturday (22) in San Francisco.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification includes tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as or Broadway grosses are net; i.e. exclushive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

Funny Thing Happened on the Way to the Forum, Shubert (MC-RS) (3d wk) ($6.50-$7; 1,727; $59,000) (Jerry Lester, Edward Everett Horton, Paul Hartman, Arnold Stang). Previous week, $52,844 with Theatre Guild-American Theatre Society subscription.

Last week, $54,406 with Show of the Month Club patronage.

High Spirits, Colonial (MC-T) (2d wk) ($7.50; 1,685; $70,562) (Beatrice Lillie, Tammy Grimes, Edward Woodward). Previous week, $54,957 for seven performances with TG-ATS subscription.

Last week, $66,266 with TG-ATS subscription.

CHICAGO

Camelot, Opera House (MC-RS) (12th wk) ($6-$6.75; 3,600; $120,000) (Kathryn Grayson, George Wallace, Arthur Treacher). Previous week, $72,453.

Last week, $66,801.

How to Succeed in Business Without Really Trying, Shubert (MC-RS) (15th wk) ($5.95-$6.95; 2,100; $74,000). Previous week, $64,582.

Last week, $56,626.

National Repertory Theatre, Civic (Rep-RS) (2d wk) ($3.50-$6; 904; $27,500) (Eva Le Gallienne, Farley Granger, Denholm Elliot, Anne Meacham). Previous week, $22,358 for repertory of "Ring Round the Moon," "The Crucible" and "The Seagull."

Last week, $22,487 for same repertory.

Pajama Tops, Blackstone (C-RS) (4th wk) ($4.90-$5.90; 1,447; $42,500) (June Wilkinson). Previous week, $21,007 with twofers.

Last week, $24,595 with twofers. The potential capacity on a full discount sale is approximately $26,000.

DETROIT

Who's Afraid of Virginia Woolf? Fisher (D-RS) (2d wk) ($4.85-$5.50; 1,500; $55,000) (Nancy Kelly, Sheppard Strudwick) (matinee company costars Michaele Myers, Kendall Clark). Previous week, $30,020.

Last week, $41,978.

LOS ANGELES

Sound of Music, Biltmore (MD-RS) (1st wk) $6,-$6.50; 1,636; $55,900) (Barbara Meister, John van Dreelen). Previous week, $66,096, Curran, San Francisco.

Last week,, $43,700.

Thousand Clowns, (Hartford (C-RS) (2d wk) ($4.95-$6; 1,032; $36,800) (Dane Clark, Margaret O'Brien. Previous week, $19,692 for seven performances with TG-ATS subscription.

Last week, $23,502 with TG-ATS subscription.

PHILADELPHIA

Funny Girl, Forrest (MC-T) (3d wk) ($6.50-$7.50; 1,894; $67,000) (Barbra Streisand, Sydney Chaplin). Previous week, $68,059 with TG-ATS subscription.

Last week, house record, $68,370. Moved Monday (24) to the Erlanger Theatre in this city for an another fortnight of tryout performances. Jerome Robbins is helping Garson Kanin with the direction of the musical.

Man for All Seasons, Walnut (D-RS) (2d wk) ($4.80-$5.40; 1,349; $41,000) (William Roderick, Bruce Gordon, Albert Dekker). Previous week, $24,470 for seven performances.

Last week, $36,388.

ST. LOUIS

Seven Ways of Love, American (D-T) ($5.50; 1,863; $50,000) (Joseph Cotten, Patricia Medina). Previous week, unreported.

Last week, about $20,000.

SAN FRANCISCO

Seidman and Son, (Geary (C-RS) (4th wk) ($5.40-$5.95; 1,483; $48,808) (Sam Levene). Previous week, $21,084.

Last week, $15,405. Ended tour here Saturday (22).

SEATTLE

How to Succeed in Business Without Really Trying, Moore (MC-RS-3d Co.) (1st wk). Previous week, about $50,400, Queen Elizabeth, Vancouver.

Last week, $51,058.

TORONTO

Little Me, O'Keefe (MC-RS) (3d wk) ($6; 3,211; $97,200) (Sid Caesar). Previous week, $50,814 with TG-ATS and O'Keefe subscription.

Last week, $38,574 with TG-ATS and O'Keefe subscription.

Stop the World—I Want to Get Off, Royal Alexandra (MC-RS) (2d wk) ($5.50-$6.50; 1,497; $40,883) (Kenneth Nelson, Joan Eastman). Previous week, $33,552 with TG-ATS subscription.

Last week, $34,388 with TG-ATS subscription.

WASHINGTON

Never Too Late, National (C-RS) (2d wk) $4.50-$5.95; 1,673; $47,926) (Nancy Carroll, William Bendix, Will Hutchins). Previous week, $37,437 with TG-ATS subscription.

Last week, $43,516 with TG-ATS subscription.

WILMINGTON

Beyond the Fringe, Playhouse (R-RS) ($5.50-$6.50; 1,251; $40,000). Previous week, $27,725, Shubert, New Haven.

Last week, $28,904 with TG-ATS subscription.

UNREPORTED

(Included below are productions with guaranteed dates on which grosses cannot be accurately figured.)

Boys From Syracuse (MC-BT), split-week.

Camelot (MC-BT) (Biff McGuire, Jeannie Carson, Melville Cooper), split-week.

Hollow Crown (DR-BT), split-week.

Man for All Seasons (D-BT) (Robert Harris, Jeff Morrow, Robert Donley, Dick O'Neil), split-week.

Six Characters in Search of an Author (D-BT), split-week.

Legit Signings

BROADWAY

Case of Libel: Audra Lindley (succeeded M'el Dowd).

Cafe Crown: Brenda Lewis.

Deputy: Jeremy Brett.

Golden Boy: Paula Wayne.

Here's Love: Dom DeLuise (succeeded David Doyle), William Griffis (succeeded Arthur Rubin).

Passion of Josef D: Peggy Steffans, Stafford Wing, Michael Enserro

Cool Off: Stuart Damon, Sheila Sullivan.

Golden Boy: Billy Daniels, Juano Hernandez, Godfrey Cambridge, Jeanette DuBois, Ted Benaides.

Mary, Mary: Elizabeth St. Clair (succeeded Ellen Weston).

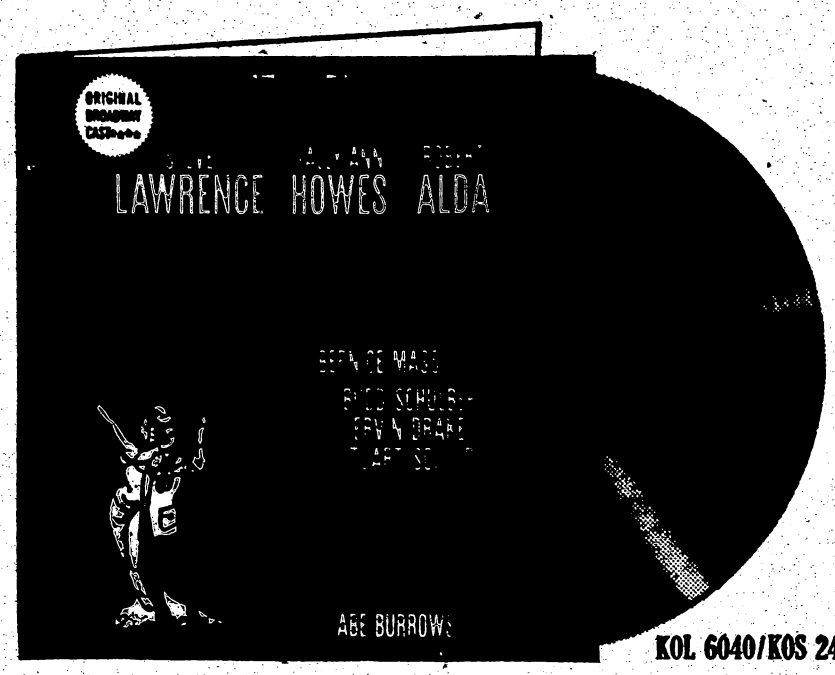
Murderer Among Us: Dana Elcar.

OFF-BROADWAY

Caretaker: Ralph Drischoll, John Braden (understudies).

Salad of the Mad Cafe: Mark Malone, Norman Farber, Susan Murphy, Marquerite Davis, Danny Logan.

Columbia Records Proudly Presents the Original Broadway Cast Recording of "What Makes Sammy Run?"



KOL 6040/KOS 2440

Asides and Ad-Libs

Because of casting difficulties, **Roger L. Stevens** has postponed until next season the production of the new **Jean Kerr** play, "Poor Richard". . . The script was written for **Richard Burton**, but although it was sent to him many months ago, he never notified the authoress what he thought of it, or even acknowledged receiving it. While the star was in London on a film assignment with **Elizabeth Taylor** several months ago, Stevens flew there to find out his opinion of the play. Burton reportedly said he'd still hadn't read the script, as he'd been too busy.

Stevens, Mrs. Kerr and **Joseph Anthony**, who's to direct "Poor Richard," are now trying to get another star for the show. An added complication, as of last week, is the apparent Broadway success of "Any Wednesday," in which **Sandy Dennis** has scored a personal hit as costar. Mrs. Kerr had been hoping to get her for the femme lead in "Richard," but she now may not be available when the latter show is ready to start rehearsals.

Mildred Mermin, artist-wife of theatrical attorney **Myer D. Mermin**, had an exhibition through last week at the Revel Gallery, N.Y. . . . Legit-film-tv actor **Gerald S. O'Loughlin**, recently featured on Broadway in "One Flew Over the Cuckoo's Nest," has returned from a West Indies vacation . . . Incidentally, **Jerry Devine**, adaptor and co-producer of the off-Broadway musical, "The Amorous Flea," based on Molier's "School for Wives," wanted to call the show "Tge Cuckold's Nest," but decided against it because of the similarity to "One Flew Over the Cuckoo's Nest."

A story going the New York legit rounds concerns the two Fairfield County matrons who, having sat through **Arthur Miller's** tirade against his former wives in "After the Fall," were reading a notice in the lobby of the Anta Washington Square Theatre about the Lincoln Center Repertory group's upcoming production of the new **S. N. Behrman** play, "But for Whom Charley." As they reached the street one of the ladies mused aloud, "I wonder what Mrs. Behrman is like?"

According to trade scuttlebutt, one of the deletions in the **Arthur Miller** drama, "After the Fall," was an offstage character insiders identified as **Paula Strasberg**, wife of drama coach-director **Lee Strasberg** and a close friend and adviser of the author's second wife, the late **Marilyn Monroe**. Those who read the original script were struck by the acutely unfavorable portrait of the character. After conference with the show's director, **Elia Kazan**, and the producer, **Robert Whitehead**, the author decided to eliminate all references to the character. Another offstage person, generally identified as Strasberg, was retained, but it is mildly drawn. Incidentally, Strasberg, one of the heads and the chief instructor of the Actors Studio, was left $300,000 in Miss Monroe's will.

Two of the more perceptive and better balanced reviews of "After the Fall" appeared in London papers. **Irving Kristol**, the New York correspondent for the Observer, wrote the notice for that weekly, and **Henry Popkin**, a freelancer who usually covers New York legit for the London Times, wrote the review for that sheet . . . Many of the fair-weather first-nighters who make a point of being seen at the openings of hits didn't bother to attend last week's preem of "Any Wednesday," thereby passing up the sleeper smash of the season to date.

Albany 'Czar' for B'way?

Continued from page 77

that such a political agency could lead to the same sort of corruption revealed in the State Liquor Authority scandal, and might also involve some form of artistic control—that is, disguised but no less pernicious censorship.

Albany Hearings

Albany, Feb. 25.

Disagreement over a proposed ¼ of 1% tax the weekly grosses of legitimate shows, to be paid half by the producer and half by the theatre, remained, after a three and one-half hour public hearing in the Assembly Chamber last Thursday (20) on a trio of bills introduced at the request of Attorney General Louis J. Lefkowitz.

A number of the 20-odd speakers, including Broadway producers, stars, leading investors, Actors Equity and other union representatives, plus theatrical lawyers, agreed on the general purposes of the measures. A few sharply disagreed, however.

On the gross-tax plan, there was wider objection. Attorney General Lefkowitz insisted, to newsmen and to others, that either the levy must be paid, to provide funds for duties which his office would assume under terms of the bills, "or the Legislature must make the money available."

The Attorney General asserted that two accountants and two investigators would certainly be required to handle the work. He also argued, "This is the year to enact the legislation, not next year or some other year."

The second Greenberg-Savarese bill, amending the General Business Law in relation to regulating theatre owners, operators, treasurers and employees thereof, would appropriate $35,000. So would the third measure presented by Senator Samuel L. Greenberg, Brooklyn Democrat, and Anthony P. Savarese, Jr., Kew Gardens Republican, which would amend the General Business Law, to provide for the regulation of theatrical syndication financing.

Several of the gross-tax-provision opponents suggested that if the maintenance and well-being of the legitimate theatre in this state is essential to the cultural, moral and artistic well-being of the people, as the third Greenberg-Savarese acts sets forth, the public should subsidize the cost of legitimate-theatre regulation. The fact that most foreign countries "subsidize the theatre" was mentioned at least three times.

The objectors denied that there is a parallel between the legitimate theatre industry and banks and insurance companies which bear the administrative costs of regulations for their control. The legitimate theatre is sick, these speakers asserted, citing statistics in the sharp decrease of houses and of production totals over the past 35 years.

Another argument was: there are sufficient laws now on the statute books. Lefkowitz said that several amendments would be introduced yesterday (Mon.) to give sufficient time for passage before the current session is scheduled to adjourn for Easter.

The official list of speakers on the proposed laws named Lefkowitz, his assistant, David Clurman; Burton Zorn, attorney representing the League of N.Y. Theatres; J. S. Seidman, an accountant and theatrical investor; Leland Hayward, a producer; Richard Rodgers, a composer-producer; his attorney, John Firnback; David Merrick, producer, and Bernard Jacobs, attorney for the Shubert theatre firm.

Also, Bernard O'Connell, New York City Commissioner of Licenses; Howard Cullman, a theatrical investor; Conrad Nagel, president of Associated Actors & Artists of America, parent organization of performer unions; Angus Duncan, executive secretary of Actors Equity; Jesse Moss, attorney for the N.Y. Ticket Brokers Assn.; S. Arthur Glixon, attorney for newly formed Metropolitan Theatre Ticket Agents Guild; Michael Myerberg, theatrical producer and theatre owner; Milton Weintraub, secretary-treasurer of the Assn. of Theatrical Press Agents & Managers; Irving Karp, attorney for the Dramatist's Guild, and William Fitelson, theatrical attorney.

Additional speakers included Celeste Holm, actress, of the Actors Equity delegation, and a representative of the State Federation of Labor, AFL-CIO. Those sending "favorable" messages included producer Roger L. Stevens, board chairman of John F. Kennedy Center for the Performing Arts, who wired that he could not attend, because of a sched led appearance before the House of Representatives' Appropriation Committee, and, Mayor Robert F. Wagner, of New York.

Chananau Tries Again

Albany, Feb. 25.

A bill amending Section 169-c, of the General Business Law, relating to show and sports tickets has been introduced by assemblyman Alexander Chananau, of the Bronx. The measure would suspend until July 1, 1965, provisions requiring printing of maximum premium on entry price chargeable on ticket or other evidence of right of entry to a place or amusement, entertainment or other place where public exhibitions, games, contests or performances are held.

The bill is similar to one sponsored by Assemblyman Chananau and Senator Earl W. Brydges, of Niagara Falls, last year, except that the proposed suspension of the requirements until July 1, 1966, was defeated in the Assembly, due to opposition by Actors Equity, Local 802 of the American Federation of Musicians, and State Federation of Labor, AFL-CIO. That proposal, supported by legitimate ticket brokers, was designed to see what effect the suspension of printing of maximum premium would have.

Assemblyman Chananau believes the charges he made during the Lower House debate last spring as to abuses in sale of tickets, "ice," etc. have been "more than proved" by Attorney General Louis J. Lefkowitz's recent probe and evidence offered at the public hearings in New York City.

Alex Cohen's Own 'Rugantino' Loss

Alexander H. Cohen, producer of the illfated "Rugantino," the Italian musical which inaugurated a Broadway legit novelty of utilizing subtitles to interpret the Italian libretto, says the shortlived venture will cost $225,000 plus $30,000 in Equity bonds. Of this, some $50,000-$75,000 is his personal loss. Warner Bros. Records which already rushed out the original cast album had a $120,000 investment.

Cohen and Jack Hylton are partnered in this and other Anglo-American undertakings. Whether Hylton will assay producing it in the West End, in light of the fortnightly demise of the Italo musical on its Broadway adventure, is undetermined at the moment.

'Mary' Clicks, Mex City

Mexico City, Feb. 18.

"Mary, Mary" has settled down as a solid hit at the Teatro Insurgentes here. The Jean Kerr comedy, translated by Jose Luis Ibanez has been staged by Enrique Rambal and is doing heft business at a 96c. top, the legal limit for legit shows here.

Rambal doubles as male lead.

Menotti's Spoleto Talks

Gian-Carlo Menotti, having gotten his opera buffa, "The Last Savage," launched at the Met Opera in N.Y. flew to Italy to complete bookings, subsidy arrangements and other details for his Festival of Two Worlds. This will be season number seven at the mountain village of Spoleto. Menotti is due back in Manhattan in about 10 days.

First commitments for the 1964 Festival at Spoleto are these: Louis Malle will stage "Rosenkavalier" and Ghislaine Uhry will design it. Nancy Tatum and Justino Diaz will be among the singers for Rossini's "Stabat Mater" which will be presented al fresco in Cathedral Square of Spoleto.

A rarity musically will be revival of Beethoven's cantata, "In Memory of Emperor Josef II."

Legit Bits

Hobe Morrison, legit editor of VARIETY and the paper's Broadway legit critic, will be guest speaker at the American Playwrights Forum meeting next Monday night (2) at the Sheridan Square Playhouse, N.Y. The subject of the talk, which will be open to questions from the floor, will be "Don't Shoot the Critic—He's Doing the Best He Can."

Plans for a Broadway production this season of Roger O. Hirson's two-character work, "World War 2½," have been delayed, according to co-producer **Alexander H. Cohen**, because of artistic difference between **Barbara Bel Geddes**, who was to have appeared opposite **Martin Balsam**, and director **Jonathan Miller**. A scheduled April 15 opening at the Booth Theatre, N.Y., has been cancelled, but Cohen, who's co-producing with **Jack Hylton**, says that plans are still in the works to get the show on the boards as soon as possible.

Broadway producer **Jimmy Gardiner** is recuperating from a heart attack at Flower Fifth Ave. Hospital, N.Y.

A block of 100 seats were presented to 50 members of the Jewish Guild for the Blind and their guides for the performance last night (Tues.) at Writers Stage, N.Y., of "Telemachus Clay," billed as "a collage for voices."

Hans Conried is starred and **Maureen Hurley**, **C. K. Alexander** and **James Valentine** are featured in "Not In the Book," which opened a two-week stand last night (Tues.) at the Mineola (L.I.) Playhouse. It'll go from there to the Paper Mill Playhouse, Millburn, N.J., and then to the Yonkers (N.Y.) Playhouse.

Helen Hayes and **Shirl Conway**, the latter an original cast member of the Broadway production of "Plain and Fancy," were among those who attended the Equity Library Theatre benefit performance of the musical last Sunday night (23) at the Master Theatre, N.Y.

"Some Day Never Happens," with book, lyrics and music by **John M. Kimbro**, has been optioned for Broadway production next fall by **Mark Alexander** and **J.A. Brown**.

Paul Reif is composing music for the upcoming Broadway comedy, "A Murderer Among Us."

Sherman Wayne will be coproducer with **Fanny Bradshaw** of "The White Rose and the Red," opening March 10 at Stage 73, N.Y. **Edwin Sherin** will direct the production which will have an open stage platform setting by **Robin Wagner** and costumes designed by **Stanley Simmons**.

Bob Herget is choreographing "Cool Off."

The Negro Actors Guild will hold its 27th Annual Artists Ball on April 7 at the Hotel Commodore, N.Y.

Joe Manchester has completed the book for his planned Broadway production of a musical version of James Thurber's "The Secret Life of Walter Mitty." A composer and lyricist are still to be set.

Alex Szogyi, a member of the Assn. of Producing Artists, of which he is a founder, has been commissioned by that repertory group to do a new English version of Maxim Gorki's "Lower Depths" for the APA repertory season at the Phoenix Theatre, N.Y.

The Univ. Extension's Theatre Group at the Univ. of California, Los Angeles, will present **David Rayfiel's** "P. S. 193" as the final production of its 1963-64 season from April 3-May 10 in the campus Humanities Building Auditorium. **Sydney Pollack** will direct.

Arrangements are being completed for the American version of **Jean Genet's** "The Blacks" to be presented next September at the Berlin Festival in West Berlin and at the Venice Biennial Festival in Italy. The longrunning off-Broadway presentation of the play at the St. Marks Playhouse is to be duplicated for the overseas engagements.

Joseph Harris is general manager for the "Follies Bergere," due on Broadway in May.

William Mooney, currently touring major cities as a member of the cast of "A Man for All Seasons" will plane to Vienna next May to appear at the English Theatre which **Ruth Brinkman** operates in the Palace of Archduke Karl. His wife, **Valorie Goodall**, will precede him to Austria to appear March 22 at the opening of the new opera house in Graz in "Ariadne auf Maxos."

Censorship Threat

Continued from page 77

Bill," attorney Fielson writes as follows:

"The theatre is a recognized medium for the communication of ideas and is entitled to no lesser protection from governmental interference than newspapers, magazines, motion pictures, radio or television under the Bill of Rights, and in particular those rights of free speech and press subsisting under the First Amendment to the Federal Constitution and Article 1, Section 8 of the New York State Constitution.

"The power to investigate is the power to intimidate and, in respect of the communications media, is the power to interfere with the exercise of the right of free speech and free press. The proposals in the bills to give 'wide investigating powers to the Attorney General' in the guise of regulating presumed evils in the theatre, opens the door to gravest abuses and the fear which can be instilled by the mere existence of such powers will effectively hamper and inhibit free expression in the theatre.

"This possibility becomes apparent if the same legislation were proposed as a means to correct alleged evils in the newspaper publishing field. The power to investigate when in the opinion of the Attorney he deems it necessary to determine whether any person has violated or is about to violate the proposed laws, if applied to the press, would undoubtedly be challenged, not merely as an implicit threat to freedom of the press, but an explicit grant of censorship powers, the exercise of which would cause irreparable injury.

"Although some improper business practices in the theatre have been disclosed, both application of present laws and the judicious passage of such additional criminal statutes to reach improper conduct not now criminal, are to be preferred to the grant of wide, and, therefore, practically unreviewable powers of investigation to the Attorney General.

"Abuses have from time to time existed in all media of communications. Newspapers have been charged and found guilty of creation of monopolies. Radio and television have been connected with scandals involving pay-off and kick-backs in quiz shows and other shady business conduct. Yet, it has never been seriously suggested that the Attorney General of New York State (or any other state) should be given extensive and permanent investigatory powers to supervise alleged illegal conduct existing in an industry.

"The present investigation has not developed and cannot develop evidence of such widespread evils and abuses as to warrant establishment of an authority which, by its nature and proposed grant of powers, will develop the Frankenstein of censorship.

"Where freedom of speech and freedom of the press are concerned, it is better to suffer the difficulties inherent in applying criminal statutes, broadened and sharpened, than to seek short-cut remedies by creation of a censorship authority with all its attendant capacity for mischief."

A primary argument of the Fitelson brief is that the Lefkowitz legislation, as pending, is "both superfluous and discriminatory." In short, existing law is largely adequate to deal with abuses, if intelligently and honestly enforced. The "discrimination" lies in singling out the legitimate theatre for a kind of regulation not imposed on free enterprise generally.

Fitelson makes copious allusion to existing law relating to false statement, larceny, fraud by trustess, phoney auditing and so on. The proposed bills up for decision in Albany also "overlap and conflict."

Strong focus is placed by Fitelson upon "diffusion of responsibility" between State and City. He forsees less rather than more effective enforcement.

London Legit Bits

London, Feb. 25.

Rupert Davies, after a year with a television series, returns to legit tonight (Tues.) as guest star at the Bristol Old Vic, playing the Cardinal of Bologna in "The Successor."

David Tomlinson and **Peggy Mount** are to star in a new Sewell Stokes' comedy, "Mother's Boy," which starts a pre-London tour tonight at Brighton.

Frank Marcus, a new author, has written "The Formation Dancers," which **Michael Codron** is to present in March at the New Arts.

David Jones, BBC producer of "Monitor," is to join the Royal Shakespeare Co. as artistic controller. **John Roberts**, for four years London manager of the company, will quit in June.

Oscar Lewenstein and **Bernard Delfont** have joined forces to present the English Stage Society's season at the Queens, opening March 12 with "The Seagull."

Sheridan's "The Rivals," set to music as "All In Love," opens March 16 at the May Fair with **Annie Ross**, **James Fox** and **Peter Gilmore**.

The Garrick Club celebrates its centenary in June with a dinner for members only.

The Mermaid free program is to be given away at the boxoffice with every tab sold.

Anna Neagle's tour of "Persons Unknown" was interrupted for six weeks to enable her to rehearse and record a tv play.

A month's extension, to April 4, has been given the D'Oyly Carte's current season at the Savoy.

Wendy Craig is being sought for a star part in a new play by **John Bowen**, yet untitled, for Tennent presentation.

Vic Marlowe, of the Marlowe and Medlock musicomedy and revue dancing act, is retiring to run a tavern.

Anthony Page becomes the Royal Court's artistic director next fall, in association with **Lindsay Anderson**.

Constance Cummings and **Jerome Kilty** head the matinee company of "Who's Afraid of Virginia Woolf?" at the Piccadilly.

A name cast has been assembled for "The Seagull," due March 12 at the Queen's Theatre. **Peggy Ashcroft**, **Peter Finch**, **Vanessa Redgrave**, **Paul Rogers** and **Peter McEnery** will star, with **Mark Dignam**, **Rachel Kempson**, **George Devine** and **Ann Beach** featured.

Roner Shiner is recuperating on the south Coast atfer a hospital seige.

Nancy Burman has resigned as administrator of the Birmingham Repertory Theatre.

Legit Incorporations

Albany, Feb. 25.

Paul R. Reynolds, Inc., has been authorized to carry on a theatrical agent and consultant business in New York. Capital stock is $20,000. $1 par value. Milbank, Tweed, Hadley & McCloy were the filing lawyers.

Bernard Baily Productions Inc., has been formed to conduct a business in creating and producing theatricals, radio and television programs, with offices in New York. Gordon & Bluth were the attorneys filing the certificate.

Marge McDermott Personal Management Corp. has been authorized to conduct an actor's agent business in New York. Capital stock consists of 200 shares, no par value. Fink, Weinberger & Levins were the attorneys filing the certificate.

Bet-Ir Enterprises Co., Inc., authorized to conduct a general theatre ticket agencies business in New York. Capital stock is 200 shares, no par value. Kantor & Shaw were filing attorneys.

Performance Management, Inc., authorized to carry on a business as manager and agent for performers, and to produce entertainment, with offices in New York. Capital stock consists of 20,000 shares, at $1 par value. Laporte & Mayers filing attorneys.

Publishing Stocks

(As of Feb. 25, closing)

Allyn & Bacon (OC)	18⅛	+ ⅛
American Book (AS)	45¾	— ¼
Amer. Book Strat. (AS)	4⅞	— ⅛
American Heritage (OC)	8¾	+ ¾
Book of Month (N.Y.)	16¾	— ¼
Conde Nast (N.Y.)	11¼	— ¼
Cowles (OC)	14¾	— ⅛
Crowell Collier (N.Y.)	19½	+ ½
Curtis Pub. (N.Y.)	7¼	— ⅛
Esquire Inc. (AS)	9¼	— ⅜
Ginn & Co. (N.Y)	32	+2⅛
Groilier (OC)	45¾	
Grosset & Dunlap (OC)	10¼	+ ⅜
Harcourt Brace (N.Y.)	39½	+1½
Hayden Pub. (OC)	3	
Hearst (OC)	28	
Holt R & W (N.Y.)	24¾	+ ¼
LA Times-Mirror (OC)	33½	+ ¾
Macfadden Bartell (AS)	6	+ ⅛
McCall (N.Y.)	23⅜	+ ⅜
McGraw-Hill (N.Y.)	35¼	+1
Meredith Pub. Co.	26¾	
Nat'l Per. Pub. (OC)	11¾	
New Yorker (OC)	120	
Pocket Books (OC)	4⅛	
Popular Library (OC)	2½	
Prentice Hall (AS)	31	
Random House (N.Y.)	11⅛	+ ⅜
Scott Foresman (OC)	26⅛	+ ⅛
H. W. Sams (OC)	33¼	+1¼
Time Inc. (OC)	111½	+7
Universal Pub. Co. (OC)	4¾	
Western Pub. Co. (OC)	24¼	

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

Literati

Curtis' New Book Division

William E. Buckley, Curtis Pub. Co. veepee of editorial administration, has been named president of the publishing company's new book division, by Matthew J. Culligan, chairman and prez of Curtis. At the same time Culligan named James N. Perkins formerly fiction and book editor of Satevepost, v.p. of the new division.

Buckley, former v.p. and director of Holt, v.p. of World Pub. and latterly McCall, before joining Curtis will go forward with book projects stemming from and aimed at the 10,000,000 combined circulation of Curtis' Ladies' Home Journal, SEP, Holiday, American Home and Jack & Jill. These mail-order books would range from child care, cooking and sewing to fiction and general entertainment. A Homemakers' Guild may also evolve.

Perkins, also ex-Holt, Rinehart & Winston, was managing editor of Doubleday's book club division, joining Curtis in 1962, the same year Buckley did. Perkins recently served as assistant to the chairman of the magazine division.

Curtis has divested itself of its 30% ownership in Grosset & Dunlap which leaves it free to engage in the competitive technical and general publishing field.

Time's Peak Earnings

Board of directors of Time Inc. has increased its quarterly dividend from 75c to 90c, and will recommend a three-for-one stock split. It also has announced plans to list its stock on the N.Y. Stock Exchange. The split will be voted upon at the annual stockholder meeting April 16. The dividend will be paid on March 10 to stockholders on record as of Feb. 28.

Time Inc. reported its net income to be $14,204,000, highest in the company's history, equal to $6.55 per share. Net income in 1962 was $10,190,000 or $4.76 per share. Revenues increased to $356,999,000 from $326,039,000 for 1962. Number of shares outstanding at the end of 1963 was 2,169,000 as against 2,143,000 at the end of the previous year.

Time mag, now 30c, goes to 35c with the March 6 issue.

McGraw-Hill's $170,369,768

McGraw-Hill and subsidiaries report a record year for both revenues and profits in '63 with consolidated operating revenue of $170,369,768 and net income of $12,815,497.

Figures compare with $157,003,549 in consolidated operating revenues and $11,835,164 net income for 1962.

Earnings applicable to the common stock for 1963 were $1.31 per share compared with $1.19 for '62.

CHATTER

John J. Geoghegan, prez and editor-in-chief of Coward-McCann, on the Coast this week to powwow with authors and literary agents, shuttling between the BevHills Hotel and the Drake, Frisco.

Henry Klinger, N.Y. story editor at 20th Fox, elected executive v.p. of Mystery Writers of America Inc., an organization of and for writers with a membership of over 500 that extends around the world.

Marianne Brady, former associate accessories editor of Seventeen mag, has been named young junior editor of the Triangle Publication. She succeeds Robert Toscano. Miss Brady joined Seventeen in 1957.

In another shift revealed by the mag's fashion director, Rosemary McMurtry, Joy Christov was appointed assistant accessories editor.

Texas Catholic Herald, newspaper of the Galveston-Houston diocese, "is expected to make its debut in late February."

Jay Malin, longtime Havana correspondent for Time and VARIETY, pre-Castro, doing a book for Praeger on Cuba and Latin America. Malin now resides in Coral Gables, Fla.

Macfadden has the paperback rights to Harold Flender's "Rescue in Denmark," originally a CBS-TV special, and later published by Simon & Schuster. Softcover edition due in July.

Elaine Dundy's "The Dud Avocado," which was localed in Paris, has been followed up by her newest, "The Old Man and Me," this tome localed in London, again with an American girl's romantic adventures in that capital. Dutton published "Old Man and Me" as it did the original bestselling "Dud Avocado."

Westchester Law Journal & Business Information Services Inc. has been authorized to print and publish newspapers, books and labels, with offices in White Plains. Capital stock is 200 shares, no par vaule. Phillips, Nizer, Benjamin, Krim & Ballon were the attorneys who recorded the certificate at Albany.

Robert Lloyd Davis, associate professor of mathematics at Univ. of No. Carolina, has edited an anthology of writings by his famed father, the author and radio commentator, which he calls "By Elmer Davis." Bobbs-Merrill is publishing.

RONALD FIELD

Choreographer

– OF PRODUCTIONS CURRENTLY PLAYING IN –

MIAMI BEACH
Carillon, Miami Beach
Miami Beach, Jan. 20.
"The staging in this Walters color romp is a big plus. Opener has the company on for a Parisian street scene that displays imagination.
"It's all worked out in inventive choreography that adds spark to the routine.
"Kudos for Ron Field for his fine choreographic ideas." *Lary.*

PARIS
Casino De Paris
Paris, June 1.
And, above all, the brassy, long legged dancing of the girls of the Charley Ballet, aided by the Las Vegas Boys, combine to make this one of the better Casino entries.
"A ballet 'High Fidelity,' with its sharp movements, expert contortions and emotional flair, fits into the otherwise classical revue." *Mosk.*

BEIRUT
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Opera Review

Eugene Onegin
(Met Opera, N.Y.)

"Eugene Onegin" returned to the Met amidst an air of general satisfaction, including the standees which had been banned for an earlier performance ("Otello" matinee) because of unruly behavior. They were quiet as a mouse and polite; no shouts or applause after arias was heard and it is to be hoped that this will continue to be so—even in such operas which are generally subject to more heated outbursts than "Onegin" calls for.

The lovely and tuneful opera received an excellent performance — musically speaking. The only real hitch is the Henry Reese English translation which is awkward to a point that the singers have difficulty in enunciation—and does not fit the musical line. Otherwise the evening went smoothly with many of the singers heard for the first time in this work like Leontyne Price as Tatiana, Jess Thomas as Lenski and William Dooley in the title role who was making his debut with the company that night. Also Thomas Schippers conducted "Onegin" for the first time and to him goes much of the credit for the musical excellence of the performance.

Dooley is a most welcome addition to the opera house being one of those American singers who has worked exclusively in Europe, acquiring about 40 roles and being at the moment very active in West Berlin's Opera house. His baritone voice is well trained and strong, he is handsome; a good actor giving an intelligent portrayal of Onegin and with a little more poise and no debut-nervousness he should grow in the part. Jess Thomas—a singer whose past experience is somewhat the same as Dooley's (he made his debut with the Met last year during the newspaper blackout) was a fine Lenski, not only in characterization and stage deportment, but (where the text didn't give him any trouble) his musical phrasing was of great beauty and his aria in the duel-scene was one of the highlights of the performance.

Miss Price took a long time to come to grips with her role. No fault can be found with her voice but acting ability has never been one of her assets. In the first two acts she did not convey the shyness or fragility of a young girl in love and the famous "Letter-scene" in the first act lacked the charm and loveliness the scene calls for—her diction was unintelligible and also her singing lacked the sheen admirers are used to hearing. But her big scene at the end, when Tatiana has become a mature and worldly woman—had the dignity and beauty of tone only she can give and at her very best. *Goth.*

'Summerhouse' Off-B'way

"In the Summerhouse" is being revived by Peter Goldfarb for a March 17 opening at the Little Fox Theatre, a new off-Broadway showcase in Greenwich Village, N.Y. Leora Dana and Estelle Parsons will play the roles originated on Broadway by Mildred Dunnick and Judith Anderson, respective-presentation.

Oliver Smith, who was coproducer and set designer of the Main Stem original, will design the scenery for the new production. Ann Roth will design the costumes.

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"BRILLIANT. She handles a ballad in a way that hypnotizes and is as deft a comedienne as I've ever seen." —SYLVESTER, N. Y. News

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"SHE IS FABULOUS. YOU MUST SEE HER." —Women's Wear

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MARCH 9 thru 14: TORONTO—Royal Alexandra Theatre;
MARCH 16 thru 28 (Two Weeks): WASHINGTON, D. C.—National Theatre.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **(This information is published without charge).**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Good Good Friends" (C). Producers, Robert Fryer & Laurence Carr, in association with John Herman (234 W. 44th St., N. Y.). Available parts. male, attractive, clever, sophisticated; male, fat, adorable, head of film studio; male, young, innocent, innocuous; girl, 6 yrs. old, mass of curls. Bob Linden is accepting photos & resumes, and thru agents at Suite 505 c/o above address.

"Tevye" (M). Producers, Harold Prince & Fred Coe (630 Fifth Ave., N.Y.). Ruth Mitchell is accepting photos & resumes c/o above address from male dancers 18-25 who act.

"The King And I" & "The Merry Widow" (M). All roles open. Through agents only. Contact Eddie Blum (488 Madison Ave., N.Y. MU 8-3640). These two productions will play Lincoln Center for five weeks each this summer, prior to touring. Rehearsals begin in June.

OFF-BROADWAY

"Arms and the Man" (C). Producer Northwestern Productions (c/o Alfred Geller, 30 E. 60th St., N.Y.). All roles open. Send photos and resumes to Johan Fillinger at 205 W. 57th St., N.Y. Do not phone or visit.

"Flahooley" (M). Producer, Equity Library Theatre (226 W. 47th St., N. Y.). All roles open. Sign up for readings thru March 9, on the ninth floor c/o above address.

"Lady Be Good" (MC). Producers, Keith Holzman, Robert Kreis & Richard Pohlers (161 W. 54th St., N. Y.). Available parts: male, juvenile Astaire type; male leading man 20-30, singer; male, 30-40, comedian must sing; male, middle-aged; femme, 20s, must sing and dance; femme dancer-singer; chorus boys, girls, 20s. Mail photo and resume to Jack Levin c/o above address. Do not phone or visit.

Maecenas Productions (Eugene Lion, Box 1137 Church St. Station, N.Y.). Three one act plays. All roles open. Equity only. Prefer mature male & femme performers with classical acting background. Mail photos & resumes c/o above address. There will be only one performance of this production.

"The Salad of the Mad Cafe" (R). Producers, Fred Martin, Ned Hendrickson & Danny Logan (145 Bleeker St., N. Y.). Available parts: Negro femme, young, singer-comedienne; male actor-singer; femme, singer-dancer-actress. Mail photo and resume to Danny Logan c/o above address. Do not phone or visit.

"The Streets of New York" (M). Producers, Gene Dingenary & Jane Gilliland (416 W. 42d St., N.Y.). All roles open. Equity only. Legit voices required. Mail photos & resumes c/o above address. Do not phone or visit.

OUT OF TOWN

"I Married an Angel" (M). Producers, Guber-Ford-Gross Productions (40 W. 55th St., N.Y.). This production will play the Poinciana Playhouse, Palm Beach, Fla., and the Coconut Grove Playhouse in Miami. Available parts: male, 35-45, lead, baritone, continental; femme, lead, 25, actress-dancer, must be excellent in ballet and modern jazz; male, 40, business tycoon, attractive, should sing; character man, 30, comedian, should dance; femme, early 20s, comedienne, should dance. Mail photos and resumes to Billy Rollo c/o above address. Do not phone or visit.

STOCK

Coconut Grove Playhouse (3500 Main Highway, Miami, Fla.). Accepting photos and resumes through agents only for winter season of star package productions. Mail to Kip Cohen (234 W. 44th St., N.Y.).

TOURING

"A Funny Thing Happened" (MC). Auditions this Fri. (28) at 4 p.m. for young femme singer, 5'5" or under; male, 18-25, must sing & dance—both at the Alvin Theatre (250 W. 52d St., N. Y.).

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Ballet

Radio City Music Hall Ballet. Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.) Open call auditions for femme ballet dancers will be held Tuesdays at 3 p.m. at the Music Hall stage entrance (55 W. 50th St., N.Y.).

Miscellaneous

"Wonderworld." Producer, Meyer Davis (c/o Amphitheatre Inc., 100 E. 42d St., N. Y.). Audition today at 10 a.m. for open call male & femme singers at the Ambassador Theatre (215 W. 49th St., N. Y.). Audition this Fri. (28) at 11 a.m. for beautiful showgirls, at the Ambassador Theatre (215 W. 49th St., N. Y.). Audition next Mon. (March 2) at 10 a.m. for open call male & femme dancers at the Shubert Theatre (225 W. 44th St., N. Y.).

Gershon Kingsley is musical director, **Hershey Kay** orchestrator, **Sam Leve** set designer and **Ruth Morley** costume designer for "Cafe Crown."

JUSTINE JOHNSTON

First-Featured in

"A FUNNY THING HAPPENED ON THE WAY TO THE FORUM"

as "Domina"

Playhouse—Wilmington, March 2/7

THE PLAY THAT CONDEMNS A POPE

This week, "The Deputy" opens in New York. Will it provoke riots and demonstrations? It did in Switzerland. In Paris. In London. This week's Post introduces you to the play and its unusual author. And the facts behind its controversial theme: was Pope Pius XII guilty of silence in the Nazi murder of six million Jews? Don't miss it in the February 29 issue of the Post. Now on sale.

POST

The Saturday Evening Post

America's Most Quoted Magazine

Off-Broadway Reviews

The Amorous Flea

Charles Hollerith Jr. & Jerry Devine presentation of a musical comedy based on Moliere's "School for Wives," with book by Jerry Devine, music and lyrics by Bruce Montgomery. Staged by Jack Sydow; costumes, Donald Brooks; sets, Bill Hargate; lighting, Jane Reisman; orchestrations, Lou Busch; musical direction, Ted Simons. Opened Feb. 17, '64, at the East 78th St. Playhouse, N.Y.C.; $4.95 top weeknights, $5.40 weekends.

Cast: Lew Parker, Imelda De Martin, Philip Proctor, Ann Mitchell, Jack Fletcher, David C. Jones, Ted Tiller, Bryce Holman.

"The Amorous Flea" is a modest show as musicals go, with a small cast, simple sets, and an unpretentious air. But the songs are excellent, the actors good, and the book entertaining. It adds up to an enjoyable evening.

Bruce Montgomery's songs for this adaptation of Moliere's "School for Wives" are far above the usual offBroadway level, and his lyrics are unusually clever, leaving a hankering to hear the numbers again. The book, by Jerry Devine, is tight and amusing, and Jack Sydow's staging is generally lively and inventive.

Lew Parker, as an aging Frenchmen who locks up the young girl he hopes to marry in order to keep her innocent, is delightful. Sporting a long wig and the ornate clothes of 17th century Paris, he makes the inept Arnolphe thoroughly entertaining.

Imelda De Martin is a delicious ingenue, and Philip Proctor is fine as her young lover. They do handsomely with two good duets, "Closeness Begets Closeness" and "Learning Love." Effective comic support is supplied by Ann Mitchell and Jack Fletcher as servants less than fond of their master.

Bill Hargate's sets are attractive as well as functional, and Donald Brooks' costumes are just right. "The Amorous Flea" is a short show, lasting only about two hours including intermission. But it's a funny, tuneful musical that deserves a run. *Kenn.*

Jo

Victoria Crandall presentation of a musical adaptation of Louisa May Alcott's "Little Women," with book and lyrics by Don Parks and William Dyer, music by William Dyer. Staged by John Bishop; choreography, Chele Abel and Gerald Teijelo; musical direction, Jane Douglass White; arrangements and choral direction, Robert Page; scenery, Gordon Micunis; costumes, Evelyn Norton Anderson; lighting, Miller-Moffatt; pianists, Jane Douglass White and Rita Segree; percussionist, Anthony Cirone. Opened Feb. 12, '64, at the Orpheum Theatre, N.Y.C.; $3.50 top weeknights, $5.40 weekends.

Cast: Don Stewart, Karin Wolfe, Susan Browning, April Shawhan, Kitty Sullivan, Lowell Harris, Bernard F. Wurger, Joyce Lynn, Joy Hodges, Mimi Randolph, Paul Blake, Myron Odegaard, Salicia Smith, Joyce MacDonald, Joseph Davies, Alan Zemel, Janla Rozhen, Renee Tetro, Joel Pitt, Jack Fletcher.

Don Parks and William Dyer have fashioned a pleasant musical from Louisa May Alcott's "Little Women." It's a cinch to enchant young ladies of teenage and younger, and it won't be at all painful for their adult escorts.

Dyer's music is easy to listen to, and although the book and lyrics, on which Dyer and Parks collaborated, are not always subtle, they avoid excessive sweetness and keep the story moving along at a nice pace. Only one sequence seems in bad taste. That's the one built around the number "Genius Burns," which deals with Jo's efforts to write a shock story for a newspaper. The words "rape" and "incest" are bandied about, and they're out of place in a show of this nature.

Karin Wolfe makes an appealing Jo, handling the singing, comedy, and drama well. Don Stewart has a good voice as Laurie, and Kitty Sullivan is a touching Beth. Susan Browning is a likable Meg, and Lowell Harris is well-cast as her sweetheart.

Mimi Randolph as Aunt March, April Shawan as Amy, Joy Hodges as Marmee, and Bernard F. Wurger as Professor Bhaer are all okay. John Bishop's staging is capable, and the Chele Abel and Gerald Teijelo choreography is diverting. The costumes, by Evelyn Norton Anderson, are colorful, and the sets by Gordon Micunis are functional and unusually attractive.

"Jo" is a thoroughly professional job, but figures to do best at matinees, when children and female devotees of the Alcott book should attend. Four matinees will be given weekly. *Kenn.*

Larry Kert to Repeat 'Story' Role at Purdue

Larry Kert will repeat his originated role in "West Side Story" in a production of the musical to be presented March 6-7 and March 10-14 at the Purdue Univ. Theatre, Lafayette, Ind.

Wayne Lamb, choreographer in residence at Purdue, is staging the dances.

WELLS RICHARDSON

Still another echo. "THE BAD SEED" was in Washington, D.C. on its way to Broadway and triumph. WELLS RICHARDSON on the house-phone to DEBORAH KERR, receiving congratulations and predictions of success. What a beautiful and accurate prophetess!

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LONDON

Broadway

Loewenguth Quartet here from Europe for five weeks.

Showman-industrialist Harry E. Gould to the Coast on biz.

Sy Presten new p.a. for the Copa succeeding Saul Richfield who resigned the account.

Sidney Harth fiddles March 4 at Rockefeller Institute and March 6 at the Metropolitan Museum.

Webb & Knapp over $850,000 behind in rent on its lease of the Commodore Hotel, per legal papers.

Librettist Howard Dietz back from Tobago, sister island to Trinidad, in the West Indies, after a month's vacation.

Publicist-author Bernard Sobel recuping in his Park Ave. apartment to forestall further bothersome ticker trouble

Algonquin boniface Ben B. Bodne hurried back from his Florida vacation for "The Deputy" preem tonight (Wed.).

Adman Milton Biow is now calling his autobiog "Butting In: An Adman Speaks Out," for Doubleday publication Aug. 15.

Joseph Taubman, ex-Columbia Pictures barrister, into private law practise with Maxwell T. Cohen and Abraham I. Kirsehenbaum.

Varel & Bailly Chanteurs de Paris hitting such tiny stands as Poplar Bluffs, Mo., Dalton Ga., Hendersonville, N. C., Booneville, Miss.

Willie Weber, vet personal manager, recovering at his Long Beach home following a stroke and expects to be in his office within a few weeks.

Barbara Spiegel, daughter of Henry Spiegel, N. Y. Paramount Theatre publicity chief, engaged to Mark J. Sheirr, of Abraham & Straus store.

With an eye to the World's Fair influx, the Hotel Dixie's Plantation Room is being reactivated with bandstand, dance floor etc. for revival of floorshow policy.

George Ross has completed a special public service project and has reopened his public relations office. Ross was once show biz editor at N.Y. World-Telly.

Sophie Tucker confesses to "the spirit of '76" and can't understand all the ballyhoo about her being 80 which, says the veteran star, "is still four years off and I expect to be the last of the 'red hot mamas' even then."

Comedian Will Jordan, who has been concentrating on tv commercials, marking his first nitery date in six months at the Nugget Casino, Sparks, Nev., costarring with Patti Page, opening tomorrow (Thurs.) for two weeks.

Madelyn L. (Mrs. B. Bernard) Kreisler, wife of the film importer, again sparking a Gardens & Homes tour in May of Greenwich, Conn., at $25 per ticket, for benefit of the film department of the Greenwich Library.

Much space to the tragic financial embarrassment of Mae Murray, found penniless in St. Louis, en route by bus from L. A. to N. Y. The former Metro film and stage star's $13.20 hotel bill had to be paid by the Salvation Army.

Facing the rigors of mounting costs in an inflationary era the Met Opera next season is (1) raising the orchestra seat price from $11 to $13 and (2) adding two further subscription series, Friday nights and Saturday matinees.

Nick Darvas (ex & Julia) cocktail-partied yesterday (Tues.) at the Mediterranee Restaurant on publication of his second book "Wall St.: The Other Las Vegas." His first tome, "How I Made $2,000,000 In the Stock Market," made the bestseller lists.

Richard Korn has been under medical care all season, resulting in successive cancellations of his various scheduled concerts at Carnegie Hall for his Orchestra of America of which he is founder-conductor. Korn is suffering an injured disk at the back of the neck.

Satevepost editor-in-chief Clay Blair Jr., who is show biz-minded, giving The Beatles the front-cover treatment two weeks hence. Incidentally, the SEP which is now three weeks behind newsstand sale, is aiming to accelerate publication schedule to a fortnightly deadline.

Dispatch from Singapore mentioned that Hong Kong and Singapore showman Run Run Shaw's son, Shaw Vee Ming, 32, had been held captive for 11 days but released by his kidnappers. "The film magnate said he did not pay any ransom," according to the Reuters news story.

Jazz expert Leonard Feather, east to wind two articles, one on "The Duke" (Ellington) for Satevepost and the other on "The New Avant-Garde Jazz" for Esquire, returning this week to his Hollywood base where he has made his home for several years "because I can't stand the New York winters and the summer humidity."

Howard Haines has joined John Springer as head of the New York office for the pic company. He had been a v.p. of Jacobs, McElwaine & Springer, moving to Roger & Cowan when the two firms merged and previously New York radio-tv publicity director for Paramount Pictures. Also joining the Springer office is Florence Bernstein.

Music publisher Irving Mills back to the Coast following discharge from Doctor's Hospital as result of a heart "warning." Both he and wife Bess were "too royally entertained on our recent world tour," says he, "and we ate too much of the Fiji, Aussie and Far Eastern food." This refers to the excess weight; he's taken off 10 pounds and plans taking off more.

Friends of late concert manager Humphrey Doulens (also longtime VARIETY correspondent in Westport, Conn.) are campaigning to endow seats in his name at the new Metropolian Opera House, the N. Y. State Theatre and the Philharmonic Hall in Lincoln Center, as a tribute to his memory. William William Snaith organization and Raiser of the Raymond Loewy-Frederic R. Vogel, among others, are conducting the campaign.

Sir Francis Scully, VARIETY's only knighted columnist, has made remarkable recovery at Trafalgar Hospital here, and after a 14-week siege is due to return to his Palm Springs hacienda today (Wed.). Longtime friend, theatrical attorney Fanny Holtzmann, who is a director of the hospital and its new technique to arrest leukemia, induced the veteran writer to weather the Gotham winter for treatment although it was not expected to run into three months' duration.

The Lambs feteing songsmith Leo Edwards next Tuesday (3) at the clubhouse on his 78th birthday and 65th anni in the music biz, having started at age 12 in the old Keith's Union Sq. as a boy songplugger planted in a box. Edwards is prez of the 1914 Charter Members Assn. of which he and six others of the original 78 survive, the others being Irving Berlin, Edgar Leslie, Will Dillon, Geoffrey O'Hara, Harold Orlob and Malvin Franklin. Edwards will sing a Victor Herbert medley in salute to ASCAP's 50th anni, at his birthday party.

Ted and Dorothy Friend, quondam VARIETY correspondents in Frisco, after traipsing around France, Italy, Switzerland, Denmark, Spain, Morocco, Austria, Yougoslavia and points in between, for the past several years—including a houseboat deal on the Rhine—have taken a house in the Cotswold area, some 15 miles from Oxford Univ. Prime purpose of this more or less "permanent" residence is their son, Jordan, who after studying at the Univ. of Madrid—hence their long sojourn in Spain—will be attending the Oxford College of Technology.

Albuquerque

By Chuck Mittlestadt
(DIamond 4-1596)

Bob Watson exited staffer job at KDEF radio to join sales force of KOB radio.

Sam Marler, United Press staffer here for the last year, transferred to Cheyenne as bureau chief.

"Boys From Syracuse" road company skedded for one show at Civic Auditorium Tuesday (18), with tickets scaled from top of $3.75.

Bill Sexton, after 10 years as a disk jockey on indie KDEF here, started last week doing similar shows on CBS radio affiliate KGGM.

Gayety burlesque theatre (formerly the Ernie Pyle cinema) shuttered last week, after just one month, apparently because of lack of business.

Former theatreman Louis Higdon (one-time official with Frontier at Dallas) putting touches on his new $500,00 golf course and driving range here.

Tex Barron, longtime former manager of the New Mexico State Fair, who has been manager at Ruidoso Downs Track in southern New Mexico, resigned that post.

London

(HYde Park 4561/2/3)

Lionel Bart bought a new house at Chelsea for $168,000.

Film actress Rita Moreno decided to settle down indefinitely in Britain.

Bernard Braden plans starting a night spot at which he will be entertainer-host.

Around town — Lynn Loesser, Albert Zugsmith, Sylva Koscina, Cornel MacNeil, Henry Mancini.

Comedian Spike Milligan voted to the committee of the Family Planning International Campaign.

Frankie Vaughan named a member of the Home Secretary's new committee to fight juvenile crime.

Backstage party held at the Garrick to mark the 100th performance of "Difference of Opinion."

Laurence Olivier, smitten with virus infection, will now be out of the National Theatre Company till March 2.

Alan Brien, legit critic of Sunday Telegraph, named the year's top aisle-sitter in the annual Hannen Swaffer Journalism Awards.

The Princess Royal will give the royal nod to Ralph Reader's Gang Show when she attends the opening performance at Harrogate Opera House on March 3.

Sonia Rees, leading lady of "Sound of Music," to rest her voice for six weeks. Paula Hendrix, last seen in "Boys from Syracuse," has taken over.

Now in rehearsal, is a new comedy by John Patrick. Betty Marsden, Liz Fraser and Lee Montague are to star, with Toby Robertson staging the show.

Las Vegas

By Forrest Duke
(Dudley 4-4141)

Corinne Calvet, staying at the Tallyho, is one of the town's most glamorous divorcees-to-be.

Jean Pierre Aumont and Louis Jordan in to see their friend, Line Renaud, star of the Dunes' "Casino de Paris."

"Jazz Vic" Casper of the Silver Slipper casino back on the job after completing role in Robert Mitchum's "Talk of the Town."

Jan Garber, with his orch, now topper at the Desert Inn lounge, plans to invite the nation's bandleaders to his 70th birthday party here Nov. 5.

Pepper Davis, who with his partner Tony Reese recently closed at the Sahara, is now making Las Vegas his home. His parents, the Ray Asners, have lived here for some time.

Philadelphia

By Jerry Gaghan
(319 *N. 18th St.; Locust* 4-4848)

Disturbed over the losses South American promoters suffered through his illness, Bobby Rydell flew to Buenos Aires to fulfill five days of commitments there and in Sao Paulo, Brazil, despite medical objections. A personal physician accompanied him.

Baseball clown Max Patkin, who has played many major and minor league city in this country, makes his hometown debut at the Motorboat Show, Feb. 29.

George Britton, guitarist-vocalist, heading a group of Main Liners who will launch a folksong coffee house in Bryn Mawr, tagged the Main Point (28).

The Theatre Treasurers Club of Philadelphia asking court to amend their charter to provide for "maintenance and support of charitable undertakings."

Modern Ink Spots making first area appearance in more than a year at Erlton Lounge, Cherry Hill, N.J.

Ladies Auxiliary of Variety Club, Tent 13, gave "Heart Fund" campaign a kickoff by presenting year's first contribution ($2,500) to Chief Barker David Rosen.

Bunny Sigler, of Creole Follies, at Club Rossi, cutting first record for Cameo-Parkway, "Please Don't Hurt Me Any More."

Paris

By Gene Moskowitz
(80 *Ave Neuilly; SAB.* 0712)

Sacha Pitoeff will do Hendrik Ibsen's "Woman of the Sea" next month at the Theatre De L'Oeuvre.

Sandra Milo in from Italy to star opposite Fernandel in "Le Defoule" (The Uninhibited), which Jean Boyer directs.

Jazz fell on hard ways here as it is relegated to little jazz boites and one or two concerts every few months at best.

Nancy will house an International University Theatre Fest from April 18-26 and top troupes will tour many French cities.

Frederic Rossif's compilation pic of animal footage "Les Animaux" (The Animals) winning the Best Children's Film Prize of year.

U.S. entry at the coming Theatre of Nations Drama Fest, which starts next month, will be William Faulkner's "As I Lay Dying" by the Dallas Theatre Centre.

John Ford's oldie "She Wore a Yellow Ribbon" (RKO) in for a firstrun revival. Also due are "The Informer" and "Wagonmaster," both originally RKO films.

New version of Rostand's "Cyrano De Bergerac" at Comedie-Francaise getting fine crix and looking like a hit revival addition to the repertoire of this state-subsidized house.

Since the French-Canadian film coproduction agreement, Canadian reps are here to confab with French technicians, writers, directors and stars for possible stints in Canadian pix made in French.

Jean Dutourd, critic for the evening paper, France-Soir, reviewing three one-acters on the SS France. Marcel Achard, Andre Roussin and Gabriel Arout wrote them, they're part of the ship's entertainment facilities.

Rome

By Robert F. Hawkins
(Sardegna, 43; Tel. 479316)

Venice Theatre Fest set for Sept. 13-Oct. 10.

Burt Lancaster due in Italy soon for bally on "Seven Days in May."

Trini Lopez in for p.a. stints and recording sessions as well as tele appearance.

Gina Lollobrigida off to her Swiss home for a rest before starting "Strange Bedfellows" in Japan.

Dave (and Mrs.) Strong in to prep "Borrowed Woman," which Alfredo Giannetti directs. Stars Rossano Brazzi and Annie Girardot.

Sir Carol Reed in to discuss "Agony and Ecstasy" production arrangements with Doc Merman, who's setting up preproduction work for 20th-Fox film.

In-and-out: Marshall Schacker, Seymour Poe, Vladimir Sunin and Vladimir Baskakov, Soviet film toppers, in to screen "Italiano Brava Gente" (Galatea), shot mostly in Russia; Maurice Ronet expected in; Jose de la Vega dance troupe here; Giuseppe Scotese and Angelo Facenna to Australia to start "Bitter Bread"; John Kitzmiller back after Yugoslav pix work; Lorin Maazel here to direct at Rome Opera; Sandro Giglio due in from Coast; David Lean due back for more "Zhivago" talks with Carlo Ponti.

Boston

By Guy Livingston
(508 *Little Bldg.; LI* 2-5095)

Frank Sinatra Jr. booked into Blinstrub's to open Feb. 28.

Haller & Barrett topping the bill at Steuben's with Don Dennis.

"Camelot" road company with Kathryn Grayson, booked into the Colonial for three weeks opening March 3.

Harvard's Hasty Pudding Theatricals readying 116th annual production, the musical "William Had the Words." Set for March 11 opening.

Joan Sutherland nabbed rave reviews from Hub music crix on her "I Puritani," under sponsorship Boston Opera Group, at Donnelly Memorial Theatre.

Noel Coward haunting toggery shops while his haunt musical. "High Spirits," tries out for Broadway at the Colonial with Beatrice Lillie and Tammy Grimes.

John G. Broumas, assistant to the prexy of TOA, and chairman of the board of Maryland Theatre Owners Assn., made it to Boston to address midwinter session of TONE in Brookline.

Another new theatre, the Esquire, in the greater Boston area opened near Harvard Square in Cambridge. It's operated by Al Daytz theatre interests, which also have the Cinema Park Square here.

Hollywood

Julie Andrews back from London.

Laurence Harvey in the Bahamas.

Milton R. Rackmil in for studio sessions.

Harry Owens back in town and will devote full-time to his Royal Music Co. pubbery.

Benny Rubin being toasted by Masquers Club Friday (28) with "Night at the Palace."

Jack Lemmon and spouse in Hawaii for week before starting "How to Murder Your Wife."

Meredith Willson to be honored by U. of Redlands today for civic contributions and musical works.

James Darren kicks off 10-day concert tour of England on June 1, winding tour in Paris June 11.

Leonard Schach, Capetown, South Africa, legit producer, in town on U.S. State Dept. junket.

Joan Shawlee hopped to Manila for Femme lead in George Montgomery's "Guerrillas in Pink Lace."

Kirk Douglas, touring Europe to bally "Seven Days in May," continues with a month's trek of Far East for USIA.

Buddy Ebsen does eight-theatre p.a. spread in Frisco-Oakland area March 13-15 for opening of his "Mail Order Bride."

Frank Silvers formed legit company to present preem of James Baldwin's "The A-men Corner" at Robertson Playhouse.

Leo Fuchs returns for first time in three years for March 28 opening of his own "Mr. Mazel-Tov" at Music Box Theatre.

Brock Peters sustained sprained hand and dislocated shoulder when thrown from mule on location with "Major Dundee" troupe in Mexico.

Edwin Lester, general director of L.A. Civic Light Opera Assn., reported renewal subscriptions for upcoming season reached $1,000,000.

Norman Colbert elected veepee of American Cinema Editors to fill unexpired term of Phillip Anderson, who resigned for Overseas assignment.

Hayley Mills imaged her footprints in concrete in forecourt of Chinese Theatre, first moppet to make such an impression since Shirley Temple back in 1935.

John Houseman used as models Nina Foch, Mary Wickes, Mariette Hartley, Betty Harfold, Phyllis Love and Irene Tedrow to illustrate his UCLA lecture, "Shakespeare's Way With Women."

Chicago

(DElaware 7-4234)

Bill Schaefer, assistant exploitation man at UA here, left to become a field man for Paramount in Dallas.

Chicago Stage Guild celebrates its 19th anni with a presentation of "Come Blow Your Horn" Feb. 28-29 and March 6-7.

Angie Dickinson due in next week to make the press rounds on behalf of "Captain Newman," set for an Easter opening at the Chicago Theatre.

Loyola University's 13th annual variety show is tabbed "Knock on Wood." It's a musical revue directed by Michael Kutza Jr., producer of film shorts.

The Illinois secretary of state's office granted articles of incorporation to the Playboy Foundation, a nonprofit organiaztion to handle the key club chain and mag's contributions to various charities.

Orch leader John Scott Trotter winged into Chi to meet with fellow NARAS officer Dick Schory to make plans for the telecast of Grammy Awards this fall for the National Academy of Recording Arts and Sciences.

Michael Murphy, Chi author who writes under several noms de plume, penned a humorous novelization of the screenplay of Dave Friedman's film, "Blood Feast," to be published by Novel Books. Murphy is also working on a pilot for a WGN-TV series.

Ralph Bergsten, who for a number of years had been business manager for Don McNeill and his ABC "Breakfast Club" and later served as managing director of Chicago International Trade Fair, received a U.S. Commerce Dept. appointment as director of its Office of International Trade Promotion.

Seagoing Showmanship

Continued from page 1

servation that few brag about their winnings and too many have expressed themselves strongly to the ship's captain and other officers along the lines of (a) alleged "bust-out" practices and (b) general rudeness by the casino personnel. Lone contradiction to the latter was expressed vis-a-vis Nassau's posh Bahamian Club where courtesy appears to be a cardinal rule so that "it's a pleasure even if you lose."

The manner in which some of the Dutch crew on the Holland-America's S.S. Nieuw Amsterdam were losing in Curacao, a Dutch possession in the Netherlands Antilles, has given the captain concern. Last year, when the same line's Rotterdam stopped at LaGuaira, the port to Caracas, Venezuela, the then local Taminaco Hotel manager, Mario de Genova, which is also affiliated with Pan American Airways' Intercontinental Hotels, stated that he had sparked the idea of sending a casino undercover gambling expert (along the lines of John Scarne) to observe any sharpshooting techniques. The hotels, while housing the casinos and theoretically in control thereof, must rely on imported casino dealers and croupiers. De Genova has since been promoted as aide to Intercontinental's prexy Robert Huyot and might give this a new look.

No disgruntled cruise-ship gambler can prove or be certain of any casino shenanigans but their judgment on good manners is not to be disputed. Maybe the boys get stir crazy doing nothing between cruise ships and the occasional other visitors since, in many spots, the natives are barred from gambling, and just take it out on the chumps.

Whether a ship's skipper could declare certain casinos off-limits in order to protect his crew and their savings is conjectural. Seagoing showmanship is loathe to officially or unofficially "warn" passengers against ports they wish to re-visit.

The same is true of the nondescript niteries in some of these ports. The adventurous ship's entertainers, chiefly out of professional curiosity, who patronized such spots, invariably were outspoken about the "diesel oil they serve that passes for liquor, and mind you it's in free ports where the booze is so much cheaper than back home." They are more charitable about the equally dubious galaxy of limbo dancers and bongo-drum beatniks of local color.

All this is in sharp contrast to the top-drawer cuisine, service and, so far as the built-in shows, the contrast is even more evident because it would appear that either the Bramson Entertainment Bureau is buying its talent better or the budgets have been upped.

Lou Saxon

Current galaxy included top seagoing comedian Lou Saxon, long on new stories, hip delivery and seemingly boundless personal acquaintance with the many passenger repeaters. (These cruises get 25-40% repeat trade; some passengers have been known to take two successive cruises, just getting off to visit their families and leaving their wardrobes aboard. One prize Holland-America passenger, Mrs. Eleanora de Lara Kates, onetime professional harpist, celebrated her 146th voyage on Holland-America ships and will be the Line's honored guest on her 150th voyage to the Far East which, in her case, could well come within this year).

Like Saxon, the paprika terp team of Phil Lawrence & Mitzi appear to be winter-cruise booking favorites. Jerry Hartnett was an unusual puppeteer; Ronnie Hall, ex-Lawrence Welk, did pops; Clarisse & Marvin Rodriguez, who have the danceclass concession, double with exhibition Latin and other routines; Nino Palermo, Italo trumpeteer, heads a tiptop combo that summers in the Riviera casinos and winters (third season) aboard the Nieuw Amsterdam. Blond Svenska Mona Astrid is his personable vocalist and their brand of Continental dansapation is of the same calibre that the French band last year, aboard the flagship SS Rotterdam, offered the tourists. The HAL's A. H. Rombouts, who is chief purchaser for all ships, buys not only the viands and vintages but also is the key man on buying the bands, and he has been right in beefing up the dansapation with these Continental-style combos. There is also a Dutch dance band headed by Frank Vermeulen and an anonymous but excellent violinist makes with tzigane and schmaltzy music in still another of the many NA's salons and saloons.

Captain's Views

Capt. A. De Jong is uncertain whether more movies would not be in order as against a group such as Jan Howe, Paul Brown and Larry Mitchell, accompanied by John Stango, who offered two recitals, an evening with Romberg and another with Richard Rodgers' melodies as well as solo concerts. If the films were better, he might have something but even so these three competent pros, all with obvious musicomedy background and under good staging by Dolores Pallet, offered expert one-hour recitals in the ship's theatre.

The HAL apparently has a problem buying pictures in package form from an exchange in the Paramount Bldg., N. Y., which caters to overseas shipboard bookings. They're pre-releases all right but this particular package irked even the line's new p.r., Oscar F. Kolb, who was making his first indoctrination cruise and who seemingly is responsible for buying the product.

Taking Grandchildren

On the other hand, Capt. De Jong confided, "There is a new American vogue seemingly of grandparents taking their teenage grandsons or granddaughters on first-time trips to Europe and this presents another problem as regards booking movies. It shouldn't apply on these West Indies cruises because almost the entire passenger list are adults seeking respite and sunshine but transAtlantic not so long ago, we showed what I thought was a very good film, 'Irma La Douce,' and we got more letters from these doting grandparents that 'don't you know this type of film is too mature for teenagers?', etc."

Legendary Bob Smith

Unique unto himself is Robert James Smith Sr., the cruise director, a Carib-hopping personality of many years whose charm and good looks belie his veteranship. He owns hotels in Atlantic City and Fort Lauderdale but during the winter season he is as much a fixture on the SS Nieuw Amsterdam as a strawbasket is on some wharf in Trinidad. He turned down the SS Rotterdam (new flagship) because he just loves this 26-year-old luxury liner (in about four or five years it may be scrapped although very posh and seaworthy, airconditioned and most comfortable). Seemingly, also, he loves people. Still the problems of a cruise director who meets a polyglot galaxy of all types and every two or three weeks (from 600 to 800, as in that frenetic Christmas-New Year's crush) shouldn't happen to any cruise director, least of all Bob Smith, but they do.

As with Herb Sandresky, one of his boys, now on the Rotterdam, and Smith Jr., who is on a sabbatical between cruises, he is now building up Sean Meaney as assistant cruise director. Latter is also possessed of boundless energy, a professional but highly engaging Irish brogue, a joie de vivre that manifests itself in all passenger-participation stuff from dansapation contests to golf, pool-deck jousting and limbo shenanigans. He's also a competent storyteller and surefire Irish (and other type, too) balladeer. Gary Jung, John Marich and Don Pritsch are his aides, augmented by $5-per-sketch Mario Vigiani as caricaturist who seemingly does okay with the passengers as his customers. Mrs. Meta Koops, from Holland, is the ship's own social directress, with a savvy on mixing up the male strays with the unattached distaffers, femceeing the bridge and kindred tournaments, and generally the nautical but nice den-mother for all passengers.

This floating hotel, doing the Carib cruise fortnightly, and ever with a longrange eye to repeat trade, places unusual burden on I. Bunk, the chief steward, for example, who is the gastronomic-cocktail party hub and watchdog for passengers and stewards alike. He is also a sort of male Elsa Maxwell on arranging parties, issuing invitations, often with ornate special printing (there's a complete flat-bed press aboardship for the daily — or almost daily — ship's newspaper, The Oeean Post, serviced by UPI and Radio-Holland dispatches).

Islandic Economy

Noticeable also is the upbeat in the general West Indies economy. From year to year the prices are up—somehow shipboard prices, in the long run, are as cheap or cheaper than ashore—and, more importantly, each now independent island is pitching for new industries to bolster the local economy.

While they remain in the West Indies Federation, and some even maintain ties with the British Commonwealth and elsewhere, the drive for self-sufficiency is boldly paraded in the local press, tourist literature and the like.

TV in The Antilles

Aruba, Bonaire and Curacao, the ABC of the Netherlands Antilles, get their Bartell (U.S.)—operated tv from the last-named island. It's all commercial and American shows are dominant. However, a program taped in Holland, showing some local boy making good in his studies on some scholarship to a Netherlands university, has the most appeal. These are widely ballyhooed.

While the Curacao citizens are proud of their local patois "papiamento" language — a blend of Dutch, Spanish, French, English, Portuguese, etc. — they have a healthy respect for the mother country's educational opportunities for its colonials. And when some local boy is sent to The Hague, to study engineering or chemistry, is interviewed, this is advertised considerably in advance.

As with tv everywhere, at first it hurt the film business but the ABC islands of the Netherlands Antilles have quickly digested it and b.o. is back to normal.

George Markides still does the key job as managing director of the Curacao Intercontinental, which is the social and business hub. He is adding 100 more rooms to accommodate conventions.

Hilton plans a hotel on the other side of the island near the Piscadora Beach Club, whereas the Pan-Am-Intercontinental is virtually around the corner from the Curacao shops, virtually the Macy's bargain basement of the Caribbean, which may also be said of the U.S. Virgin Islands.

There, the Virgin Isle Hilton is the hub of things but there are beaucoup other posh hotels, along with an even better galaxy of goods for the shopping buffs.

Nassau has its Huntington Hartford showplace Paradise Beach Hotel which he did reopen after having expressed vexation because he was not given a casino license. It is figured he will get one eventually although Lou Chesler's Lucayan Beach Hotel-Casino, at Freeport, in Grand Bahama (the other side of the island, some 50 minutes by trans-Caribbean plane), is currently getting the play. However, this comes chiefly from Florida mainlanders, it being a short flight from Palm Beach and Miami.

British-oriented Nassau is booming but must get its tv from Florida and, depending on weather, it is often disappointing on reception. As Yank newsman Joe Murphy, now handling p.r. for Hill & Knowlton's Nassau Development Board, states it, "Many of us have had to rediscover radio all over again. If you have a high enough antenna and depending on location you get tv from Florida."

On the subject of "rediscovering radio," during the Mardi Gras season the airwaves along the West Indies island stations were replete (a) with steel band music; (b), Mardi Gras band contest eliminations; (c) fervid plugging for "Martin, We Want Martin For President," which is either a Yank pop song or a calypso-originated paean in praise of the Rev. Dr. Martin Luther King, with the catchline, "discrimination has got to go."

The Trinidad-Tobago and adjacent islands also have a morbid preoccupation with death notices which are broadcast several times daily, giving details of name and place of services. This is in direct antithesis to the Yank brand of "happy birthday" greetings or more jovial dedications of songs on occasions of anniversaries and the like. The broadcast obits usually follows the BBC newscast periods.

Hand Legit Over to Politicos?

Continued from page 1

false claims of service—all of these have plagued the free enterprise system for 300 years; honest people have always had to fight these abuses. At most, the theatre may currently be worse than some other industries.

However, only a few years ago the Chrysler Corporation *admitted* the same whole ugly kit and caboodle of private thievery on a scale surpasasing the whole New York theatre. Did anyone immediately tar General Motors and Ford with the same brush Did the Michigan Attorney General demand a new supervisory department to be paid for by ¼ of 1% of gross auto sales?

SA Vs. SLA

The suggestion of a Theatre Authority is all the more astonishing when one reflects on the fact that the Attorney General is intimately acquainted with the workings of a similar body, the State Liquor Authority. What the Moreland Commission brought to light there seems hardly a basis for thinking we should rush for still another State Authority as a guardian of business morality.

Except, possibly, for kickbacks to a producer, there are already laws which cover every dishonest practice brought into the limelight by the theatre investigation. The "loose" accounting practices could be cured by a demand for a full accounting by any investor. The District Attorney, the Commissioner of Internal Revenue, and the Securities and Exchange Commission could clean up, by a vigorous law enforcement campaign, all the abuses, including "ice."

I am most emphatically *not* of the school which urges that "the rascals" of the industry be prosecuted for their past sins; I do not like "first-stone throwing." I do believe that if the D.A., the Commissioner and the SEC gave convincing proof that there *will be* a real crackdown on *law breakers*, it would do more *immediately* than Lefkowitz's Authority will ever do, for there are ways of dealing with a Licensing Authority which do not work so well in other political fields.

Moreover, the hypocrisy of the Attorney General's publicity is breathtaking in its arrogance. Without contradiction it has been printed in the press, and stated on the radio, that the *theatregoing public* has been muleted of $10,000,000 a year by ice and speculation. Now the truth is that Lefkowitz must know that the *theatregoing public has not been mulcted of one penny.* When a patron pays $20 for a theatre ticket he is doing so because he wants to see the play *now*, he is paying—and nobody is forcing him to do so, and it isn't costing any other patron a cent—for the privilege to be among the first to see it.

If the theatre followed the policy of the motion picture industry, it would print "First Run Tickets" and stamp $20 on them. Motion pictures are frequently shown at $4 or $5 a ticket to those who want to see them first; later on they are shown at a $1 or 75c price. Nobody, not even Lefkowitz, talks about the picture public being mulcted of millions of dollars because the people who will pay $5 see these pictures first. If a stage theatre patron will wait, he can get a $6 ticket for $6; if he waits long enough he can usually get two $6 tickets for $6.

The existence of ice does not affect the foregoing. Ice mulcts only the playwright, the honest theatre operator and producer, and the backers. The elimination of ice will not stop the speculators from getting tickets; in fact it will probably make it easier for the most unscrupulous speculators to get them.

'Ice' Vs. 'Hot Ticket'

The elimination of ice would not reduce the price of a "hot ticket" to the public by one penny, for the gyp speculator always charges all the traffic will bear, and would simply make a larger profit. Surely Lefkowitz knows these simple facts of life. As long as the public will pay an excess charge for first run privileges, the excess will be there. The only question is who will get it.

The viciousness of ice is the fact that any system of widespread bribery has a corrupting influence on an industry. Theatre ice is no exception. It ought to be stamped out, and, I repeat, the District Attorney and the Commissioner of Internal Revenue could stamp it out, and no new laws are needed. Indeed, it is ironic to think of creating a new political organization to do it. The term "ice" comes from "Incidental Campaign Expenses," the item once used in the accounts of political organizations to cover up bribes paid to voters. We are certainly coming full circle.

One last item about which very little publicity has been forthcoming. When the industry suggested that ticket speculation might be lessened by a law making it a crime for the theatregoers to pay an illegal price, the proposal fell on deaf ears. This was not surprising to any political realist; New York theatregoers represent a very large block of votes.

But the refusal to consider the proposal is the clearest evidence that the legislation is not designed to curb speculation; its purpose is to set up a bureaucracy which can live—and expand—in the style to which bureaucracies are accustomed.

One cannot help being reminded of an old railroad story, recorded, I think, by Mark Twain. The president of a national railroad received a letter from a man who had journeyed on a branch line and been subjected to a number of trials and tribulations. The man not only complained; he also made it pretty clear, between the lines, that if he were hired to take charge of the branch line, things would soon be straightened out.

The president replied politely, stated that offenders would be disciplined and the abuses corrected. This did not satisfy the complainant and he entered into a letter campaign of criticism and vituperation, each letter more infuriating than the one before. Finally, the president wrote as follows:

"Dear Sir:

"We have discharged the engineer of your train; we have shot the brakeman; we have hanged the conductor. We have junked the locomotive, dismantled the cars, torn up the tracks and discontinued the line."

Let's have sensible laws. Let's enforce them by the officials who have always enforced them. Let us *not* have any joyriders—and let's keep the line going full blast.

Negro Linguist-Actor

Continued from page 2

different outlets for his talent, broadcasting in English, acting as a diplomatic correspondent, press officer of the International Atomic Energy Agency's general conference.

How did a multi-lingual professor of World Commerce become a Burgtheater actor? Carefully, the ex-Chicagoan explained that he was not an actor. Acting was merely his hobby as long as it did not interfere with his teaching. He considered it very lucky that he could combine the rehearsal and performance schedule with his teaching-schedule. Nor did he seem in the least stage-struck. He just seemed to be interested in acting and willing to devote his late afternoons and evenings to it. It all had started two years earlier when one of Vienna's experimental "cellar" theatres—operating always in a basement with 199 chairs (200 seating capacity makes them liable to a theatre tax) had looked for a young Negro to play the part of the sailor in "Bitter Honey" and had posted a notice at the university hoping to interest one of the many students from Ghana, Ethiopia and Nigeria.

Instead the teacher applied, was auditioned and accepted. Other roles followed, then an appearance on the Austria tv web, finally the leading repertory company.

But Johnson would not quit his academic pursuits for acting. He can play small parts on the margins of his liesure but really big roles, assuming they were offered, would force a negative decision.

Obituaries

Continued from page 74

haus & Hemley, died Feb. 17 in Jamaica, while on a West Indies vacation. His home was in New York. He was 68.

In later years the firm segued from theatrical law to a more general practice. Vorhaus was chairman of the Municipal Affairs Committee of the Real Estate Board of New York and during World War II was in charge of gasoline rationing in the metropolitan New York area.

Widow, son, daughter, sister and five grandchildren survive.

JAMES LIGHT

James Light, 69, theatrical director closely associated with the late Eugene O'Neill starting with the Provincetown Playhouse era, died Feb. 10 in New York. He was regarded one of the foremost authorities on O'Neill.

Light is considered to have aided O'Neill lift the level of American drama from melodrama and bedroom farces shortly after World War I. He helped set the artistic trend in drama away from the producer.

Light initially studied painting. But when he determined that he wasn't to be an El Greco or Michaelangelo, he turned to literature. He became acquainted with O'Neill while living in Greenwich Village, an association that ended with the playwright's death.

Light became an actor, and finally went into direction. His major directorial works included Strindberg's "The Dream Play," "Emperor Jones" and "All God's Chillun Got Wings."

JOHN G. LOOFBOURROW

John G. Loofbourrow, 61, a former actor and newspaperman, died of cancer Feb. 24 in Venice, Fla. His wife was the late Louise Groody, Broadway musical comedy star of the 1920s who died in 1961.

Loofbourrow had been an editor with the Associated Press until his retirement last year. He also served as night city editor of the AP New York desk, which was formerly the City News Assn. He started in show biz by writing student shows at Kenyon College, Gambier, O., and in 1921 went to New York, where he appeared in a few unsuccessful shows.

CARTER MORNINGSTAR

Carter Morningstar, 53, a scenic designer for the theatre and tv, died Feb. 18 in Mexico City where he was vacationing.

A graduate from the Philadelphia Academy of Fine Arts, he received a scholarship and continued his art studies in Europe. After World War II, he came to New York and most of his scenic design was done here.

He designed the scenery for "Shoe String Revue" off-Broadway in 1955, was assistant scenic designer of the Broadway comedy, "Holiday for Lovers," in 1957, and designed the scenery, lighting and costumes for the Broadway musicomedy "Beg, Borrow or Steal," in 1960. He also designed the sets for a Chicago production called "Sing, Man Sing" in 1956 and later that year in Hollywood, "An Evening with Belafonte."

His parents and brother survive.

JACK O. EASTON

Jack O. Easton, 55, film agent and veepee of Dale Robertson & Associates, died of a heart attack Feb. 18 in his Hollywood office. He had been under doctor's care since undergoing heart surgery seven years ago.

A former vaudevillian and producer of vaude acts, he also played second leads in legit and for over 15 years was an associate in a talent agency operated by George Ullman, for years Rudolph Valentino's manager. More recently, he was associated with Fred Ishimoto agency and closely identified with Dale Robertson, whom he brought to Hollywood and embarked him upon a screen career.

His wife, son and daughter survive.

ERIC WILKINSON

Eric Wilkinson, 55, organist and Philadelphia radio personality for 25 years, died Feb. 16 in that city. Born in Manchester, England, he was an associate member of the Royal Academy of Music, in London. Wilkinson was official organist for the Democratic National Convention in Philly in 1948.

His last radio affiliation was as musical director with WIBG. Previously he was heard over WDAS, WCAU and KYW. He left radio for concert work, nightclub engagements and films.

Wife and three sons survive.

WYNYARD BROWNE

Wynyard Browne, 52, dramatist and novelist, died Feb. 20 in Norwich, Eng. He started as novelist and dramatist but turned to the theatre as a playwright in 1947, with "Dark Summer."

His best known play, also both televised and filmed, was "The Holly and the Ivy" which ran for over a year in the West End with Herbert Lomas and Jane Baxter.

Two other plays, "A Question of Fact" and "The Ring of Truth," also helped to establish him as a sensitive, thoughtful writer.

Survived by his wife and daughter.

FREDERIC L. KNUDTSON

Frederic L. Knudtson, 57, supervising film editor for Stanley Kramer productions died after lengthy illness Feb. 14. A five-time nominee for Academy's best filming editing Oscar, he started in industry in 1924 as lighting technican at Unversal. Also worked as electrician, extra, projectionist, assistant editor, writer, second unit director before joining Kramer in 1953 after leaving RKO where he received first Oscar nomination for "The Window."

Surviving are widow, son, daughter, brother, two sisters.

ALBERT J. (POP) BATH

Albert J. "Pop" Bath, 85, former vaudeville performer, died Feb. 14 in Columbus, O. In the early 1920s he toured the country on the major vaude circuits. Earlier he toured Europe with Buffalo Bill's Wild West Show.

During World War II he came to Columbus to work at Curtiss-Wright plane plant. There he composed "Helldivers March," in honor of the planes made by the firm. Bath joined Buffalo Bill as press agent, interpreter and executive secretary in 1902.

FREDERIC HORTON

Frederic Lyman Horton, 62, vice-president of Norman Craig & Kummel advertising agency, died Feb. 9 in New York.

Before he joined the agency two years ago, he was director of sales for radio networks of the National Broadcasting Company with which he had been associated for 16 years. Earlier he had been with the advertising departments of the Metropolitan Group of Newspapers and the American Weekly.

His wife survives.

VINCENZO BELLEZZA

Vincenzo Bellezza, 75, symphony and opera conductor, died Feb. 8 in Rome, Italy. He was a conductor of the Metropolitan Opera from 1926-35.

Before World War I, he was director of the Italian Comic Opera Company, before he turned to the theatre, where he directed opera and light opera in Italy's leading theatres. He conducted at the leading opera houses throughout the world, including Covent Garden, La Scala and Rome.

ARTHUR M. RAPF

Arthur M. Rapf, 76, veteran film exhibitor, died Feb. 16 in New York.

He began his career as an exhibitor in 1917 with a chain of theatres. He became a partner with Herman Becker and later with Michael Rudin and Edward Rugoff. He continued to operate theatres in the N.Y. Metropolitan and nearby areas, and recently was an executive with the Rugoff chain of theatres.

His wife survives.

ETHEL CLARK

Ethel (Schneider) Clark, 48, who with her sister, Fedora, played the old Keith circuit as the Schneider Sisters and more recently was a film and tv actress, died Feb. 18 in Hollywood. She had been suffering from a serious virus attack when seized with violent spasms and rushed to a hospital, where she died shortly afterwards.

Surviving, besides Fedora, is another sister, and brother, Sam Schneider, recent WB assistant director.

BILLY CALLAHAN

(Miss) Billy Callahan, in private life Mrs. Rosalee Valenzio, yesteryear vaudevillian, died of a heart attack Feb. 21 in her home in Whitestone, Queens, N. Y. She was 53.

As Billy Callahan she doubled for the late Thelma Todd in films and teamed with Louise Brooks, quondam Paramount film star, as Brooks & Callahan.

Husband, Vibo Valenzio, cameraman-director for the Army Pictorial Service, survives.

FRANK JOSEPH NICHT

Frank Joseph Nicht, 75, general sales manager of King Features Syndicate since 1943, died Feb. 17 in North Tarrytown, N.Y. A member of the board of directors of the Hearst Corporation, which owns King Features, he had been with the Hearst Org. since 1917, when he became service and business manager of International News Service, then an independent news agency.

His wife and sister survive.

ARY BARROSO

Ary Barroso, 60, composer of Brazilian pop music, died Feb. 9 in Rio De Janeiro. He was best known in the U.S. for his songs "Bahia" and "Brazil."

Many other songs of his were popularized in Hollywood by the late Carmen Miranda. He also wrote music for Walt Disney, especially the cartoon character Joe Carioca.

EDWARD PURSELL

Edward Pursell, composer of Gaelic tunes, died recently in Campbeltown, Scotland. He wrote the melody for the song, "Leaving Lismore," as well as the words of the tune, "The Lament for John Roy."

Pursell assisted in the preparation of a successful series of Gaelic lessons aired by the British Broadcasting Corporation.

ANCEL A. LACY

Ancel Aaron Lacy, 66, master carpenter at the Starlight Theatre, Kansas City, since its beginning 14 years ago, died recently in that city. He had previously served the old Shubert and the Folly, both in K.C. He rated much trade respect on his ability to service the needs of live productions with backstage knowhow.

Widow survives.

GUILBERT GIBBONS

Guilbert Gibbons, 53, radio voice for the Cleveland Indians from 1949 to 1951, and active with many area stations, died Feb. 19 in Cleveland. After leaving the broadcasting industry he held various government posts and was a member of the county engineer's staff at the time of his death.

His wife survives.

ANNA E. BACKENSTOE

Mrs. Anna E. Backenstoe, 87, former concert soprano and harpist, died Feb. 16 in Columbus, O. She had been an invalid for 15 years. The widow of William L. Backentoe, circus man who died 10 years ago, she toured Europe as a singer and had appeared with Sousa's band.

Survived by a son.

DAVID C. ANDREWS

David C. Andrews, 30, Frisco radio announcer and son of actor Dana Andrews, died in San Rafael, Cal., Feb. 15. Doctor reported cause of death was damage from cerebral hemorrhage suffered two days previously.

Surviving besides father are widow, brother, two sisters.

TONY NEWTON

Tony Newton, 42, tv writer on several daytime shows, died of cancer after several years illness in Hollywood Feb. 17. His most recent assignments were on "It Could Be You" and "Let's Make A Deal."

Surviving are widow, former Nancy Basche, onetime CBS staffer, son and daughter.

JOE JARNO

Joe Jarno, 64, longtime manager of El Ray Theatre, Los Angeles, died of a heart attack at his desk Feb. 17. He had been associated with Fox West Coast Theatres, which operates El Rey, for 24 years.

Wife and daughter survive.

DAVID R. JONES

David R. Jones, 47, former manager of the Ohio State Fair, died Feb. 3 in La Jolla, Calif., where he had been manager of the San Diego County Fair and the Southern California Exposition.

His wife, daughter, son and sister survive.

CLIFFORD R. SMITH

Clifford R. Smith, 63, onetime member of John Philip Sousa's band and Vincent Lopez' orchestra, died Feb. 5 in Fort Wayne, Ind. For the past 11 years he owned and operated a Fort Wayne music store.

His wife survives.

HARTLEY SLATER

Hartley Slater, 63, longtime vaude artist, died recently in Morecambe, Lancashire, Eng. For over 40 years he appeared in Lancashire and Yorkshire theatres.

He specialized in pantomime dame roles.

RAYMOND F. WAGENHORST

Raymond F. Wagenhorst, 69, director of the Alladdin Shrine Circus for more than a decade in Columbus, O., died Feb. 15 in Grand Rapids, Mich.

Survived by his wife and son.

MISHKA EGAN

Mishka Egan, 73, film and vaude actor, died in Hollywood Feb. 15 after a brief illness.

Prior to his film career, he was a headliner on RKO vaude circuit for 20 years.

Agnes Gildea, 90, former character actress, died Feb. 2 at the Percy Williams Home in East Islip, L.I. She appeared in most of the early Cohan and Harris productions. She also appeared on Broadway in "Life With Father" and "Pollyanna" with Helen Hayes.

Syd Folberg, sales manager for Productions Unlimited Inc., on Broadway, died Feb. 3 in New Orleans, while on a business trip. He was formerly with United Artists. His wife and two children survive.

Father, 64, of Bernerdine (Mrs. Ken) Englund, the screenwright, died in his native Waupaca, Wisc., where his Simpson's Restaurant was a local landmark.

James W. McKnight, 57, former account executive at WGAN-TV, Portland, Me., died Feb. 14 in Cumberland Foreside, Me. His wife survives.

Fred E. Stoll, 65, studio grip who had been with Columbia Pictures for 34 years, died in Hollywood Feb. 19. Wife and son survive.

Wife of Richard J. Harris, president of Bruno New York Inc., the RCA distributor, died Feb. 20 in Syosett (L. I.) Hospital.

Mortimer F. Bassett, 88, former whistler in vaudeville and onetime theatre manager, died Feb. 2 in Wellington, O.

John King, magician, died Feb. 9 in England. Survived by his wife, Millicent Cooper, also a magician.

Mrs. Frieda Seidman, 68, mother of scripter Jerry Lieberman, died in her Brooklyn home on Feb. 2.

Mother of legit actress Ann Wedgeworth died Feb. 14 in Dallas.

Wife, 55, of actor Frank Ellis, died Feb. 11 in Hollywood.

'Strangelove'

Continued from page 1

ing the President, had better take a look at this one to see its effect on the national interest."

Roberts quoted at great length a Manchester Guardian story about the film by Leonard Beaton, a director of the Institute of Strategic Studies in London.

Beaton said the British and American governments are largely to blame for the failure to give the public solid assurances that the film's plot "has already been made impossible on a dozen counts."

Beaton listed five precautions which have been taken to prevent a "Strangelove" happenstance of a kookie American general plunging the world into nuclear war because he thinks fluoridation is a Communist plot.

The Roberts-Beaton description of the precautions and complex procedures involved in detonating the Bomb show the impossibility of "Strangelove" circumstances coming to pass.

MARRIAGES

June Sandbrook to Paul Lowdell, Birmingham, Eng., Feb. 2. Bride is Ballet Rambert dancer; he's an oboist with Sadler's Wells Orch.

Jacquel Vallis to Michael de La Pena, London, Feb. 15. Bride is an actress.

Carol Larison to Robert Samuelson, Coeur d'Alene, Idaho, Feb. 10. Bride is daughter of Delmo Larison, longtime manager of Coliseum, Seattle.

Virginia E. Short to Kenneth E. Hjelmstad, Milwaukee, Feb. 15. Bride is commercial continuity director with KMSU-TV, Minneapolis.

Britt Eklund to Peter Sellers, Feb. 19, Guildford, Eng. Bride is a Swedish actress; he's the comedian-character actor.

Deborah Donaldson to Theodore Pittmann, South Burlington, Vt., Feb. 15. Bride is staffer of radio station WPTR, Albany.

Eva Weith to Stephan Slane, Feb. 19, New York. She's a theatrical agent with the Lucy Kroll agency; he's a legit producer.

BIRTHS

Mr. and Mrs. Michael Foster, son, Feb. 18, New York. Father is vicepresident in charge of press relations of the American Broadcasting Co.

Mr. and Mrs. Rip Torn, daughter, Feb. 17, New York. Mother is actress Geraldine Page; father's the actor.

Mr. and Mrs. Dick Frost, daughter, Hollywood, Feb. 10. Father's a magician.

Mr. and Mrs. Frank Montalbano, daughter, Hollywood, Feb. 12. Father is legal affairs director for Desilu.

Mr. and Mrs. Gordon Mills, daughter, London, Feb. 3. Mother is a model; father is one of The Viscounts, pop singing group.

Mr. and Mrs. James W. Ryan, daughter, Portland, Me., Feb. 18. Father is Maine news manager for UPI., mother is a former dancer.

Mr. and Mrs. Patrick J. Burke, son, Summit, N.J., Feb. 18. Father is chief accountant in NBC's financial division.

Mr. and Mrs. Ross Howard, son, London, Feb. 12. Mother is actress Margot Pritchard; father is an actor.

Mr. and Mrs. Jerry Kaufer, son, Feb. 21, New York. Father is in the advertising-promotion department of Screen Gems Inc.

Mr. and Mrs. John D. Mitchell, daughter, Feb. 23, New York. Mother is actress Miriam Mitchell, who is also vicepresident of the Institute For Advanced Studies in Theatre Arts; father is prexy of the Institute.

Beatlemania

Continued from page 1

No!" and he said: "I feel a little like King Canute trying to hold back the tide. But really, now, is that music? I've heard better cackling down at the barnyard. But then there were no hypnotic squeals to drown out the noise. So the fowl don't rate a spot on the 'Ed Sullivan Show.' "

Letters were largely teen mail, but a lot of adults chipped in, too, Shain said. "In general, the kids were pro-Beatle, and the adults applauded my stand. But there was some crossing of lines, on both sides.

"The mail ran probably 2½ or 3-1 for the Beatles. Kids made their letters school projects. Many were signed by 50 or more names. Most of these came from junior high classes. All cities and towns in a widening circle around Greater Boston were included.

"The letters were most revealing, many of the kids expressing antagonism for the way their parents treat them, and parents showing their disgust at the 'opinonated' arguments of their kids. The letters were so good that I filled up three of my columns during the week with them.

"I didn't have to review a single show the rest of the week—and I didn't have time to—once the blitz started."

Eleanor Roberts, tv editor, Boston Traveler, almost became the focal point of a march by pro-Beatles as a result of her saying the Beatles were "for the birds," but the Beatleites settled for expressing sympathy to her teen age daughter, Linda Jason for having a "creaky, crabby" mother.

The Beatles were born in Granada on October 17, 1962.

Before October 17, 1962, the Beatles were four anonymous haircuts. On that date, Granada introduced them to British television audiences. We brought them back eleven times between April and December 1963. You know the rest. Granada's an unorthodox network. First with controversial documentaries. First with long-hair entertainment. First with salty personalities.

GRANADA TV NETWORK, ENGLAND

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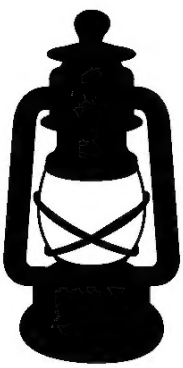

www.mediahistoryproject.org

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